ZEN AND ZEN CLASSICS

Volume Three

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By R. H. Blyth

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ENGLISH THROUGH QUESTIONS AND ANSWERS
MORE ENGLISH THROUGH QUESTIONS AND ANSWERS

R. H. BLYTH

ZEN
AND
ZEN CLASSICS

Volume Three

History of Zen
(Nangaku Branch)

THE HOKUSEIDO PRESS

PUBLISHER'S NOTE

Five years have past since the author's death. The manuscript of the third volume of *Zen and Zen Classics* was left incomplete, with a number of blank places to be filled in. I express my sincere thanks to Mr. and Mrs. Norman Waddell and Mr. Noboru Inoue for their devoted cooperation in this publication. Mrs. Waddell arranged and typed the original manuscript and Mr. Waddell revised it. Mr. Inoue collated all the translations of *koan* with the Japanese and Chinese texts. Without their help this volume could not have been issued. Editorial insertions have been enclosed in brackets. Chapter One, 'The Disciples of Tōzan,' actually belongs in Volume Two, following the chapter on Tōzan. It will be inserted there in subsequent editions.

I am sorry for the delay involved in printing this book, but I am more than equally delighted to announce its publication to the spirit of the author.

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PREFACE

R. H. Blyth here gives us the second part of his History of Zen, the last of the *Zen and Zen Classics* series he completed before his death in 1964. The series was to have included histories of Korean and Japanese Zen, as well as a translation of the *Hekiganroku.* The present volume deals with Zen from Nangaku to Rinzai and his disciples, that is, with the Nangaku branch of Chinese Zen. As with Volume Two, its companion, this is something better than a history, it is a selection of anecdotes concerning the Chinese Zen geniuses of the T'ang Dynasty. But as those who have read his other books already know, there is something more here—Blyth himself.

To readers who are encountering him for the first time, may I recommend the rest of his writings, for he wrote and was wise on many different topics, all of which are somehow linked to R. H. Blyth the man, and enable us to glimpse his view and manner of life. These words he wrote about Hazlitt gain in truth when applied to the one who wrote them, who "...reminds us of something we are likely to forget in these days of little men, of hypocrites and demagogues, that there is after all greatness and sublimity in the world, and to spend our lives in searching for it and embracing it is not to have lived in vain."

Personally, I cannot disagree with anything he wrote. Whether the subject is haiku, senryu, humour, English literature, or Zen, I find him humorous, highly interesting, and deeply poetic. Even at his lightest there is always an undertone of deep feeling, and even when he is forced by the material to turn matter-of-fact, some sudden flash of humour reveals itself. The following excerpt appeared in 1948 in a brief autobiographical sketch written for a student newspaper.

"The aim of life, its only aim, is to be free. Free of what? Free to do what? Only to be free, that is all. Free through ourselves, free to be sad, to be in pain; free to grow old and die. This is what our soul desires, and this freedom it must have; and shall have."

Norman A. Waddell

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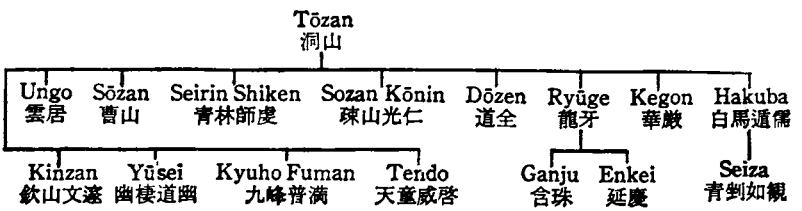
Chapter I

THE DISCIPLES OF TŌZAN*



The two chief disciples of Tōzan were of course Ungo, and Sōzan, the co-founder of the Sect, but Shiken of Seirin, that is, Tōzan the Third, and Kōnin of Sozan were also important as carrying on lines of monks after Tōzan.

Of Dōzen, Tōzan the Second, little seems to be known other than the following anecdote. Dōzen asked Tōzan, "What is necessary for salvation, 出離?" Tōzan said, "Smoke is coming out from under your feet." At this Dōzen was enlightened, and from this time never went anywhere else.

"Smoke is coming out from under your feet," seems to be the same as 足下雲出, "A cloud is coming out from under the feet."

Ryūge (Lungya) became a priest at the age of fourteen. He first studied under Suibi, then Tokusan, and at last became enlightened under Tōzan. When he lived at his temple on Mount Ryūge he never had less than five hundred monks under him. He died at the age of eighty nine in the 3rd year of Ryutoku (923). Ryūge's meeting with Suibi forms Case XX of the *Hekiganroku*, and Case LXXX of the *Shōyōroku*.

Ryūge said to Tokusan, "I heard, from far off, about Tokusan's One Sentence of Buddhism, but when I

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* [This chapter is to be inserted in Vol. II, following Chap. XIII]

come and see, I don't perceive this One Sentence of Buddhism." Tokusan said, "What have you taken a dislike to?" Ryūge would not accept this, and went to Tōzan, and said the same thing. Tōzan said, "How can you doubt me?"

Perhaps the most difficult examination of oneself is to be told, not that one is a fool or a knave, or even a hypocrite, but that what one says is not interesting or useful.

Ryūge was asked by a monk," What is the meaning of Daruma's coming from the West?" Ryūge said, "Wait till the stone turtle speaks words of explanation and I will tell you." The monk said, "The stone turtle has spoken!" Ryūge said, "What did it say to you?" The monk was silent.

In order to be enlightened, we must first be enlightened. To understand anything at all, we must know it already. All knowledge, as Plato and Wordsworth said, is recollection. The stone turtle must first speak, then we can speak.

A monk asked, "All day long we are differentiating; how can we suddenly stop?" Ryūge said, "It's like Confucius burying his father and mother; then for the first time we can do it."

To gain the pearl of great price we must sell all we have. To Confucius, his father and mother were everything.

Ryūge was asked by a monk, "What was it the ancients finally got, so that all their labours were over?" Ryūge answered, "It was like a robber breaking into an untenanted house."

This is a splendid reply, not merely rebuking the monk for his ambition, but also stating a fact, that we must be as empty as the room the robber breaks into, so that we can lose nothing and gain the whole (thieving) world.

A monk asked Ryūge, "How should we use our powers during the twelve hours (we are awake)?" Ryūge replied, "Just like a handless man clenching his fist."

As Eckhart says,

Therefore, if God is to make anything in you or with you, you must beforehand have become nothing... If you want to live and want your works to live, you must be dead to all things, and you must have become nothing.[1]

Ryūge was asked by a monk, "How about when the two rats are attacking the wistaria (rope)?" Ryūge said, "There's a place you can hide, and then you will be all right." The monk asked, "What is this place where we can hide ourselves?" Ryūge replied, "Have you seen your own home?"

The question is based on a parable in the *Daishūkyō*, 大集經, and the *Binzuruiyudaennōseppōkyō* 賓頭盧為優陀延王説法經. A certain drunken man, pursued by two elephants, got into a well, at the edge of which a wistaria was growing. He hung on to this, but two rats were nibbling the root and the trunk to cut it down. Looking below, there were four serpents trying to get hold of him, and beneath them, in the water, there were three dragons breathing out fire and spreading their claws to catch and eat the man when he should fall. Looking above, the two elephants mentioned before were

1. *A Sermon on the Just Man.*

at the edge of the well, stretching down their trunks and looking down at him. Bees come and give honey to the man, who, eating it, forgets the danger he is in. There are other versions of this story but the meaning of the above is as follows. The two elephants are life and death. The wistaria tree is human life, the well its transitoriness. The two rats are night and day, the four serpents are the four elements, 四大, earth, water, fire, and wind. The three dragons are the three poisons, 三毒; concupiscence, anger, and stupidity. The bees are the five desires 五欲: property, sexual pleasure, food, fame, and sleep. There are other interpretations but the two rats are still night and day. The monk's question refers to the whole of the parable. How can we escape from the pain which surrounds us, and which comes also from inside us? The parable suggests no answer. Ryūge says that the place is home, sweet home. In *Kangaroo*, Lawrence says: "But what is home?"

Ryūge had two disciples, Ganju and Enkei, of whom all that is known is only a few anecdotes.

> Ganju was asked by a monk, "What is the Great Meaning of Buddhism?" He answered, "A poor woman, clasping her child, crosses a river; gratitude and love struggle in her breast, and she follows the current."

This is interesting, but obscure. Perhaps the meaning is that the woman is willing to give up her life for her child, but must preserve it for the sake of her parents, so she takes the easiest course across the river. The Zen meaning would then be that we have to live between the two extremes, between this and that, is and is not, yes and no.

> One of the temple supporters asked the monk who was the head of the Hall to open a temple for him.

The chief monk told Ganju about this. Ganju said, "He lacks enlightenment (and is not suitable)." The head of the Hall, hearing this, gathered his robes together and went out. Ganju picked up his stick, followed him, and struck him.

This anecdote is not a very elevating one, but shows us how a Zen teacher had to deal with half-hearted, half-baked monks.

Enkei was asked by a monk, "It is said that if we see the form of things, 色, we see the mind, 心. If we take a (stone) lantern as form, what is the mind?" Enkei said, "You don't understand the meaning of (this saying of) the Ancients." The monk asked, "What is the meaning of the Ancients?" Enkei said, "The (stone) lantern is the mind."

This is too direct, too Upanishadic for Zen,—but what can we do? If we express the matter in a direct statement, as above people get only half the meaning, the abstract half. And even those who get the Zen meaning often get only the concrete half, and their abstract explanations are all off.

Kegon, after he was enlightened by Tōzan, lived in Kegon Temple, from which he took his name, and spread the doctrines of his master. He always had about three hundred monks.

A monk said to Kegon, "The loyal army builds an altar to the Heavenly Kings, and seeks for victory; the rebel army also builds an altar to the Heavenly Kings and seeks for victory; which prayer do they answer?" Kegon replied, "Heaven's rain drops its dews, and does not choose the flourishing or the declining."

This is remarkably like the rain falling upon the just and upon the unjust, though the Heavenly Kings here refers to the Four Deva-kings, 四天王, giant temple-guardians brought to China by Amogha, who was the head of the Yogacara School, and who died 774. It is said that he originated the festival of feeding the hungry spirits, and he was famous for making rain and stilling storms. The Zen meaning of this adecdote must be that the universe "loves" us just as we "love" ourselves, impartially, because we are the universe.

A monk asked Kegon, "How about when an enlightened man returns to illusion?" Kegon said, "A broken mirror does not reflect; fallen flowers do not go back to the branch."

This does not mean that an enlightened man is infallible, and cannot make mistakes or do bad or foolish things. It means that he partakes of the inevitability of things. Just as the flowers make no effort to return to the branch or the broken mirror to be whole again, so the enlightened man does what he does without regret or self-pity.

When Kegon was with Rakuho he was the *ino*.[2] It was a day of general work, and he struck with the *byakutsui*, 白槌, the gavel, and said, "The upper monks are to carry fire wood, the lower ones to till the field. At that time the head monk asked, "How about the statue in the middle of the Hall?" Kegon said, "He's in the Hall and doesn't do zazen. What I ordered the two to do does not apply to him."

The statue in the middle of the Hall, 聖僧, is of various people, such as Monju Subodai, Kashō, Hotei, and Kyō-jinnyo (Kaundinya), but the first is the most common.

2. The managing monk.

The *Diamond Sutra* says that the Buddha does not come or go or sit or lie. The monks must till the field without tilling it, carry firewood without carrying it, just as I must write this without writing it, and the reader read it without reading it.

When Kegon was with Tōzan, he was one day carrying firewood. Tōzan took hold of it and said to him, "When you meet someone in a narrow lane, what will you do?" He said, "I will gladly turn back." Tōzan said to him, "Remember what I say. If (after you leave me) you live in the south you will have a thousand (disciples). If you live in the north you will have only three hundred."

Tōzan must be referring to the appropriateness of Kegon's compliant character to that of the people who live in the south, contrasted with the more obstinate northern character. He must have gone to the north, for his disciples were always about three hundred.

When Kensu[3], (Hsientzu) 蜆子, was as yet not a monk, he lived in a disorderly way without a settled abode by the Bin River. In the day-time he wandered along the bank filling his stomach with the shrimps and shell fish[4] he picked up there. At night he slept in the paper-money[5] of Hakuba Mausoleum at Tōzan 東山. Kegon wanted to find out if Kensu was the real thing or not, so at night he got into the paper-money. At midnight Kensu came back. Kegon suddenly seized him by the lapels and asked him, "What is the meaning of Daruma's coming from the West?" Kensu said, "The tray for the wine of the gods." Kegon thereafter recognised his uniqueness.

3. [His name appears only in this anecdote.]
4. From which he received his name.
5. Offered to the spirits and afterwards burned.

The Zen of this interesting story lies in Kensu (and Kegon's) realization that there is no gap, no liaison between religion and daily life, and, as in this case, superstition. All is one, and one is all.

Kinzan, another disciple of Tōzan, became a monk when he was young, was enlightened by Tōzan, and then, at the age of twenty seven, stayed at Mount Kin, from which he took his name. He often met Gantō and Seppō, who succeeded Tokusan. He often defeated the Taoists in argument, and is especially known for his 一鏃破三關 [Three Barriers Broken with One Arrow.] His dates and age, however, are unknown.

One of Kinzan's monks painted a portrait of him, and presented it to him. Kinzan said to the monk, "Is it like me, or not?" The monk made no answer. Kinzan, answering himself, said, "Let the assembly decide!"

The portrait of a Master was used by him to undichotomise the monks. Any thing is identical with any other thing, and therefore must look like it. Each thing is different from every other thing, and therefore does not resemble it. Whichever we say we fall into differention or unification.

Kinzan, Gantō, and Seppō were doing zazen when Tōzan came in with tea. Kinzan shut his eyes. Tōzan asked, "Where are you going?" Kinzan replied, "I am entering Dhyana." Tōzan said, "Dhyana has no gate; how can you enter into it?"

This is rather a trick of Tōzan's, for his question, "Where are you going?" could be answered, "There is no going or coming." However, it is clear that at this time Kinzan was only half-baked.

Kinzan's Three Barriers Broken with One Arrow is the subject of Case LVI of the *Hekiganroku.*

Another disciple of Tōzan's, Yusei, about whom nothing seems to be recorded, was asked by a monk "What is the Buddha?" Yusei said, "You don't believe (he is) all living things." "I believe it deeply," said the monk. "If you explain it in a 'holy' way," said Yusei, "you will involve yourself in a cloud of errors."

"Believing" is not with the head so much as with the senses. We must touch and smell and taste and hear and see the Buddha, and even sometimes think about him and ask questions about him and answer them.

One day a bell was consecrated, and Yusei went into the Hall, and, as soon as the monks had assembled, he asked, "Who rings the bell?" A monk said, "The *ino.*" Yusei said, "Come out here!" The monk did so, and Yusei slapped him and went back to his room and lay down.

This unreasonable behaviour of Yusei is very stimulating. The monk's reply was too kindergartenish. An obvious question requires a transcendental answer. If he had said, "God rings it," or, "It rings itself," or if he had wrung Yusei's nose, there might have been some hope.

The monks had a stupa made for Yusei, and when it was finished he went with them to see it. He entered and sat there, and said, "One visitor does not need two hosts," and 'died.' The monks all called him one after another and said, "Master, please live in this world many years more! You must not die!" and carried him back to the temple. The head monk had finished speaking in the ceremony. Yusei again entered the Hall and announced to the monks. "Don't say it is so; don't say it is not so; what will you say?"

At that time a monk came out and said, "I hear that the master asked us not to say it is so, not to say it is not so, but say something." Yusei said goodbye to the monks and died.

Another account of his death is given. When Yusei was going to die, a monk asked him, "A hundred years after this, where will you have gone to?" Yusei said, 調然, 調然."[6]

Kyuhō (Chiu-fêng) Fuman, not Dōken who was a disciple of Sekisō (Keishō), was another of the disciples of Tōzan. Nothing of his life seems to be known.

A monk asked him, "What is the meaning of Daruma's coming from the West?" Kyuhō said, "Whom are you going to ask next?" The monk replied, "All learners do that sort of thing." Kyuhō said, "It's putting Mount Sumeru on top of Mount Sumeru."

Kyuhō means that questions about what is Buddha, what is Buddhism, why Daruma came from the West, and so on, are all unnecessary. Things are as they are, and as they are becoming. "Life" as Lawrence said, "is what you want in your soul"; it is all a matter of will, not of questions and answers.

A monk asked Kyuhō, "What is your special teaching-method?" Kyuhō said, "What do you think I'm doing at the present moment?" The monk said, "I don't know what you mean." Kyuhō said, "A prickly paulownia at the crossroads."

Kyuhō seems to mean by this that he looks upon it as his function to provide shade for all and sundry, but

6. ["Harmony, harmony."]

at the same time they can't take liberties with him. In this the tree has some likeness to Zen.

Kyuhō asked a monk where he had just come from. "From Bin," he replied. "To come from such a long way away was no easy thing," said Kyuhō. The monk said, "I moved my steps without difficulty, and arrived." "Are there people who don't move their steps?" asked Kyuhō. "There are," replied the monk. "How can such people get there?" enquired Kyuhō. The monk had no answer. Kyuhō said, "A boat-load of people you deceived," and, picking up his staff, went away.

The Zen adept goes without going, and stays without staying. For him to go without staying or stay without going would be to deceive everybody.

A monk asked Kyuhō, "What is the Way?" He replied, "See the carts and horses going along it!" The monk asked, "How about the man walking on it?" Kyuhō hit him. The monk bowed. Kyuhō said, "Katz!"

The answer to the first question is that the only way to walk is upon the earth. The Way is any way. The second answer is transcendental. Only God walks the Way, and strikes the just and the unjust with equanimity and inequality.

Tendō, another disciple of Tōzan, is only known for a few anecdotes.

A monk asked Tendō, "What is the Eye that lacks nothing in its practical application (to life)?" Tendō answered, "It's just like blindness."

Chuangtse says, in Chapter XXII, advising "Wrapper,"

The pupils of your eyes will then be like (those of) a new-born calf, and you will seek no reasons why for anything.

Hakuba (Pai-ma), another disciple of Tōzan, was asked by a monk, "What is the meaning of Daruma's coming from the West?" He replied, "A monkey rubbing his forehead ruefully, trying to catch the moon in the waves."

Daruma was born to (fail to) explain the inexplicable. So is everybody.

A monk asked Hakuba, "What is the Sublime Dharmakaya, Absolute Buddhahood?" He answered, "It is a toad at the bottom of a well swallowing the moon."

It is the moon swallowing the toad, the toad swallowing the well. It is also the toad swallowing a small insect. It is also a small insect swallowing the toad.

There was an old man who said "Hush!
I perceive a young bird in this bush."
When they said, "Is it small?"
He replied, "Not at all,
It is four times as big as the bush."

Hakuba had a disciple, Seiza, of whom there is only the following anecdote.

A monk asked him, "What is your special teaching?" Seiza answered, "Picking fresh vegetables out of a bottomless basket."

This fairy-tale answer shows us that all magic and superstition is a pedagogue leading us to Zen. Thoreau tells us that the Indians find nothing difficult in believing miracles, because everything to them is miracle.

Sozan, whose personal name, Kōnin, is written both as 光仁 and 匡仁, first became a monk under Sōzan (Honjaku), then went to the capital and studied the sutras, but realising that speech is silver, silence is golden, went to study under Tōzan. After Tōzan's death, Sozan studied under Isan. One day, being unable to understand "The falling tree and the withering wisteria," he went to Meishō, by whom he was greatly enlightened concerning it.

Afterward he lived on Mount So, from which he took his name, and propagated Tōzan's teaching. He made verses on the Four Elements, 四大, and other writings. He was very short of stature, and was nicknamed Little Old Tich[7], 矬師叔 and Little Jari, 矮闍黎.

A monk asked Sozan, "Who is the Teacher of all the Buddhas?" Sozan answered, "Why don't you ask Sozan?"

We can take this in two ways. First, that Sozan is himself the Teacher of All the Buddhas, which is of course a fact. Second, and more interestingly, Sozan means, "Why don't you ask me a QUESTION, instead of asking me a question?" The man who can ask a QUESTION is the Teacher of the Buddhas. He who knows the Question is greater than the he who knows the answer. What is the Question? It is: "Who is the Teacher of All the Buddhas?"

Sozan said to his monks, "Before the year of Kantsu, 860 A.D., I had already understood an approximation, 邉, of the Dharmakaya. After that year I understood the absoluteness, 向上, of the Dharmakaya." Ummon asked him, "I have heard that you understood the approximation of the Dharmakaya before Kantsu, and the absoluteness of it after it. Is

7. Teacher.

this so?" "It is so," said Sozan. "What is the approximation to the Dharmakaya, Buddhahood?" asked Ummon. Sozan answered, "A withered paulownia.[8]" Ummon asked, "What is the Absolute Buddhahood?" Sozan answered, "Not a stake." Ummon said, "May I a learner explain the rationality of this, or not?" Sozan said, "All right." Ummon asked, "Doesn't a stake express the approximation to Buddhahood?" Sozan said, "It does." Ummon asked, "Not being a stake,—doesn't this express the Absolute Buddhahood?" "It does," said Sozan. Ummon asked, "Does the Dharmakaya include all things in it, or not?" Sozan replied, "How could it not include them?" Ummon asked, pointing to a water-pot, "Is this included in the Dharmakaya, or not?" Sozan said, "Jari, do not understand the matter with regard to the approximation of a water-bottle!" Ummon bowed to him.

The point of this anecdote is in the last remark of Sozan, his warning Ummon against thinking or asserting that a material thing is the Law-body,—not that it isn't, but when we say it is, it isn't, because two things are not one, and one thing is not two. Two things are one and two, and one thing is two and one simultaneously, and the assertion of any of the statements, and the consecutive assertion of the one after another cannot help falling short of the truth. Is then Zen something ineffable? Not so; it may be expressed in any statement, but a statement is always to another person, and as such becomes endued with the imperfection of his reception. In other words, Zen speaking is not *in vacuo*, but requires the co-operation of the other person; and, as in the above case, imperfection of the speaker (Ummon) cannot be perfected by the perfection of the hearer (Sozan). Sozan says to Ummon, "Don't say that

8. A stake.

a water bottle is the Body of Buddha, until you realise that it is, make it real." Ummon's bow means, "I will wait."

Sozan was asked by Reisen, "It is said, when flowers bloom from a withered tree we first understand the Essence; is this a this saying or a that saying?" "It is a this saying," replied Sozan. "What is a that saying?" asked Reisen. Sozan replied, "The stone cow ejaculates three swallowings of mist; the holy sparrow does not dwell in the formless forest."

"This saying" seems to mean one that is not fully matured; "that saying" expresses a complete realization. This sort of distinction Sozan made in the previous anecdote. Once when he went to see Seizen of Fukushu, whose mosquito flapper he snatched and broke and threw on the ground. This was to show the Highest Buddhahood. So here, Sozan thinks that a withered tree blooming is too weak, too possible; he wants something more fantastic, more extreme, and above all more original. A stone cow and a miraculous sparrow are not part of the usual repertoire.

A monk asked Sozan, "What is the meaning of the coming of winter?" Sozan answered, "In the capital, *daio* appears."

The *daio* 大黃 is a plant whose root is used in medicine. "The coming of winter" signifies pain and suffering. Sozan's answer is more Buddhist than Zen. What is the Zen answer? It is that annihilation also comes from the "loving" hands of God.

Sozan asked a monk where he had come from. He replied, "From Sēppō." Sozan said, "When you were here before, you were not satisfied; how about now?" "Now I am satisfied," said the monk. Sozan asked,

"Satisfied with the gruel, satisfied with the rice?" The monk made no reply.

Sozan's last question is not merely sarcastic. The question is not whether we are spiritually satisfied or not but materially. If we are satisfied materially we are really satisfied. If we like the gruel, and don't mind if it is a bit burnt, or has too much salt in it,—this is Paradise, this is Nirvana, this is Zen. If, however, we are satisfied about our hopes of heaven, but grumble about the food, this is Hell, this is illusion, this un-Zen. When the monk was asked the question about the gruel and the rice, he should have answered, "I am satisfied with it, and with no gruel, and to be drowned in gruel!"

A monk asked Sozan, "What is your special teaching?" He answered, "A hood of a foot and a half." The monk asked, "What is this 'hood of a foot and a half'?" Sozan said, "It can't be taken out of a circle."

Sozan describes his own teaching, and teaching method, by teaching the monk in his own especially Alice in Wonderland way. The world is a mystery, and we are mysterious things in it, each more mysterious than the other. To know this, and know only this, deeply, is Zen.

A monk asked Sozan, "Where will you be a hundred years hence?" Sozan said, "I shall be pointing up to the sky with my four limbs, my back in the thick grasses."

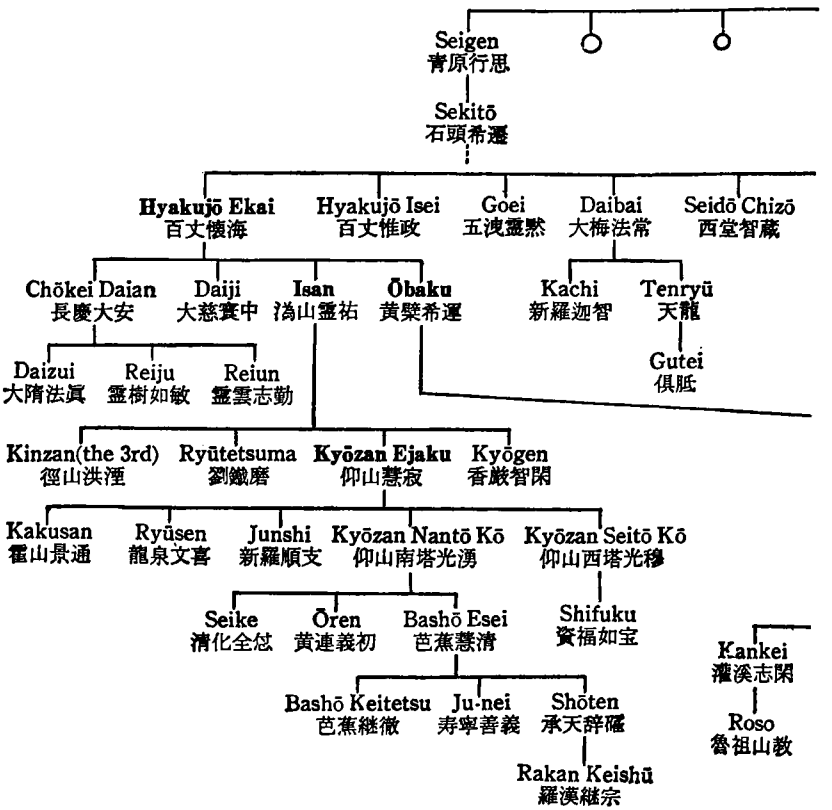
This sort of question originated with Isan's statement that a hundred years hence he would be a light coloured cow in the temple donor's field below the temple. The immortality of the soul, like the existence of (a personal) God, was as unimportant to the Zen monks as it was important to the Christian priests.

When Sozan was about to die he made a verse:

My road is beyond the blue sky;
The clouds never make any commotion.
In this world there is a tree without any roots;
Its yellow leaves send back the wind.

After saying this, he passed away.

Sozan's world is very much like what the real world must be, beyond thought, beyond even imagination, beyond and beyond, and yet this world all the time.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Hyakujō Ekai
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Hyakujō Isei
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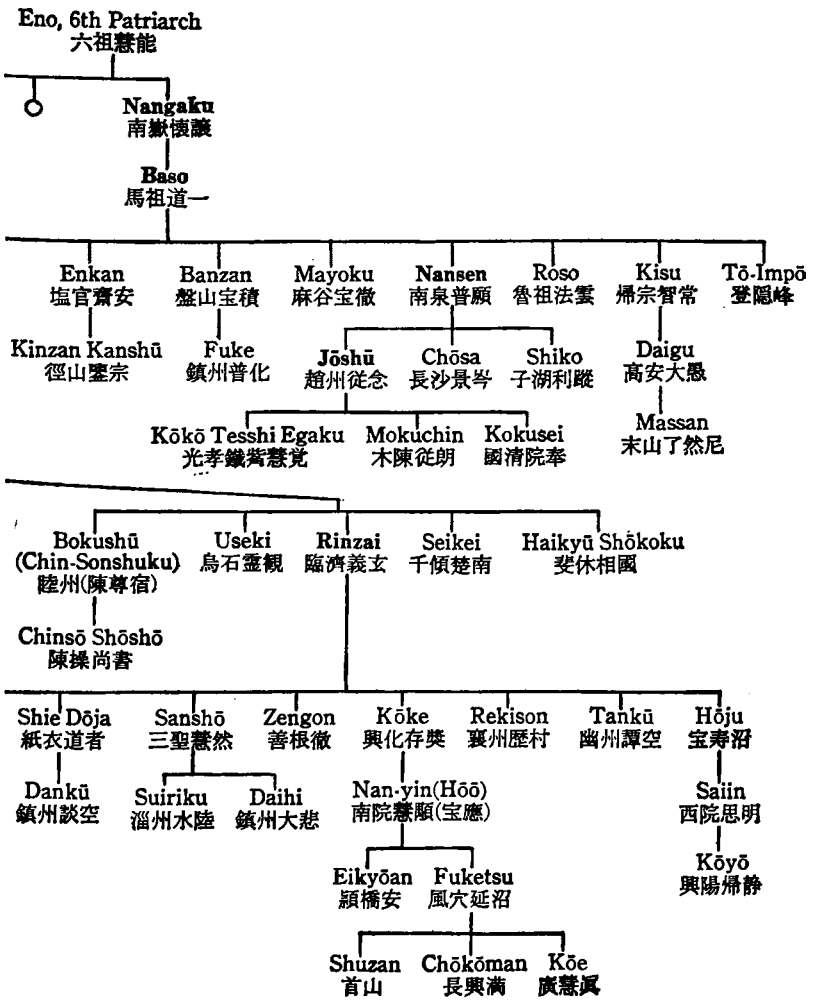
大梅法常
Seidō Chizō
西堂智藏
Chōkei Daian
長慶大安
Daiji
大慈寰中
Isan
溈山靈祐
Ōbaku
黃檗希運
Kachi
新羅迦智
Tenryū
天龍
Gutei
俱胝
Daizui
大隋法眞
Reiju
靈樹如敏
Reiun
靈雲志勤
Kinzan(the 3rd)
徑山洪湮
Ryūtetsuma
劉鐵磨
Kyōzan Ejaku
仰山慧寂
Kyōgen
香嚴智閑
Kakusan
霍山景通
Ryūsen
龍泉文喜
Junshi
新羅順支
Kyōzan Nantō Kō
仰山南塔光湧
Kyōzan Seitō Kō
仰山西塔光穆
Seike
清化全怤
Ōren
黃連義初
Bashō Esei
芭蕉慧清
Shifuku
資福如宝
Kankei
灌溪志閑
Bashō Keitetsu
芭蕉継徹
Ju-nei
寿寧善義
Shōten
承天辞暹
Roso
魯祖山教
Rakan Keishū
羅漢継宗


Eno, 6th Patriarch
六祖慧能
Nangaku
南嶽懷讓
Baso
馬祖道一
Enkan
塩官齋安
Banzan
盤山宝積
Mayoku
麻谷宝徹
Nansen
南泉普願
Roso
魯祖法雲
Kisu
帰宗智常
Tō-Impō
登隠峰
Kinzan Kanshū
徑山鑒宗
Fuke
鎮州普化
Jōshū
趙州従念
Chōsa
長沙景岑
Shiko
子湖利蹤
Daigu
高安大愚
Kōkō Tesshi Egaku
光孝鐵觜慧覚
Mokuchin
木陳従朗
Kokusei
國清院奉
Massan
末山了然尼
Bokushū
(Chin-Sonshuku)
睦州(陳尊宿)
Useki
烏石霊観
Rinzai
臨濟義玄
Seikei
千傾楚南
Haikyū Shōkoku
裴休相國
Chinsō Shōshō
陳操尚書
Shie Dōja
紙衣道者
Sanshō
三聖慧然
Zengon
善根徹
Kōke
興化存獎
Rekison
襄州歷村
Tankū
幽州譚空
Hōju
宝壽沼
Dankū
鎮州談空
Suiriku
溜州水陸
Daihi
鎮州大悲
Nan-yin(Hōō)
南院慧顒(宝應)
Saiin
西院思明
Kōyō
興陽帰静
Eikyōan
顕橋安
Fuketsu
風穴延沼
Shuzan
首山
Chōkōman
長興満
Kōe
廣慧眞

Chapter II

NANGAKU AND BASO

We come now to the Nangaku branch of Zen. It produced the Igyō and the Rinzai Sects and the (Rinzai) Sub-sects of Ōryū and Yōgi. The individual masters are all so different from each other that we could not tell on sight whether one belongs to the Nangaku (Rinzai) or Seigen (Sōtō) Branch. As time went on, however, the Sōtō tended towards Moku-Zen, the Rinzai to Kanna Zen[1]. The Sōtō Sect does not use, actively, that is to say, the kōan system, as does the Rinzai Sect, in conjunction with zazen.

Nangaku, (Nanyüeh), gave no promise in himself of the vigour of his famous descendents through Baso. Anecdotes concerning him are few. Even the famous scene of his pretending to polish a tile before Baso to teach him that zazen cannot produce a Buddha, that is, enlightenment, is somewhat naive and, like most if not all analogies and metaphors, misleading and false. Baso thought of himself, perhaps rightly, perhaps wrongly, as a rough diamond that needed cutting. Nangaku told him he was hopelessly earthenware. One simile is no better than another. Zen should be above them. One anecdote of Nangaku is the following.

Baso said to Nangaku, "The Way is formless; how can we see it well?" Nangaku answered, "It is like the Eye of the Law, possessed by the Ground of Mind, 心地, seeing clearly the Way, the samadhi of No-Form." Baso said, "Can it progress, or decay?" Nangaku replied, "If it is seen as progressing and decaying, becoming firm and dispersing, it is not seen."

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1. See Volume IV (*Mumonkan*) page 1.

This is the proper Zen answer, in being circular. Put in a more extreme form, "If you can see it, it is not the Way; if you can't; it is."

Baso (Matsu), whose date of birth is unknown, was a strange-looking man. "He walked like a cow, and looked around like a tiger. He could touch his nose with his tongue, and had two rings on the soles of his feet." In his youth he received the tonsure from Priest Tō, 唐和尚, and became a fully fledged priest under the Vinaya priest En, 圓律師. He was enlightened by Nangaku. He taught in a temple at Mount Baso, from which he afterwards got his name. Multitudes gathered round him, and it was soon realised that he and Sekitō (rather than Nangaku and Seigen) had divided the Zen world between them. A hundred and thirty nine monks were allowed to see him personally. In January of 788, he ascended Mount Sekimon and told the attendant monk he was going to die soon. He did so in the next month. His chief disciples were Hyakujō and Nansen, and with them may be named Goei, Daibai, Enkan, Seidō, and Banzan, his disciples numbering in all more than a hundred.

> A monk asked Baso, "What is the Buddha?" Baso answered, "Mind is the Buddha." The monk asked, "What is the Way?" "No-mind is the Way," answered Baso. The monk then asked, "Are the Buddha and the Way somewhat different?" Baso replied, "The Buddha is like stretching out the hand, the Way is like clenching the fist."

The Buddha is the Mind of the universe, and this is, must be, our own mind. The Way is not *our* mind; it is free and limitless. The Buddha, the Mind, is active, exfoliating. The way is what we make it. It is motionless, potential.

A monk said to Baso, "What is the meaning of Daruma's coming from the West?" Baso replied, "At this moment, what is this "meaning"? Again the monk asked, and Baso struck him, saying, "If I didn't strike you, people would laugh at me."

What is the meaning of "mean"? When you say, "What is a blanket?" you don't know what a blanket is, but you must know what a "what" is? What do you mean by "what"? Is God a person? But what do you mean by "person"? In other words, the fundamental question is simply, "How deep are you and your words?" If they are shallower than mine, you can't understand my answer. If they are deeper than mine, why ask a question?

Striking the monk is just like smacking a child. It is useless and foolish, but there is nothing else to do, and if we don't do it we shall be adjudged indifferent parents.

E of Rokutan asked Baso the same question about Daruma's coming from the West. Baso said, "Lower your voice and come a little nearer!" E went nearer. Baso struck him once, and said, "Six ears do not have the same plan[2]. Come another day." Later, E went to Hall and said, "I implore you to tell me!" Baso said to him, "Go away for a time and come to the Hall again when you have a chance, and I'll publicly attest it." E thereupon was enlightened. He said, "I thank everybody for their attestation," and marched round the Hall once, and went off.

This enlightenment is interesting, for it seems to have been the result of suggestion, or rather caused by Baso's showing him that not being enlightened is simply post-

2. This expression, 六耳不同謀, comes in the Verse of Case XXVI of the *Hekiganroku*.

poning it. According to Buddhism, becoming a Buddha is not evitable.

A monk said to Baso, "Please transcend the four sayings and refrain from the hundred negations,[3] and tell me the meaning of Daruma's coming from the West." Baso said, "Today I'm tired and I can't tell you. Go and ask Chizō."[4] The monk went and asked Chizō, who said, "Why don't you ask the Master?" "He told me to come and ask you," said the monk. "I've got an awful headache today," said Chizō, "so I can't tell you; go and ask Brother Kai."[5] The monk then went to Kai, who said, "Well, as to that, I really don't know myself." The monk reported all this to Baso, who said, "Zō's head's black; Kai's head's white."*

This anecdote forms Case LXXIII of the *Hekiganroku*, and Case VI of the *Shōyōroku*. Baso answers the monk in the way he does for two reasons (there are always at least two reasons for everything). First, the monk is rather self-important, with this four sayings, and hundred negations, so Baso treats him rather insouciantly. Second, Baso's statement, "I feel tired today; go and ask Chizō", *is* the statement transcending relativity. "Chizō's head is black" means that he is still young and imitative. Hyakujō's "I haven't the slightest idea" is a more mature answer. We understand Zen less and less as we progress in it.

Mugō of Funshu[6] asked Baso, "What is the heart

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3. See Vol. IV (*Mumonkan*), page 182.
4. Seidō Chizō, born in 735.
5. Hyakujō Ekai, born in 724.
6. There is another anecdote of Mugō. A monk asked him, "What is the Buddha?" "Don't think illusory thoughts!" he said.

* [The Chinese text is "Zo's head's white, Kai's head's black."]

seal[7] of the secret transmission of the meaning of Daruma's coming from the West?" Baso said, "Your honour is in too much of a hurry. Go away for a while, and come back again." Mugō was about to go out when Baso called to him, "Your honour!" Mugō turned round. Baso said to him, "What is it?" Mugō was enlightened, and made him obeisance. Baso said, "What's this fathead making bows for?"

There is something delightful about this kind of enlightenment, such a huge effect with so small a cause. A little sun and air and water, and all the flowers of spring are blooming. The cause, as with Mugō, is chiefly internal, but what a pleasure Baso must have felt at such easy midwifery and easy delivery! What was it that Mugō perceived? Baso, by letting him go, let himself go. When Mugō was called back, Baso and Mugō looked at each other as Hamlet and Horatio would have done if Hamlet had been Horatio and Horatio Hamlet. Hamlet's questioning, and Horatio's unquestioning acceptance,—if only one person can be two (especially if the other is a woman) how much is achieved! To turn, and face the truth, so simple, and at the same time the most difficult thing in the world. Baso goodnaturedly scolds Mugō for bowing to him, —but not for bowing. We must bow, it is instinctive and deeply so, but to whom, to what?

Suiryō[8] said to Baso, "What is the precise meaning of Daruma's coming from the West?" Baso kicked him in the chest and knocked him down. He was enlightened, stood up, and clapping his hands and laughing aloud, said "A miracle! a miracle! The hundred samadhis and the countless mysterious truths

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7. 心印, that is 佛心印, the unchangeable proof of having the Buddha mind.

8. Nothing is known of him other than that he was a disciple of Baso.

are profoundly known to me now in the tip of one hair." He made his bows and departed.

Suiryō was rather talkative, but his meaning is clear. The interesting point is the kicking, which was evidently well-timed; dozens of other people must have been kicked over with no more result than physical, and mental bruises. Bunyan says, "He that is low need fear no fall," and the Zen masters' aim is to get the disciple at his lowest, because the lowest and the highest are near each other. "When the half-gods go, the gods arrive."

Baso said to the assembled monks, "Believe that each and all of you have the mind which is the Buddha! Daruma came from India to the Middle Kingdom to enlighten you with the truth he conveyed, of the Mahayana One Mind." A monk spoke up and said, "Why do you teach this 'the mind is the Buddha'?" Baso said, "To stop the baby crying." The monk said, "And when the baby stops crying?" Baso said, "Mind is not the Buddha." The monk said, "Beside this, is there something more?" Baso replied, "I will tell you, it is not something."

It is interesting to see that not only Buddhism and Christianity, but even Zen has its progressive revelation, the milk for babes and strong meat for those of full age.

It may be doubted, however, whether this sort of thing is proper on the part of teachers, though it is inevitable in the case of the taught. What is important in teaching is to convey the conviction that there is something which is as yet not understood, but is worth the effort to understand. And this is never-ending.

The scholar Ryō (Liang) 亮 of Seizan once had a

meeting with Baso, who asked him, "What sutra are you lecturing on?" "The Mind Sutra," he replied. Baso said, "By what do you lecture?" Ryō answered "With mind." Baso said, "The mind is like an actor, the meaning like a jester, the six senses like an acquaintance; how can the mind be able to lecture on a sutra?" Ryō retorted, "If mind cannot lecture, can't no-mind?" Baso replied, "Yes, no-mind can lecture all right." Ryō dusted his sleeves and began to take his departure. Baso called him, saying "Professor!" Ryō turned his head. Baso said, "What are you up to?" and Ryō had a great awakening, and made an obeisance to him. Baso said, "What on earth are you bowing for, nit-wit?" Ryō's whole body was now running with sweat. Going back to his temple, Ryō said to the monks, "I thought it could be said that all my life no one could lecture better than I on the sutras. Today, a question by Baso dissolved the ice of a life time." He gave up his lectures and retired far into the Western Mountains and was heard of no more.

The account given in the eighth volume of the *Keitoku Dentōroku* has a different ending. When Ryō turned his head, Baso said, "From birth to death, this is how it is." Ryō comes into the history of Zen like the sparrow that flew through the Anglo-Saxon hall, he appears from nowhere and disappears once more into oblivion. He must have had profound misgivings about his lectures on the sutras, all the more because they were so brilliant. His petulantly rhetorical question is interesting: if the mind can't understand, can no-mind? Baso answers gravely, à la Wordsworth, "The living air" can tell us about The Great Thing. Animism will always win over mechanism. But Ryō turns in deep despair to go home. "But what is home? Lawrence asks. Home means being at home everywhere, as Shakespeare said, but home is not so much

sweet as sweaty. Home is where you agonise, and will to continue to agonise. Baso's rejection of Ryō's prostration and bowings reminds us of Christ's, "Why callest thou *me* good?"

The following anecdote is somewhat similar, and shows how a Zen master can fail as successfully as he can succeed.

> A philosophical monk asked Baso, "What teaching does the Zen Sect propagate?" Baso returned the question, and said, "How about you?" The monk answered, "I am lecturing on as many as twenty different sutras and sastras." Baso exclaimed, "You are a lion's whelp indeed!" The monk said, "You are very kind." Baso breathed out strongly. "That's the real thing!" cried the monk. "What do you mean, 'real thing', may I ask," said Baso. "It's the lion emerging from it's den!" Baso was silent. "That also is the real thing!" exclaimed the monk. "How so?" asked Baso. "It's the lion entering his den!" "How about when the lion is neither coming out or entering?" The monk was silent. He began to take his leave, and was going out of the door when Baso called him, "Oh, monk!" The monk turned round and Baso said, "How about it?" The monk made no response, and Baso exclaimed, "Oh, man of little sense!"

We get an interesting contrast here between Baso complimenting the monk falsely, and the monk complimenting Baso sincerely, Baso being right, and the monk wrong. But praise and blame, right and wrong, going in and coming out,—all these must be transcended, otherwise we cannot praise and blame properly, be really right and wrong, go in perfectly and come out completely. Baso's scorn at the end is of course partly chagrin at not having converted the monk, but this is all right. A man who feels no pleasure in success and

dejection at failure is a swindler; if he is not swindling himself, which is most likely, he is swindling God, who is angry with the wicked every day, that is, angry with Himself for having made such a mess of this planet, and perhaps all the rest.

Suiryō (Shuilao) asked Baso, "What is the essence of Buddhism?" Baso kicked him in the chest, and knocked him down, and Suiryō had a great enlightenment. He got up laughing like mad, and said, "A hundred thousand Buddhist doctrines, an infinite number of marvellous truths and their Ultimate Origin I apprehend in the tip of one hair!"

This kicking is of course psychological, but it is still nothing if it is not cosmological. As the story is told, it reads like the match between Carpentier and Joe Beckett. Beckett is knocked out of this world into that of Zen with a single blow. The question is, where did Baso hit Suiryō? Below the belt no doubt, but most people wear their spiritual belts around their heads, like haloes; Suiryō had his round his ankles,—that is the great difference. It is like the murderer and the murderee. When they meet, something happens. What did Suiryō laugh at? A bright light makes some people sneeze. Undoubtedly Suiryō was laughing at being rid of the (idea that the) contradictions of life (are of deadly importance).

Baso was one day teaching a monk. He drew a circle on the ground and said: "If you enter it, I will strike you; if you do not enter it, I will strike you!" The monk entered it slightly, and Baso struck him. The monk said, "The master could not strike me!" Baso went off leaning on his staff.

We must do something, or not do it. There is no escape from the alternatives infinite in number though

they be. Whatever we do, we are punished, by the Emersonian law of compensation. But oddly enough, at the same time, in our will, though not in physical fact, we may do both, or neither. This is our freedom, and our only freedom, but it is absolute, just as cause and effect are absolute. So the monk entered the circle; it was his fate, and his choice was both free and determined. Baso struck him, keeping his promise; it was Baso's fate to strike him, and the monk's to be struck. But, as the monk pointed out, the striking was free, that is to say, also a non-striking simultaneous with the striking. The monk also was free, free not to be struck, free of being struck. So Baso and the monk played their game, but also aware of a greater Game that involves the little game, and both were satisfied, the struck, unstruck, unstrikable monk, and Baso, who went off leaning on the staff that strikes all men, yet all may be unstruck.

> Hō (P'ang) 龐 said to Baso, "Water has no bones, but it easily holds up a ship of a thousand tons; how is this?" Baso said, "There's no water here, and no ship,—what am I supposed to explain?"

Baso is saying, "Don't cross your bridges before you get to them." If Hō and Baso are on board ship, such a question is proper, because when it is really experienced, with the body as well as the mind, it will be really grasped, but what is done with the mind only is better left undone.

> Baso asked Hyakujō what truth 法 he taught people. Hyakujō raised his mosquito brush. Baso said, "Is that all? Nothing else?" Hyakujō lowered the mosquito brush.

To see a world created in the lifting up of some white horse-hair, and destroyed in putting it down,—

this reminds us of the Eleusynian mysteries, the hossu also having its sexual meaning, but such a symbolism is the very antithesis of Zen, which is a world in which all things are ends, no means; all effects, no causes. Or we may say equally, all things are means, no ends; all causes, no effects. If Hyakujō's raising of the hossu had the meaning of life, of birth, of activity, of yang, and the lowering of it meant death, passivity, yin,—then Hyakujō was wrong, and Baso aiding and abetting a (religious) crime. Raising and lowering,—we must transcend their natural symbolism, otherwise we shall, as Blake said, be enslaved by another man's system, —in this case, God's.

Once Baso was ill, and the head monk asked him how he was. "Sun-faced Buddha, Moon-faced Buddha," he replied.

This forms the 3rd Case of the *Hekiganroku,* and the 36th of the *Shōyōroku.* Baso means that just as a long thing is the Long Body of Buddha, and a short thing is the Short Body of Buddha, so a short life is the Short Life of the Sun Buddha, and a long life is the Long Life of the Moon Buddha.

One day Baso climbed Mount Sekimon (Shihmen) 石門. In the forest he did *kinhin,*[9] 經行, and seeing a flat place in a valley said to his attendant, "Next month, my carcass must be returned to the earth here." So saying, he went back to the temple. On the Fourth Day of the next month, he became indisposed, and after bathing, he sat with crossed legs and passed away.

Baso was one of he first monks to use a specifically

9. This is walking round and round, the hands clasped on the breast (usually within the temple to rest the body after zazen).

Zen technique in teaching, that is, in living, by not being philosophical or paradoxical in speech like Eckhart, not being mystical in manner or apprehension, but by grasping the absolute in the relative, a relative devoid of religiosity, romance, symbolism, beauty, intellectuality, or flower-in-the-crannied-wall-ness, but with a deep sense of the existence-value of a thing, its animism, its poetry. The respect with which he was regarded may be seen in the following.

> Gakurin Ken, while enjoying the beauties of mountain scenery here and there, saw Baso's portrait, 真[10], bowed before it, and was suddenly enlightened. He composed the following verse:
>
> This year I am fifty five;
> I made obeisance before Baso while travelling among beautiful scenes.
> With my head bowed three times warmly,
> Before my eyes there is no place to see.
>
> From this time he called himself Water Buffalo, and went about everywhere preaching Zen and praising wisdom.

THE (MINOR) DISCIPLES OF BASO Seidō (Hsi-t'ang), 735-814, entered the monastery at the age of eight, and later became a fellow disciple of Baso together with Hyakujō, and was confirmed by Baso, who said of him, "The sutras are in his possession," 蔵 which is a pun on Seidō's name, Chizō, 智藏. After Baso's death he spread his master's understanding of Zen.

> One day Baso asked Seidō, "Why don't you read the sutras?" Seidō replied, "What is the difference

10. 真 is an abbreviation of 真儀, which is an abbreviation of 真相儀容, that is, a (wooden) statue or painting of a Buddha or Patriarch.

between the sutras and Zen?" Baso said, "Even so, you should do so for the sake of other people." Seidō said, "I think a man's illness must be cured by the man himself. How can one do things for others?" Baso said, "In after years you will set the Thames on fire."

Seidō is repeating what Buddha says in the *Hokkukyō*, that each man must save himself. This is no doubt true, but not when we say so.

Quite a different incident occurred in regard to reading the sutras. It has no connection with Seidō himself.

The librarian, 蔵主, saw a monk doing zazen in the Sutra Library and said to him, "Why don't you read the sutras?" "I can't read," said the monk. "Then why don't you ask someone?" said the librarian. The monk respectfully clasped his hands and said, "May I ask what letter, 字, this is?" The librarian was silent.

The librarian could read the dead letters, but not the living letter that stood before him, but he was at least clever and honest enough to know and admit that he was spiritually illiterate and did not babble, like the Book of Revelation, about Alpha and Omega.

Chōshūsai[11] interviewed Seidō, and asked him "Mountains and rivers and the Great Earth,—do they really exist, 有, or do they not really exist, 無? Do all the Buddhas of the Three Worlds exist, or not?" Seidō replied, "They all exist, 有." Chōshūsai told Seidō that Hyakujō always answered "They do not, 無," to such questions. Seidō said, "Let's wait till we

11. Chōsetsu Shūsai, dates unknown, lay disciple of Sekisō. See *Mumonkan* Case XXXIX.

come to be like our senior Hyakujō, and then everything will *mu*."

The world exists, it does not exist, it both exists and not exists. That it exists, or that it does not exist can be asserted by science and common sense. Only art can express the third. Seidō's conclusion is admirable, combining loyalty and independence with humour.

Seidō burned a monk to death. One day the monk appeared before him and asked for his life (back). Seidō said, "Are you dead, or not?" "Dead," replied the monk. "Then", said Seidō, "if you are already dead, who is it that is asking for his life?" The monk disappeared.

This is a very good fable, and though there is not much Zen in it perhaps, it should have taught the superstitious Chinese not to believe in the spirits of the dead.

The Prefect Ri was seated together with Seidō, when two monks came from Kōzei. Ri asked them, "Has Ba Daishi some (new) words of instruction?" One monk said, "The Daishi sometimes says our mind is the Buddha." Ri said, "There's some mistake there," and asked the other monk, who said, "He sometimes says it is not mind, nor Buddha." Ri said, "That's going altogether too far," and asked Seidō his opinion. Seidō called to Ri. Ri responded. Seidō said, "The war-drums are beating, the war horns are blowing, 鼓角動."

This calling and responding has an exact parallel in Herbert's *The Collar*:

But as I rav'd and grew more fierce and wilde
At every word,
Me thought I heard one calling, 'Childe':
And I reply'd, 'My Lord.'

Seidō's comment at the end seems to mean that this calling-replying, which is the answer to the question whether material and spiritual things really exist or not, is the beginning of the Battle of Real Life.

Mayoku (Maku), dates of birth and death unknown, was a famous disciple of Baso, but little is known of him besides this and the anecdotes. He lived in Mount Mayoku and propagated Baso's teaching:

> A monk said to Mayoku, "I do not doubt the Twelvefold Canon, 十二分(部)經,[12] but what is the meaning of Daruma's coming from the West?" Mayoku stood up, took his staff, turned round once on it, lifted up his leg, and asked, "Do you understand?" The monk made no reply. Mayoku struck him.

The monk thinks that everything has a meaning. He doesn't know that Everything, that is, every thing, means, or rather, every thing things. The meaning of Daruma's coming from the West, that is to say, the meaning of the universe, the meaning of life, Mayoku's leaning on his staff, twizzling round and lifting up a leg, —these all have the same meaningless meaning, and so has Mayoku's striking the monk, but the monk's being silent has a meaning, and that's the trouble.

> Mayoku asked Tangen, "Is the Twelve-faced Kannon holy or not?" "Holy," said Tangen. Mayoku struck Tangen once. Tangen said, "I knew you hadn't reached that state of mind!"

At first we think certain things or places or persons

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12. Division of the Buddhist writings into sutras, sermons, verses, prophecies, chants, narratives, jatakas (stories of the former lives of the Buddha), expanded sutras, miracles, histories, parables, and discussions.

are holy. Then we understand that this is superstition, and know that they are not holy. Finally we realise that all things are holy, and some things especially. Mayoku thought Tangen was in the first state, but Tangen says he is in the third, and that Mayoku is still in the second.

When head monk Ryōsui went first to see Mayoku, Mayoku took up his hoe and began to weed. Ryōsui went up to the place where he was weeding. Mayoku ostentatiously took no notice of him and went back to his room and shut the door. The next day the same happened, but this time Ryōsui knocked at his door. Mayoku asked, "Who is it?" Ryōsui had hardly said his name when he was enlightened, and said, "Do not make a fool of me. If I had not visited you, I would have been deceived all my life by the Twelve-division Canon." Mayoku opened the door and confirmed his enlightenment. Ryōsui went back to his place of learning, resigned from it, and said to the assembled learners, "What you know, I know; what I know, you don't know."

The last statement was made with kindly intentions, we may hope, but how skilful Mayoku was! This kind of treatment was suited to that kind of character, and no other.

Mayoku said to Rinzai, "The Greatly Merciful One[13] has a thousand hands, an eye in each one; which is the True Eye?"[14] Rinzai said, "The Greatly Merciful One has a thousand hands, an eye in each one; which is the True Eye? Tell me quickly, quickly!" Mayoku pulled Rinzai from his seat, and sat in it him-

13. Kannon, Avalokitesvara. He (she) has twenty seven faces with forty two hands each. Omitting the central faces and hands, 40×25=1000.

14. 正眼=正法眼, True Eye of the Law.

self. Rinzai got up and said, "Why?" Mayoku looked as if he wanted to say something but couldn't. Rinzai thereupon said "Katz!" and pulled Mayoku from the seat and once more sat in it himself.

This defeat of Mayoku by Rinzai is similar to that of Alice by the March Hare.

..."and they drew all manner of things—everything that begins with an M——."
"Why with an M?" said Alice.
"Why Not?" said the March Hare.
Alice was silent.

The following anecdote must relate to Mayoku's "green and salad days."

"Mayoku and Nansen and another monk were on a Nature pilgrimage, 雲遊[15], intending to interview Kinzan, and met an old woman on the way. "Where do you live?" they asked. "Here," she said. The three went into her tea-shop. The old woman made a pot of tea, and brought three cups and put them on the table and said, "Let the one who has godlike power drink the tea!" The three looked at each other but nobody said anything, and nobody drank the tea. The old woman said, "This silly old woman 老朽 will show you her full power. Just watch!" and she took the tea, drunk it up, and departed.

The interesting thing is that as Bernard Shaw said, no woman is interesting until she is forty. When some (Chinese) women become quite old, they seem to get some occult power and become witches, or, as here natural Zen adepts.

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15. Literally "cloud enjoying", meaning 行雲流水遊山翫水, going like a could, flowing like water, enjoying the mountains, playing with the streams and lakes.

Banzan (P'anshan), dates unknown, seems to be another disciple of Baso whose life and character are not described in the Zen records, which give only some anecdotes concerning him.

Banzan first acted as a street monk[16], 街坊, when he was with Baso. One day he went out and saw a funeral procession, and men ringing bells and singing, "The red sun has sunk into the west. The direction of the dead soul is not yet decided, and the relatives weep and cry 'Alas ! alas !' " At this Banzan palpitated in both mind and body, and he was enlightened. Returning, he told Baso about it, and his enlightenment was confirmed.

To come to a realisation of the truth at a funeral is unexpectedly uncommon. Excess of light blinds; excess of darkness enlightens.

Banzan one day went to the market and saw a man buying wild boar's flesh. The customer said to the butcher, "Cut me a slice of good meat !" The butcher threw down his chopper, folded his arms and said, "Your honour does not know that this is all good meat?" Banzan was greatly enlightened on the spot.

The best comment on this is the never-to-be-forgotten saying of Wordsworth:

All that we behold
Is full of blessings.

Banzan said to the assembled monks, "In the Three Worlds not a thing exists; where shall we search for the mind?" If there is no object, there is no subject. If it be asked what remains, we must parody Emerson

16. One who went out to the town to buy things etc.

and say that when the (two) half gods go, the (whole) gods arrive. Another sermon of Banzan's.

He said to the monks, "It is like a sword flung up into the sky. We can discuss whether it has reached there or not. There is no scar left on the sky, and the sword itself is not diminished."

What is "it"? It is Zen; it is poetry; it is love; it is God; what is not it?

Fuke (P'u-hua), dates and place of birth unknown, was the chief disciple of Banzan. He was the most eccentric of all the Zen monks, not excluding Kanzan Jittoku and Bukan. After he was enlightened by Banzan (as told below) he interviewed and was interviewed by Rinzai. The manner of his death was as follows:

Stretching out his hand and saying, "Give me some money!"

The relation between Fuke and Rinzai may be seen in their antics together in the following.

Fuke went with Rinzai to a feast given by a parishoner, Rinzai said, "One hair drinks up the Great Ocean; Mount Sumeru is contained in a poppy-seed; is this a divine power and miraculous activity, or is it a thing changeless by human beings and eternal, 法爾如然?" Fuke overturned the table. "Rough creature!" said Rinzai. Fuke said, "Tell me, what is rough about what I did, what is refined?" Rinzai gave up, and went off. The next day there was another feast, and Rinzai said, "What's the difference between yesterday's memorial service and today's?" Fuke overturned the table. Rinzai said, "Rough creature!" Fuke said, "Blind booby! Does Buddhism teach rough and refined?" Rinzai stuck out his tongue.

It would be hard to find a parallel among the Christian saints. We are reminded rather of Timon of Athens, or Petrucchio in *The Taming of the Shrew*. Fuke and Rinzai were both untamable, but without misanthropy.

After Fuke was enlightened, and transcended likeness and unlikeness, sameness and difference, it is said he would play the flute and call people together and teach them Zen. There are several accounts of how the Fuke sect started in Japan. One says that Hōtō Kokushi went to China (in 1248), studied the doctrines of the sect, and learned the flute from Chōyū, the 16th in succession. He returned to Japan in 1254, and travelled about preaching and playing the flute.

> When Banzan was about to die, he asked his monks to bring him his portrait, 真, but he was not satisfied with any of them. At that time Fuke had one. Banzan said, "Why don't you show me it then?" Fuke turned a somersault and went out. Banzan said, "This lunatic will pervert the true way from now on."

Zen has lacked (Zen) lunatics. We have had other kinds, like Hitler and the Popes, and Napoleon and Newton and Wagner, but Zen has fallen into conventionality and uniformity. Even in Europe, during the Middle Ages, every great house had its fool, its natural, at least a dwarf or mannikin that would remind people of the demonic and insane character of the universe.

Hyakujō Isei (Pai-chang Wei-chêng), was co-disciple with *the* Hyakujō, Ekai (Huai-kai), of Baso, but nothing is known of him except that he was nicknamed Hyakujō Nehan, 涅槃 because he read the Nehangyō, Nirvana Sutra, so often. He is apparently the "monk" of Case XXVII of the *Mumonkan*, for in Case XXVIII of the *Hekiganroku* the "monk" is called Hyakujō Nehan. Otherwise we must take Hyakujō Nehan as a

separate person, a disciple of Hyakujō Ekai.

> One day Hyakujō Isei said to his monks, "You make a new field, and I'll tell you the Meaning of Everything, 大義." The monks finished the new field and said, "We ask the master to tell us the Meaning of Everything!" Hyakujō Isei opened his arms wide.

The monks "opened" the land; the Master opened his arms. With these two activities the whole work of the world was finished and begun.

Daibai (Tai-mei), became enlightened on hearing Baso say "Your mind, that is the Buddha". Afterwards when he had been living in the temple on Mount Daibai, for twenty years, Baso sent someone to tell him it should be, "No mind, no Buddha", to which Daibai replied stoutly, "Others may accept 'No mind, no Buddha', but I stick to 'Your mind that is the Buddha'." When Baso heard this he approved of it, and said, "He has matured." From this time disciples gradually began to collect round him. Among them was a Korean, Kachi. Daibai died at the age of eighty eight.

> A monk asked Daibai, "What is the meaning of Daruma's coming from the West?" Daibai answered, "His coming has no meaning." The monk brought this up to Enkan, who said, "Two dead men in one coffin." Gensha, hearing of this, said, "Enkan is a clever chap."

Daruma's coming is meaningless because it partakes of the nature of the universe, which means, it is true, but does not mean *something*. The two corpses are Daruma and Daibai, both of whom talked too much, and killed themselves and others with their boloney. Gensha praises Enkan, but perhaps with a grim smile.

A monk asked Daibai, "What is the Great Meaning of Buddhism?" Daibai answered, "Flowers of the bull-rush, cotton-wool of the willow, bamboo nails, hemp thread."

These things were of daily use in the life of the people and also of the monks. The use gives them a meaning; unused things are meaningless. When a thing is activated, this activation is the Buddha-meaning.

Kassan and Jōzan[17] were going along talking together, when Jōzan said, "If, within life-and-death there were no Buddha, there would be no life-and-death." Kassan said, "If the Buddha were within life-and-death, there would be no delusion with regard to life and death." They both argued back and forth, and there was no end to it. They climbed up the mountain to Daibai and asked him about it. Kassan said, "Of these two opinions which is the more 'familiar' 親 ?" Daibai said, "One is familiar, one is distant." "Which is the familiar one?" asked Kassan. "'Go away now and ask me again tomorrow", said Daibai. The next day Kassan came again and asked. Daibai said, "A familiar one does not ask. One who asks is not familiar." Kassan afterwards said, "At that time, when I was with Daibai, I lost my Buddha-eye, 一隻眼."

We cannot help thinking here of James and John who wanted to sit on the right and left hand of Christ when he came in glory. As far as the two statements are concerned, both are right. Buddha is both in, and not in phenomena, just as God is both immanent and transcendent. "In" is familiar, near; "not in" is distant; but every thing is near and far at the same time.

17. Little is known of him except that he was a disciple of Isan.

When Daibai was about to die, he said to his monks, "What comes is not to be avoided, what goes is not to be followed." A little afterwards he heard a flying-squirrel screech and said, "This is just this, and nothing else. You all keep this faithfully. Now I must depart."

This is my idea of Zen, I mean listening to the cry of the animal, and knowing and saying that this is this, and nothing else. This is the truth, the whole truth, and nothing but the truth.

Besides the Korean mentioned above, Daibai had another famous disciple Tenryū, and a still-better-known grandson in the faith, the finger-slicing Gutei. It was Tenryū who enlightened Gutei by holding up one finger. The story is this.

When Gutei first lived in his hermitage, a nun came to see him. Keeping her *kasa* (bamboo-hat) on, with her staff in her hand, she walked round his seat three times, and said, "If you can say a word (of Zen), I will stay, otherwise I won't!" Gutei had nothing to say. (After she left) he sighed, and said to himself, "I thought I was a man, but my activity is not manly. I must give up this hermitage and go all over the place and study Zen." That night the god of the temple precincts appeared and said, "The master of this hermitage should not go travelling about, but knowledge will come and he will preach the Law." The next day, Tenryū came to his hermitage. Gutei told him what had happened, and when he asked Tenryū about it, Tenryū held up one finger, and Gutei was suddenly enlightened. He did not go anywhere after this. If anyone came and asked him a question (about Zen) he simply stuck up his finger. When he was dying, he said to the people round him, "I received from Tenryū my one-finger-Zen, and used it all my life, but it was

not used up." So saying and sticking up his finger, he died.

The Freudian meaning of this is clear, so clear that we may forget the name of Freud.

Why, then the world's mine oyster,
Which I with sword will open.

Goei (Wu-i), who died in 818, was a disciple of Baso, but was greatly enlightened under Sekitō. Little is known of him, and the anecdotes are few.

Goei went to Sekitō, and said, "If you can say a word, I will remain here, otherwise I will go away." Sekitō simply sat there. Goei went off. From the back Sekitō called him, "Jari! Jari!" Goei turned his head. Sekitō said, "From birth to death, it is just like this. Turning the head, turning the brain, how about it?" Goei was suddenly enlightened, so he broke his staff.

Conversion, etymologically, is connected with the turning of the body-mind. What is difficult is to turn both together. When mind and body are married, we get the condition described by Donne:

God made the first marriage, and man made the first Divorce; God married the Body and Soule in the Creation, and man divorced the Body and Soule by death through sinne, in his fall[18].

When Goei was about to die, he made his abolutions and burned incense, then sat in the proper way and said to the monks, "The Body of the Law in Nirvana shows birth and death; the thousand Holy Ones[19] are all the same basically; the ten thousand

18. *Sermons*, LXXX.

19. Buddhas and Patriarchs. See *Hekiganroku* VII, Introduction.

20. (三界)万霊 are all the spirits of the three worlds of desire, form, and no-form.

spirits[20] all return to one. I am now disintegrating; why should I be foolish enough to grieve at that? Do not trouble your souls. Keep a true mind! If you obey these demands you are truly showing your gratitude to me. If you do not, you are not my children." At this moment a monk asked, "Where is our teacher going?" Goei answered, "I am going to No-place." The monk said, "Why shan't I be able to see you any more?" Goei said, "That place is not one to be seen with human eyes," and passed away.

This No-place, 無処 is not annihilation, any more than it is heaven. It is not a no-place, but a No-place, a Place, not a place, a placeless place. "I shan't go away, but I shan't be here," he might have said.

Kisu (Kuei-tsung) was a remarkable disciple of Baso, but not much is known of his life and doings. He was active in the second half of the 9th century.

A monk asked Kisu, "What is the Buddha?" "If I tell you," said Kisu, "Will you believe me?" The monk replied "The master's words are so momentous, how could I not believe them?" Kisu said, "Simply, You are it." The monk asked, "How can we maintain this state?" Kisu said, "If your eye is just a little clouded, flowery illusions are rampant." The monk was enlightened at this.

This is very explanatory but it is a mistake to suppose that Zen is not explanatory. Kisu's question, "Do you believe in me?" shows the monk's state of mind, ready to believe, ready to believe, not anything, but everything. God believes every lie that is told (otherwise it could not be told),—how much more so every truth that is told! Kisu said to the monk, "You are the Buddha!" This is not true (and it is not true that he is not), but that doesn't matter. The important thing

is to believe without reservation. We must not say, "I love you, but...." We must say, "..., but love you."

A monk had come and was already going. Kisu said, "Where are you off to?" The monk replied, "I'm going all over the place learning the five flavours of Zen[21]. "Kisu said, "Yes, there are the five flavours of Zen in various places, but here I have only one." The monk asked, "And what may be your one-flavour-Zen?" Kisu struck him. The monk said, "I understand ! I understand !" Kisu said, "Tell me what ! Tell me what !" and as the monk began to speak, struck him again.

Kisu dislikes the monk's nonchalance, Buddhology, and talkativeness. The universe has one taste only. According to Kierkegard and Kisu, it is pain.

Kisu was once cutting grass, when a head monk came up. At that time a snake was passing and Kisu cut it into two with a spade. The head monk said, "I had heard for long of Kisu, but he is merely a rough sramana[22]" Kisu said, "Am I rough, or are you?"[23] The head monk said, "What is roughness?" Kisu lifted up the spade. "What is refinement?" asked the head monk. Kisu acted as if he were killing a snake. The head monk asked Kisu why he did what he did. Kisu said, "Never mind about whys and wherefores. When did you see me kill a snake anyway?"

21. These are the fresh milk taste of the Kegon; the coagulated milk taste of the Agon; the curdled milk taste of the Hōtō; the butter taste of the Hannya, the clarified butter taste of the Nehan. These correspond to the five periods of the Buddha's teaching.

22. Monk.

23. Am I rough in my action, or are you rough in your judgement of it?

The head monk is cutting the world into two, rough and refined. This, Kisu says, is already too rough a classification. The monk asks what "rough" is, and Kisu acts the opposite, merely holding the spade aloft. On being asked what "refined" is, Kisu again acts the opposite, pretending to kill something. The monk is now confused, and asks him to explain. Kisu has been transcending rough and refined so far. He now transcends is and is not, and tells the monk that killing is a non-killing, that is to say, there is a world of rough and refined, killing and non killing, but there is also a world beyond these relatives, in which nevertheless snakes are killed or not, actions are rough or refined. In other words, we are to judge as though we did not judge, and kill as though we did not kill,—difficult and dangerous indeed!

Roso (Lu-tsu), who in late life lived at Mount Roso, is known by only a few anecdotes, and as being a disciple of Baso.

A monk asked Roso, "Who is the teacher of all the Buddhas?" Roso said, "Not the one with a jewelled crown on his head." The monk said, "Who is he then?" Roso said "No jewelled crown on his head".

No crown of thorns, no crown in Heaven, no crown at all. Nature has no crown. Maybe a crown of lice will pass.

A monk asked Roso, "What is the wordless word?" Roso said, "Where's your mouth?" The monk said, "I haven't got one!" "What do you eat with then?" asked Roso. The monk had no reply.

The point of this lies in Roso's question, "Where is your mouth?" If it is in the (relative) face, it must

be either wordful or wordless. If it is in the (absolute) spiritual body, it is neither wordful nor wordless. What we need is the mouth that utters wordless words, (and wordful silence).

Whenever he saw a monk coming, Roso would sit facing the wall. Nansen, hearing of this, said, "I appeared in this world, but they can't make head or tail of it. Anyway, what good will it be even if done till the Year of the Donkey[24]?"

This forms Case XXIII of the *Shōyōroku*. Roso and Nansen have each their own teaching method, neither approving of the other's. This is the best thing about Zen. What would religion be without heresy? Where would heresy be without orthodoxy? Perhaps Roso's method is the better, being less interesting.

A monk asked Roso, "What do you think of the Sala tree?" Roso said, "Within the Formful Body there is the Formless Body." The monk asked, what is this Formless Body?" Roso said, "It is the iron figure supporting the metal incense burner."

The Sala tree is the teak tree, under which Buddha died, a deciduous tree more than a hundred feet high. Before his death this tree was partly withered, partly flourishing, but after his death it all withered and presented a white appearance. The formful tree has another tree within it, a formless one, which appears when the tree withers. The iron figure under the incense burner does nothing, and yet the incense burner cannot exist without it, and this is the formless body.

To-Impō (Têng Yin-fêng), who flourished about

24. Which does not exist.

810, studied Zen under Baso and Sekitō, and was enlightened by the former. He intended to go to Mount Gotai, but on the way the Imperial army and the rebel army were fighting, and he could not pass. "I have come here, and I must resolve this trouble", and threw his staff up into the air and flew after it and passed between the two armies. The generals and soldiers of both armies looked up and thought they were dreaming. They lost their fighting spirit at this. He arrived at Gotai Mountain and died standing upside down. People did not know how to bury him, but his sister, a nun, reproached him with his pre- and post mortum eccentricity, and the body fell to the ground and was successfully inhumed.

One day Impō was pushing a cart, and Baso had his legs stretched out across the path. He said, "Please, Master, pull in your legs !" "What has been stretched out," said Baso, "cannot be retracted !" "What goes forward cannot go backwards !" said Impō and pushed the cart on. Baso's legs were cut and bruised. When they went back, Baso entered the Hall, and said, lifting up an axe, "Come here, the monk who hurt my legs awhile ago !" Impō came out and stood before Baso and bent his neck to receive the strike. Baso put down the axe.

This episode is interestingly similar to the story of *Sir Gawain and the Green Knight.* In both, it is all pretending, it is all a joke, and yet more serious, more meaningful than the most solemn history. Both are a kind of examination. The Green Knight tests Gawain's chastity and faithfulness, Baso tests Impō's. Gawain is a little dishonest and receives a scratch on the neck. Impō is a little rough, and Baso makes a feint of decapitating him. In other words, *Sir Gawain and the Green Knight* has some (humour and some) Zen in it, and so has the other.

Enkan (Yen-kuan), dates unknown, well-known for the episode of the rhinoceros fan[25], first studied under Unsō, and was enlightened by Baso. He died, without illness, in a seated position.

Enkan asked the monk in charge, "What sutras are you holding?" He replied, "The Kegon Sutra." Enkan said, "How many different kinds of Law-Worlds are there, according to the Kegon Sutra?" "Speaking briefly", he said, "there are four. Altogether, however, they are limitless in number." Enkan lifted up his mosquito-flapper and asked, "In which sort of Law-World is this contained?" The monk remained silent for some time. Enkan said, "Knowledge by intellection is an activity of devils. Beneath the sun a lamp must lose its brightness. Go away!"

The Law-World, 法界, Dharmadhatu, the Absolute. There are several categories, of three, four, five, and ten dharmadhatus. The Kegon School says there are four: the phenomenal real, differentiated, 事法界; the noumenal, unified, 理法界; noumenal and phenomenal interdependent, 理事無礙法界; phenomena interdependent 事事無礙法界.

The sun is the direct light of things. The lamp-light is that of the sutras and their Law-World and its divisions and sub-divisions. But we must add something that Enkan forgot to say, and that is: we don't know what the sunlight is until we have seen the lamplight. To err is to be human, and to be human is the aim of life.

A monk once asked Enkan, "What is the Real Nature of Vairocana?" Enkan said, "Just pass me that bottle, please." The monk brought it to him. Enkan said, "Just sit as you were before." The monk did

25. See Vol. II, page 43.

so, and then asked again, "What is the Real Nature of Vairocana?" Enkan said, "The old Buddha died long agone."

The monk asked, "What is the Godhead?" Enkan said, "It is the passing of a bottle with all your soul." The monk was wrong in not listening to Enkan with all his soul. To pass a bottle requires the whole universe, plus our whole soul.

Chapter III

NANSEN AND JŌSHŪ

Rikukō Taifu[1] said to Nansen, "I have a piece of stone in my house. Sometimes it moves and has its being, 生, sometimes it lies down, 臥. I would like to make it into a Buddhist statue; can it be done?" "It can, it can!" said Nansen. Rikukō asked, "It can be done; is that certain?" "It can't, it can't!" said Nansen.

Psychologically speaking, we can do what we think we can do,—within certain narrow limits, of course. We can't do what we thing we can't do, within different limits, wider perhaps. But religiously speaking, that is, from the Zen point of view, the problem is a different one. Being a Buddha or not is a question of will. When Christ said, "Be ye perfect as your Father in Heaven is perfect," he meant that perfect obedience is the nature of God,—obedience to what is a question which must not be asked in the case of man just as it must not be asked concerning God. Nansen's yes-no answer points to the fact that each man is himself and all other men, and the same-and-different from every other man, and the Buddha he can-and-cannot become is the same-and-different from every other Buddha. This is the religious, the poetical realm we must accustom ourselves to live in.

Nansen said to a chief monk, "What Sutra are you lecturing on?" The monk replied, "The Nehan Sutra." Nansen said, "Won't you explain it to me?" The monk said, "If I explain the sutra to you, you should

1. See p. 54 fn.

explain Zen to me." Nansei said, "A golden ball is not to be changed into a silver one." The monk said, "I don't understand." Nansen said, "Tell me, can a cloud in the sky be nailed there, or bound there with a rope?"

This latter is a good simile for the impossibility of fixing truth in a sutra or creed. The following is similar in its destructiveness of Buddhism.

The following anecdote must relate to Nansen's pre-enlightenement *angya*, a sort of pilgrimage undertaken by Zen monks to visit, not holy places, but famous Masters. At this particular time he had been travelling together with Kisu[2], and was going to separate from him that day, so they drank tea together.

Nansen said, "Up to today, you and I, brother, have talked over things, and I know how you think, but afterwards, if someone should ask me about your opinion of the most important thing in the world, what should I say?" Kisu said, "This piece of land here would be a nice place to build a hermitage on." Nansen said, "Never mind about building any hermitages, what is your opinion of the most important thing in the world?" Kisu gulped down his tea and stood up. Nansen said, "Brother, you have drunk your tea, but I haven't finished mine yet!" Kisu said, "If you talk as you have been, not a drop of water can be finished up." Nansen was silent, and went off.

"The most important thing in the world" is always what a man is doing at this moment. Thoreau says,

[Pray, what things interest me at present? A long, soaking rain, the drops trickling down the stubble, while I lay drenched on a last year's bed of wild oats,

2. A fellow disciple of Baso. Guichong

by the side of some bare hill, ruminating. These things are of moment. To watch this crystal globe just sent from heaven to associate with me. While these clouds and this sombre drizzling weather shut all in, we two draw nearer and know one another. The gathering in of the clouds with the last rush and dying breath of the wind, and then the regular dripping of twigs and leaves the country o'er, the impression of inward comfort and sociableness, the drenched stubble and trees that drop beads on you as you pass, their dim outline seen through the rain on all sides drooping in sympathy with yourself. These are my undisputed territory.[3]]

When Nansen was living in his hermitage, a monk came, and Nansen said, "I must go to work on the mountain. Please make some food, eat yourself, and bring me my share." The monk made his own meal, ate it, broke up everything in the hermitage, and lay down and slept. Seeing that the monk did not come, Nansen went back to his hermitage. Seeing the monk lying there he lay down too. The monk got up, and went off.

In after years Nansen said, "Before I was living here, when I was in the hermitage, this clever monk came to see me. I have never seen him again."

The monk evidently realised that Nansen was enjoying his ascetic, lonely, Robinson Crusoe life among the mountains. Nansen was becoming attached to his non-attachment. As Eckhart said the real poverty is absolute and only that poverty is blessed. That is the meaning of being baptised into the death of Christ.

One day Nansen was working up in the mountains. A monk passed, and asked Nansen "Where does Nan-

3. [*Journal*, March 30, 1840.]

sen's Way lead to?" Nansen lifted up his miscanthus sickle and said, "I bought this for thirty pence." The monk said, "I'm not interested in your sickle that cost you thirty pence, I'm asking you about where Nansen's Way goes to." Nansen said, "I have used it with pleasure and profit."

Nansen's last remark should be taken in two ways. He has used the sickle, and used the Way, and enjoyed both, or rather, enjoyed the sickle-Way. To be noted is the cheapness of the Way. Thoreau says "Good things are very cheap, bad things very dear."

When Nansen died, Rikukō Taifu[4] came, and the head of the temple said to him, "Why does not your excellency groan and cry?" Rikukō said, "Speak a word (of Zen), and I will groan and cry." The monk had nothing to say.

This is illogical. There is no connection between one man's weeping or otherwise for his deceased teacher, and a third party's enlightenment or lack of it. High Stewards, and kings and princes and prime ministers and millionaires and those who oppose them, and poor people,—they are all no good.

Nansen said to the assembled monks, "Old Master

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4. Rikukō 陸亘, became High Steward, but was fond of zazen, and studied under Nansen, to whom he said one day. "A certain man in ancient times had a goose, which he brought up in a bottle. He could not get it out without breaking the bottle or injuring the goose. What would you do?" Nansen said, "Your excellency!" Rikukō said "Yes?" Nansen said, "It is out!" Rikukō was enlightened at this.

I think this is swindling. The goose must die, if the bottle is not broken. It was cruel to put the goose in the bottle in the first place, actually, or imaginarily. It is a cheap and odious anecdote.

Ō[5] is going to sell himself; will anyone buy him?" A monk came out and said, "I will!" Nansen said "Don't make me dear, don't make me cheap; how will you buy me?" The monk was silent.

Everyone is on sale, everyone must buy somebody. Zen has different attitude, however, from the parable of the Pearl of Great Price. Zen is not cheap, not dear. You can't get it for nothing, but you can't get it for anything. You can't even get it by wanting it. You get it by getting it, that is all.

A monk once came and stood before Nansen with folded hands[6]. Nansen said, "A great layman!" The monk clasped his hands. Nansen said, "A great monk!"

The monk first showed his independence by a lay salutation. Nansen told him ironically, that he was a very fine layman. The monk then reverted to type, and received yet another rebuke. What shall we do when we meet someone? Shall we say "Good morning", which is foolish, or say nothing, which is rude? I must confess that I don't know the answer, and that I don't know anyone (Christ, Buddha, Nansen) who does.

Nansen was a rather ill-natured man, as the following anecdote also will show.

Nansen once went into the garden, and seeing a monk there, threw a piece of broken tile at him and hit him. When the monk turned his head, Nansen lifted up one leg. The monk made no response. Nansen returned to the temple, and the monk followed him, and asked to be taught, saying, "The master just

5. 王, Wang, was Nansen's own lay name.

6. The ordinary salutation in China was to put the left fist, the thumb inside, on the chest, and cover it with the fingers of the right hand.

threw a piece of tile at me and hit me; did he not do this as a means of arousing me?" Nansen said, "How about raising the leg?" The monk was silent.

The hitting with the piece of tile and raising the leg were no different from each other. Both were an expression of the thusness of things, gravitation and the resistance to it, the centripetal and centrifugal forces of the world.

Nansen was one day washing some clothes. A monk said, "Is the master still doing such things?" Nansen said, holding up the clothes, "What's to be done with them?"

As Emerson says, with more Zen than he intended,

Things are in the saddle,
And rule mankind.

Once when Ōbaku was with Nansen as head monk, he took his bowl and sat in Nansen's place. When Nansen entered the Hall and saw him sitting there, he said to him, "May I ask how old you are. as a monk?" Ōbaku answered, "Before the King with the Awe-Inspiring Voice."[7] Nansen said, "Then you are old Master Ō's[8] grandson; move down!" Ōbaku moved into the second place. Nansen said no more.

Ōbaku asserts the equality of all things; Nansen their inequality. Both are right; both are wrong. All things are the same, but we "pretend" they are different. All things are different, but we "know" they are the same.

A monk said to Nansen, "There is a jewel in the

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7. 威音王. This is the name of the first of the countless Buddhas successively appearing.

8. 王, "King", is Nansen's lay name, upon which both Ōbaku and Nansen pun.

sky; how can we get hold of it?" Nansen said, "Cut down bamboos and make a ladder, put it up in the sky, and get hold of it!" The monk said, "How can the ladder be put up in the sky?" Nansen said, "How can you doubt your getting hold of the jewel?"

Nansen says that we must doubt neither the physical nor the spiritual, or both the physical and the spiritual, not distinguish between them.

Nansen asked a monk, "Last night, there was a nice breeze?" The monk answered, "Last night, there was a cool breeze." Nansen said, "A branch was blown off a pine tree in front of the gate." The monk said, "A branch was blown off a pine tree in front of the gate." Nansen asked another monk, "Last night, there was a nice breeze?" The monk said, "What breeze?" Nansen said, "A branch was blown off a pine tree in front of the gate." The monk said, "What pine tree?" Nansen said, "One gains, the other loses."

In the ordinary way we may say that the first monk was right to accept everything without question, and take things, that is, words, as they are. The second monk was too particular, too scientific, full of curiosity instead of wonder. But we may take the anecdote as meaning that both monks gained and lost, in that the first was too passive in everything, and the second was properly active and earnestly minute.

Nansen was asked by a monk, "Where will the master be gone to in a hundred years' time?" Nansen said, "I'll be a water-coloured ox." The monk said, "May I follow you, or not?" Nansen said, "Well, if you do, bring a mouthful of grass with you!"

This story does not seem to have much Zen in it, but perhaps therefore has all the more. A monk who

was lazy was thought to be reborn as a cow. The Japanese say this of any person who sleeps after a meal. The monk expresses his (human) desire for companionship in his next reincarnation. Nansen expresses his (human) desires to get something from someone else. Zen, after all, means being human, no more and no less.

> Nansen's cook-monk invited the gardener-monk[9] to have a meal together, and went to his house and was waiting for him. As he filled his bowl, a Nembutsu Bird sang. The gardener-monk tapped his arm-rest, and the bird sang again. He tapped the arm-rest again and the bird stopped singing. The gardener monk asked, "Do you understand?" "No," said the cook-monk. The gardener-monk tapped once more.

This is a strange story as if out of Anderson's Fairy Tales, but evidently the point is the gardener-monk's rapport with Nature and the cook-monk's lack of it. In the last tapping, the gardener-monk is making a bit of music on his own, but the cook-monk has no ears to hear.

Shiko (Tzŭ-hu) was a disciple of Nansen. After being enlightened, he made a hermitage, and later was given a temple to live in.

Shiko said, in a poem:

> Thirty years have I lived on Shiko Mountain;
> Twice a day the gruel for my bodily strength was plain enough.
> I climb up the mountain and come back safely.
> People who come to see me do they know me, or not?

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9. The *enju*, 園頭, had the most difficult and exhausting labour of all the monks. Gantō was of the best-known gardener-monks.

Should we live for ourselves, or for others, alone or in society? I suppose the answer is that we should live the fullest life possible, wherever that fullest life can be lived.

Shiko got his disciples to set up a stone pillar, upon which he inscribed, "There's a dog in Shiko. First-class people take the head, second class people the body, third class people the legs. Doubt it, and you lose your life!" As soon as a new visitor met him, he said "Katz! Look at the dog!" The monk had hardly turned round, when Shiko returned to his own room.

If the monk asked "How about the dog?" Shiko would say, "Bow-wow!"

Shiko was one day hoeing a field cut an earthworm into two. He said, "Today I have cut into two an earthworm. Both ends are moving; in which of them is the life?" He lifted up his hoe, hit each end of the worm with it, then the space between them, lifted up the hoe, and went back.

We divide life into two, good and bad, right and wrong, beautiful and ugly, desirable and undesirable, this and that. Can all the king's horses and all the king's men put Humpty Dumpty together again? This is what Shiko does, by admitting the division of the worm into two—almost into three—with the one hoe. The hoe that divided reunites the parts again. The hoe is the creative imagination, the one Buddha eye.

A monk asked Chōsa, "What is the meaning of 'Your every-day mind is the Way'?" Chōsa said, "When you want to sleep, you sleep; when you want to sit, you sit." The monk said, "This learner does not understand." Chōsa said, "When you are hot,

you cool yourself; when you are cold, you warm yourself."

This half of Zen is both more difficult to grasp intellectually and to put into practice than the paradoxical, A is not A type. This is because it is more poetical, that is to say, it is the thing as it is, simply and deeply perceived by self-consciousness.

Chōsa said, "If I once expressed the meaning of Zen, 宗旨, rank grasses six feet deep would cover the ground in front of the Hall."

Zen, to make its way in the world must advertise itself, behave eccentrically, wear fancy dress, bang drums, drone sutras,—in a word must become un-Zen. So with Christianity, so with everything of the *civitas dei.*

A monk asked Chōsa, "What is 'the teaching of the Law by inanimate things'?"[10] Chōsa pointed to the Eastern Pillar of the Hall and said, "This is preaching the Law." The monk asked, "Who is listening to it?" Chōsa said, "The Western Pillar is listening to it." The monk asked, "Can the master hear it?" Chōsa said, "If I hear it, who can I have express it?"

The point of the last statement is that the preaching is done by the pillar's being a pillar (and the listening also), and by Chōsa's being Chōsa. The explaining must be done by a third party.

A monk asked Chōsa, "Please teach me the Highest Way!" Chōsa said, "One needle, and three feet of thread." The monk said, "How can we be enlighten-

10. 無情説法 See Vol. II, page 97.

ed[11]?" Chōsa said, "The cotton cloth of Ekishū, the silk of Yōshū."

Zen monks sewed their own clothes, and are often portrayed using needle and thread. To put the needle in, push it through, and draw it and the thread out,—this is the Highest Way. Enlightenment is as common as the cloth and silk in their respective production centres.

A monk died, and Chōsa stroked his body and said to the assembled monks, "This monk is an example and an evaluation of truth for the sake of you monks," and made a verse, 偈.

Before your eyes, not a thing!
In this place, also, not a person!
The vast Kongō body
In neither illusion nor reality.

The Zen attitude to death is remarkably unsentimental. What Chōsa says is true, there is nothing to see, nobody to see it. The problem is how to reconcile this with common humanity, just as we have to reconcile the Zen view of death with grief at it.

The same problem comes in Christianity with God's tears at the death of Lazarus, further complicated by the fact that He was going to raise him from the grave, and then kill him once more.

A monk asked Chōsa, "The mountains and rivers and the great earth,—how can they be changed and returned to oneself?" Chōsa answered, "The mountains and rivers and the great earth,—how they can be changed into oneself!"

11. 領会 originally means, "put together and take apart two pieces of cloth."

The monk has a question mark, Chōsa an exclamation mark, though the two sentences are identical in the original Chinese. Once the question has been asked, it cannot be answered. Zen grammar has no, interrogative, no subjunctive or conditional, little indicative, and is almost entirely exclamatory or imperative.

Chōsa one day went for an outing in the mountains, and when he came back to the Gate, the chief monk asked him where he had been to. Chōsa said, "I've been walking in the mountains." The chief monk asked how far he had been. Chōsa said, "At first I wandered among the scented grasses, then I followed the falling flowers." The chief monk said, "It sounds spring-like." Chōsa said, "It was better than the dew of autumn falling on the lotus leaves."

The Zen of this is of the highest kind, that can be pointed at only in Chōsa's spontaneous avoidance of anything paradoxical and (in the last sentence) making an (unodious) comparison and choosing the cheerful instead of the sentimental. This anecdote forms Case XXXVI of the *Hekiganroku.*

Joshū (Chao-chou) became a priest when a child. Later he met Nansen, Ōbaku, Hōju, Enkan, Kassan, but received the confirmation from Nansen. He later taught at the East Temple in Jōshū, from which he got his name, dying in 897 at the age of a hundred and twenty. He was respected above all the other teachers of his time.

When Jōshū first saw Nansen, Nansen was lying down in his room. Seeing Jōshū come, he asked him, "Where have you just come from?" Jōshū said, from Zuizō-In."[12] "Do you see Zuizō?" asked Nansen. "I do

12. 瑞像院 was where Nansen himself was.

not," said Jōshū, "but I see a Nyorai[13] lying down!" Nansen sat up, and asked, "Are you a monk with a master, or master-less?" "I'm a monk with a master," replied Jōshū. "Who is this master of yours?" queried Nansen. Jōshū said, "It is early spring, and still cold, but make obeisance. I see the honorable and blessed master in person!" Nansen called the Ino[14], and said to him, "Put this monk up somewhere."

L'audace, encore de l'audace, toujours de l'audace!

A monk asked Jōshū, "What is the Buddha?" "The one in the Hall." The monk said, "The one in the Hall is a statue, a lump of mud!" Jōshū said, "That is so." "What is the Buddha?" asked the monk, "The one in the Hall."

This becomes easier perhaps, if expressed a little more paradoxically. Even the clay statue of a man who lived a thousand years ago (from that time) is the Buddha. What indeed is not the Buddha? Even the Buddha was a Buddha.

A monk asked Jōshū, "What is the meaning of Daruma's coming from the West?" "The front teeth are growing hair on them."

Buddhism and Christianity and Zen are all unnecessary, and indeed obstacles to free and natural life. Thoreau said, "I would be glad to meet man in the woods." D. H. Lawrence regretted the death of one (particular) mountain lion, but not that of a million human beings.

To a monk who asked the same question Jōshū re-

13. Jōshū means Nansen.
14. Monk attendant upon a Master.

plied, "It takes quite a time for the gourd to hang over the east wall."

Thoreau says, "Nature never makes haste; her systems revolve at an even pace. The bud swells imperceptibly, without hurry or confusion, as though the short spring days were an eternity. All her operations seem separately, for the time, the single object for which all things tarry."

Yet another monk asked the same question, and Jōshū answered, "The oak tree in the front garden." The monk expostulated, "Master, do not give it an objective existence!" "I am not doing so," said Jōshū. The monk asked again, "What is the meaning of Daruma's coming from the West?" "The oak tree in the front garden," said Jōshū.

This famous case, which forms No. XXXVII of the *Mumonkan*, and No. XLIX of the *Shōyōroku*, is an example of Eastern misunderstanding. The Western tendency is to take Jōshū's answer as mysticism, but the monk thinks that Jōshū is being materialistic, whereas he is not asserting anything at all but just being, as the oak tree is just being. But this "just", of "just being" is the most difficult thing in the world, —for a human "being".

Jōshū said to his monks "A clay Buddha won't pass through water; an iron Buddha won't pass through a furnace; a wooden Buddha won't pass through a fire."

This does not mean that the Buddha is something spiritual. It does not mean "Lay not up treasures for yourselves on earth, but lay up for yourselves treasures in heaven." It does not mean put your mind nowhere, on nothing. It means that you must be the changeless

water, the furnace, the fire, through which all things must pass and change. It means that you must be clay, the iron, the wooden Buddha, and change with them.

I was once riding with Mr. Warner, who saved Kyōto from bombing. He said he was thinking of becoming a Roman Catholic. I said to him, "Mr. Warner, don't believe in anything which you have to defend."

Once a monk made a portrait of Jōshū, and gave it to him. Jōshū said to the monk, "Tell me, does this look like me or not? If it looks like me, I will beat me to death; if it doesn't, I'll burn you to death!" The monk had nothing to say.

This is an excellent way of showing to the monk his (somewhat ungrateful) indifference to the portrait, and is also a (grateful) teaching of the monk: "Go thou and do likewise!"

Jōshū was reading a sutra when Bun-on 文遠 entered the room. Jōshū pointed to the sutra by his side. Bun-on went out. Jōshū went after him, caught hold of him, and said, "Say something! Say something immediately!" Bun-on said, "Amidabutsu, Amidabutsu." Jōshū went back to his room.

Bun-on went out to show that he was not attached to sutras. When he was seized and asked to speak, he showed his respect for the Buddhist pantheon and Buddhas and Bodhisattvas and patriarchs. Jōshū was satisfied with his attitude.

Jōshū asked a head monk, "What sutra are you lecturing on?" He said, "The Nirvana Sutra." Jōshū said, "may I have the honour of asking you a question?" The monk said, "What is it you wish to ask me?" Jōshū kicked the air, and blew a breath, and

said, "What's the meaning of that?" The monk said, "There's nothing like that in the sutras!" Jōshū said, "Unworldly, nonsensical creature! It means five hundred (Vajra) spirits of gigantic strength raising stones."

Jōshū was one of those lucky people who can say anything that comes into head, and always make sense, not common sense, but uncommon sense. And after all, when we think it over, it is the mind (of Jōshū) which raises things. If we do not raise rising things, they rise in vain, that is, meaninglessly, that is, they do not really rise, rise livingly, poetically.

A head monk came from Jōshū 定州, and Jōshū asked him, "What business are you learning?" He answered, "I do not allow preaching on the sutras, discipline, or commentaries." Jōshū lifted up his hand, and said, "Can you lecture on this?" The monk looked vacant and did not answer. Jōshū said, "Even if you don't allow lecturing, you are just a lecturer on the sutras just the same, and Buddhism is as yet unborn (in you)." The monk said, "Is not what you said (to me) just now Buddhism?" Jōshū said, "Even if you ask a question and get an answer, the whole thing belongs to the sutras and commentaries on them. Buddhism is still unborn in you." The monk was silent.

We often think, while reading such anecdotes, of the Rich Young Ruler. The monk cannot give up his desire to use his head only, and goes away sorrowful, for he has many prepossessions.

Jōshū had a contest of words with the Shami Bun-on. The point was to lose, not to win. The person who won (that is, lost) should bring the fruit. Jōshū said, "I am a donkey." Bun-on said, "I am the

donkey's crupper." Jōshū said, "I am the donkey's dung." Bun-on said, "I am the worms in it." Jōshū said, "What are you doing there?" Bun-on said, "I am passing the summer there." Jōshū said, "You go and get the fruit."

This is very pleasing. The Zen of it consists in the playing at competition. We should play sports seriously, but otherwise pretend to live and pretend to die.

A monk asked Jōshū, "What is the word of the ancients?" Jōshū said, "Listen carefully! Listen carefully!"

It doesn't matter what you listen to, as long as you really listen to it. As Thoreau says: "The squeaking of the pump sounds as necessary as the music of the spheres."

A monk said to Jōshū, "I have heard that you said that when the universe is destroyed the (Buddha) nature will not be destroyed; what is this 'nature'?" Jōshū said, "The Four Elements, and the Five Components" The monk said, "These are the very things that will be destroyed; what is this 'nature'?" Jōshū said, "It is the Four Elements and the Five Components."

This is very good. The soul is immortal. The body is mortal. The soul is the body. We can resolve this contradiction only by transcendentalising the terms of it. The soul is unborn, undying, that is to say, timeless, not eternal. The body is the same. Destruction is change of components. The universe is being destroyed at every moment. We, timeless, perceive this timelessness at every moment. This timeless perception of timelessness cannot be destroyed, because destruction is in a different category from time. Destruction is

eternal, not timeless. All this is as nonsensical as Jōshū's own statements.

A monk asked Jōshū, "What is the special teaching of your school, 家風?" Jōshū said, "Though the folding screen is broken the frame is still there."

This reminds us of what Thoreau said: "I know of no redeeming qualities in me but a sincere love for some things, and when I am reproved, I fall back on this ground. This is my argument in reserve for all cases." Jōshū's "frame", what he falls back on, his love of truth, love of that which is, was, and will be.

Another monk asked the same question, and Jōshū said, "Ask in a loud voice; I'm hard of hearing." The monk repeated the question loudly. Jōshū said, "You ask my special teaching; I know your special teaching."

An answer shows little, because it is limited by the question, but the question shows everything, as it is free, and free of the answer. Yet the tone of voice shows more than everything because the style is the man.

A monk said to Jōshū, "If there is a man who has left the world, 方外, and he suddenly asks you what Truth, 法, is, what answer would you make?" Jōshū said, "Salt is noble, rice is common-place."

Jōshū knows that the great weakness of the higher class of human beings, those who ask such questions, is for monism, for unity and oneness. He therefore asserts the essential and unresolvable difference of things, of things we cannot live without, but which must never be confused.

Jōshū reached Ungo, who said to him, "You are a good age, why don't you live somewhere?" Jōshū said, "Where is my abiding place?" Ungo said, "In front of this mountain there are the ruins of an old temple." Jōshū said, "Why don't you try it yourself?" Then Jōshū went to Shunyu, who said to him, "You are a good age, why don't you live somewhere?" Jōshū said, "Where is my abiding place?" Shuyu said, "You are a good age, don't you know your abiding place yet?" Jōshū said, "For thirty years I have ridden a horse, but today I was struck by (or, fell off) a donkey."

Between the ages of sixty and eighty, Jōshū wandered all over the country seeking to mature his own enlightenment. Many of his interviews were like those recorded above. Real kindness is helping a man to be blessed, not trying (impossibly) to make him happy. Settling down is not the object of life, but what happens when you are put in a coffin.

Jōshū was asked to go to a Korean temple to a meeting. When he reached the Gate, he asked, "What temple is this?" He was told, "A Korean one." Jōshū said, "You and I are oceans away."

Jōshū seems to have disliked Koreans, and this makes us dislike him, but Jōshū is right to emphasize the difference, rather than making a mealy-mouthed speech about the brotherhood of man.

One day Jōshū was in the Buddha Hall when he saw Bun-on bow to the Buddha. He gave him a blow with his staff. Bun-on said, "It is a good thing to pay one's respects to the Buddha!" Jōshū said, "It is better still not to do something good."

Evidently Bun-on had a slightly sanctimonious air

as he bowed to the Buddha. There was a sort of holy "smell" about him which offended Jōshū's spiritual nose.

The Emperor Chō entered the temple to meet Jōshū, who was doing zazen in his room. The assistant monk announced him. Jōshū said, "Let the Emperor come in and make his bows." The Emperor came in and made obeisance. Right and left they asked him, "The Emperor and many courtiers have come, why don't you stand up?" Jōshū said, "You don't understand me. If it is a visitor of low standing, I go out to the gate to meet him. If he is of middle class, I come down from my seat. If he is of high class, I greet him from my seat. The Great Emperor cannot be treated as a person of low or middle rank; I dread to insult him in such a way." The Emperor was highly delighted and two or three times paid homage to him.

Once while teaching the Crown Prince, my pencil fell onto the floor. I said to the Prince, "Who should pick up that pencil?" With his usual scientific acumen, he said, "The one who is nearest to it?" "Shall I bring a ruler?" I asked, sarcastically, "Suppose the pencil is equidistant from both of us, who should pick it up?" The Prince hesitated, and I could see he was going to say himself, I being the teacher, and he the pupil, so I said, "Yes, you should pick it up, *because you are the Crown Prince.*" Noblesse oblige.

A monk said to Jōshū, "I would like you to tell me (what the truth is) without using explanatory words." Jōshū said, "For some time I have been deaf." The monk encircled Jōshū's seat once and said, "I ask you to tell me!" Jōshū also encircled the seat once, and said, "all the Hundred Thousand Buddhas entered from this gate." The monk asked, "What is this Gate of the samadhi of the Hundred Thousand Buddhas?"

Jōshū struck him.

To ask a man to talk without using words is nonsense, and Jōshū was right to be deaf. The monk then tried a little circumambulation, which Jōshū also performed, and told the monk that in this simple action all the Law and the Prophets was contained. The monk, like a fool, that is, an ordinary human being, went on grinding out his endless questions and Jōshū gave him his quietus.

A monk said to Jōshū, "When we meet a Zen-man we must not be silent, we must not speak; how shall we greet him?" Jōshū said, "A man from Chinshū has no news of Kyoshū."

Jōshū says that you can't greet him, unless you are a Zen-man too.

When Tōsu was in Tōjō Province, Jōshū asked him, "Aren't you the Master of Tōsu Hermitage?" Tōsu said, "Give me some tea, salt, and cash!" Jōshū went back to the hermitage, and that evening saw Tōshu coming back with some oil. He said to him, "I heard much of Tōshu, but all I find is an old man selling oil." Tōsu said, "You see the old oil-seller, but you don't know Tōsu." Jōshū said, "Well, how about Tōsu?" Tōsu held up the bottle and said, "Oil! Oil!"

This contest between two masters, in which neither wins, neither loses, is a relief after the stupidity of the average monk and his never-ending discomfiture. Tōsu pretends towards the end that the real Tōsu and the oil-seller which he appears to be are two different things, but when Jōshū tests him he becomes the Oil Seller.

A monk was saying farewell to Jōshū, who asked him, "Where are you going?" The monk said, "All over the place, to learn Buddhism." Jōshū said, holding up his mosquito-flapper, "Do not stay where the Buddha is! Pass quickly through a place where there is no Buddha! Do not make a mistake and bring up Buddhism to anyone for three thousand leagues!" The monk said, "In that case I won't go!" Jōshū said, "Farewell! Farewell!"[15]

The mistake of looking for Buddhism, for Zen, for truth, reality, God, apart from this thing at this place at this moment is so ineradicable as to make us think sometimes that perhaps after all God is up there in the sky, and reality is a big block of Something that we must nibble at, and the truth something that must be sought with shoes shod with iron. But as Stevenson said of the touchstone, "What if it was in his pocket all the time?"

(Another) monk was taking leave, and Jōshū asked, "Where are you going?" "To Binchū," he replied. Jōshū said, "The cavalry is gathered there; you had better go back soon!" The monk asked, "Where shall I go back to?" Jōshū said, "Just right!"

A monk asked Jōshū, "What is the Way?" Jōshū said, "The one outside the hedge." "I'm not asking about that!" said the monk. "What way are you asking about?" said Jōshū. "About the Great Way," said the monk. "Oh, the Great Road leads to Chōan (Ch'ang-an)," said Jōshū.

All teaching must be more or less malicious, and the most painful part of it all is that the monk thinks

15. Literally, "Picking a flowering willow," which was given to someone about to start on a journey.

Jōshū is joking both times,—and so he is but all the more serious both times. The path outside the hedge, and the great highway, and the bird's path through the air and the fish's through the water, and the thought's through the brain,—these are all the Way.

Once Nansen said to the assembled monks, "The Way is not outside things, outside things there is no Way." Jōshū asked, "What is the Way which is outside things?" Nansen immediately struck him. Jōshū caught hold of the stick and said, "From now on don't strike someone by mistake!" Nansen said, "It's easy to speak of a dragon, but difficult to please me!" and throwing down his stick he went back to his room.

Nansen was right, but Jōshū was righter. There is no Way outside things, but there is a Way outside things. The Way that can be called a Way (which is not outside things) is not an eternal way. This is what Jōshū taught his master.

A monk asked Jōshū, "What is the way, 路, without mistakes?" Jōshū said, "Knowing one's mind, seeing into one's nature is the way without mistakes."

The meaning is that when once we have seen into our mind, which is the Mind of the universe, there is no mistake in the will, though there must be innumerable mistakes of thought and feeling and act.

One day Jōshū was looking at the stone bridge[16] with the head monk, and asked him, "Who made this bridge?" "Rishun," answered the head monk. "When it was made, where did he first begin?" The head

16. Which led to his temple. This bridge comes in Case LII of the *Hekiganroku*.

monk made no reply, Jōshū said, "Everybody talks this stone bridge, but when they are asked how it was begun, nobody seems to know."

So with everything, so with the creation of the universe. Was it made out of nothing, or out of something. "Let there be light." But how could there be light when there was nothing to shine on? Which came first, the hen or the egg? "It is a mystery," the pious declare. "Yes," say the impious, "so is every thing."

A monk asked Jōshū, "What is the body without illness?" Jōshū said, "The (body made of the) Four Elements and Five Skandhas."

The body is never ill. Microbes are not ill. A man-eating tiger is not ill. The man being crushed to death is not ill. The universe, as Thoreau said, is not ill. "Ill", like "unnatural", "unnecessary" and so on, is only a word in the dictionary.

An old woman asked Jōshū, "I have the Five Hindrances[17]; how can I avoid them?" He said, "All the people in the world pray that they may be born in the Heavens. You pray that you may sink into the Sea of Pain!"

The old woman wants to become a bodhisattva, who renounces Paradise to suffer with and save others.

A monk asked Jōshū, "What is this eye of the One who never sleeps?" Jōshū said, "The physical eye of the ordinary man." He added, "Though he may be said not yet to have got the spiritual eye, the physical eye may be considered to be the same thing."

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17. 五障, inability to become Brahma-kings, Indras, Mara-kings, Cakravarti-kings, or Buddhas.

The monk asked, "What is the eye of the one who sleeps?" Jōshū said, "The Buddha Eye, the Eye of the Law is the eye of him who sleeps."

Jōshū is trying to get the monk to give up his Oxford-Cambridge boat-race-way of looking at things. The Buddha Eye is the ordinary eye, enlightenment is illusion, the same is different; this the other half of truth so hard to jump into.

A nun asked Jōshū, "What is the secret of secrets?" Jōshū tapped her on the elbow. She said, "You are still holding onto something." "No," said Jōshū, "it is you who are holding onto it."

The secret of life in the tapping of an elbow,—this is what the nun would not or could not apprehend, the secret of life in the movement or stillness of every thing in all ages past or to come.

One of his monks came to interview him, and Jōshū was sitting there with his robe over his head. The monk withdrew. Jōshū called after him, "Jari, don't say I didn't answer you!"

What did the monk ask? He asked not to be taught. He should have taken the robe off Jōshū's head (put on it for the cold, perhaps, or purposely to test the monk's persistence) or made his little speech anyway, or put his own robe over his head. This kind of unresting activity is exemplified by both persons in the next anecdote.

Jōshū went to see Hoju (Paoshou), who, seeing him coming, sat with his back to him. Jōshū spread out his cushion. Hoju stood up. Jōshū went off.

This kind of thing only true friends can do. Thoreau

did it all by himself, and got the reputation for eccentricity, but, oddly enough, not for unfriendliness.

Jōshū asked a new-comer monk. "Have you just come?" "Yes," replied the monk. "Then have a cup of tea," said Jōshū. He said to another monk, "Have you come recently too?" "No," said the monk. "Then have a cup of tea," said Jōshū. The Chief Monk, 院主 injū, said, "Why do you offer tea to a monk who has come recently, and to one who hasn't in just the same way." "Injū!" said Jōshū. "Yes?" said the Injū. "Have a cup of tea!" said Jōshū.

This is Zen and humour and kindliness inextricably mingled. It reminds us of the Parable of the Vineyard.

One day Jōshū went to see Ōbaku, who, seeing him coming, shut the door of his room. Jōshū yelled out "Fire! Fire! Help! Help!" from the Hall. Ōbaku opened the door, seized him, and said, "Say something! Say something!" Jōshū said, "It's drawing the bow after the robber has gone."

Playing at Zen is excellent practice for the real thing. We should always be contradicting the obvious, making fun of the holy, worshipping the heads of shrimps, and living an Alice through the Looking-Glass life,—in preparation for what? Just in preparation. The next anecdote is somewhat similar.

One day Nansen shut the door of his room, spread ashes outside the door and said, "If anyone can say anything, I will open the door, and even if there is an answer, it won't be any good!" Only Jōshū said, "Blue sky! Blue sky!" and Nansen opened the door.

The expression "Blue sky" comes from the *Book of Songs* where its says, "That blue thing is the sky; it

is killing my good man!" It is popularly explained, however, as praying for the pity of Heaven. Here Jōshū seems to mean "What a pity nobody can answer!" and Nansen recognizes Jōshū's imperturbability.

A monk said to Jōshū, "From One lamp a hundred thousand lamps are lit; how is the first one lighted?" Jōshū kicked off one of his shoes. Also he said, "A clever chap wouldn't ask such a question."

What is the beginning of life? How did Buddhism or Zen begin? Who laughed the first? We had better kick off our heads. As Jōshū says, a really clever man would not ask such questions about ultimate things,—out loud, but we must be always thinking of such questions, for these make us really human.

A monk asked Jōshū, "A hair's breadth of difference,—and what happens? Jōshū answered, "Heaven and earth are far away." The monk said, "And when there is not a hair's breadth of difference?" Jōshū said, "Heaven and earth are far away."

The monk and Jōshū are quoting from the *Shinjimmei*[18]. But Jōshū goes beyond it, in asserting that with satori or without it, the world is unchanged. This is not mere contradictoriness, but the transcendence of all assertions. The assertion is all right, *if it is, at the same moment, transcended as well.* An assertion is nothing; transcending it is nothing; the two together is Something.

One day Jōshū fell down in the snow, and called out, "Help me up! Help me up!" A monk came and lay down beside him. Jōshū got up and went away.

18. See Vol. I, page 56 ff.

We cannot help other people, in things that really matter. We can only look or act our fellow-feeling. Christ cannot take us to heaven. We have to go with our own wings. This is not mere *jiriki,* self-power, but a condition where *tariki,* other-power, and jiriki are one and the same thing, so strictly speaking we cannot say that Christ does not "lift us up" or that we lift ourselves up by our own faith. We can only go up, or not. But,—and this is the point of the anecdote —we must show our awareness of the rising or not rising of others. That is our humanity.

A monk asked Jōshū, "How can we employ the Mind twelve hours a day?" Jōshū said, "You all are used by the twelve hours; I use them."

This is Emerson's "Things are in the saddle, and rule mankind." What we do is to adapt ourselves to circumstances as they come along, getting as much profit from them as we can. Jōshū uses each moment, not as a means, but as an end in itself.

A monk was taking leave of Jōshū, who said to him, "Where are you off to?" "To Seppō," the monk replied. Jōshū said, "Suppose Seppō asks you what words I have lately, how will you answer?" The monk asked Jōshū to tell him what to say. Jōshū said, "Tell him, 'Winter is cold, summer is hot,' and if he suddenly asks further about the Essential, what will you say?" The monk was silent. Jōshū went on, "Say, 'I have come from Jōshū intimately; I'm not just a messenger.'" The monk went to Seppō, who asked him, "Where have you come from?" "From Jōshū." "Does he have any words?" The monk told him what Jōshū had said. Seppō said, "This must be the first time I got something from Jōshū."

Jōshū's gnomic saying "Winter is cold, summer hot," is an example of Christ's "Judge not!" for if we think that winter is unpleasantly cold or the summer pleasantly hot, Nature will judge us to be self-loving jackanapes. When we are further badgered about the meaning of life or the atomic bomb, or such-like (supposedly) important things, we should answer, "I am a friend of God, not His interpreter." God never apologizes, and we must not apologize for Him.

Seeing a cat, a monk said to Jōshū, "I call this a cat; what do you call it, may I ask?" Jōshū said, "You call it a cat."

What Jōshū means, perhaps, is that Jōshū calls it what the monk calls a cat. He calls it, not a cat but Something which is called by people a cat. But Somebody does not call it a cat; He does not call it even a Cat. He just calls it, and the cat, that is, the Cat, that is, the Something, now exists.

Jōshū and an attendant were walking about the garden when a rabbit ran past them. The attendant said to him, "You are a great and good man; what do you see when a rabbit runs by?" Jōshū said, "I'm mad on rabbits, 好殺."

This is not quite the same as the White Rabbit that ran past Alice, but it is equally and intensely interesting. This is the (Shakespearean) answer that we should give to a question about everything: "I'm mad on it!" This is the life of Zen.

Jōshū asked Nansen, "Where does he go who knows what is what?" Nansen said, "He becomes the ox of the danapati[19] before the hill." Jōshū said, "I thank

19. "Donor", supporter, financially, of the temple.

you for your teaching." Nansen said, "At midnight yesterday, the moon shone in at the window."

Where does the enlightened man go when he dies? He becomes an ox, working hard for other people. When we are thanked, we think of something else, in this case, of some natural phenomenon, in which there is no merit or gratitude or deprecation of gratitude. The ox is used in two opposite ways in Buddhism, as above, and in the Ox-herding Pictures; and to signify a stupid animal that thinks only of eating and sleeping, and into which a lazy monk will be reincarnated. In the following, the ox is simply an ox.

Once, when Jōshū was still with Nansen, Nansen took an ox into the Monk's Hall, and led him around. The head monk whacked the ox on the back three times, and Nansen took a sheaf of grass and put it in front of the head monk, who said nothing.

Has an ox the Buddha nature? Had the head monk the ox-nature?

Jōshū asked a monk, "Where have you come from?" "From the South," he replied. Jōshū asked, "Who was your companion on the way?" The monk said, "An ox." Jōshū said, "Why should a fine priest like you have an animal as a friend?" "Because," said the monk, "it's no different from me." Jōshū said, "Nice animal!" The monk asked, "How am I to understand the matter?" Jōshū said, "If you don't understand it, give me back my friend!"

The monk evidently liked the ox, and the ox liked him. That is all ye know on earth and all ye need to know. But we must know that we know it and hold fast to that knowledge. When Jōshū speaks enigmatically to the monk, the monk begins to doubt, and

Jōshū then says, "The ox is my friend, even though he may not be yours."

> Once the monk in charge was scattering rice. Seeing him, the crows flew away. Jōshū said, "When the crows see you, they fly away; why is that?" "They're afraid of me," said the monk. "What does that mean?" asked Jōshū. Himself answering, Jōshū said, "You have a murderous spirit."

So have the crows, so has the great globe, and all that it inherits. All fear all, and rightly. Zen does not mean not fearing; it means not fearing to fear.

> A monk asked Jōshū, "How about when a blind turtle finds a hole in a floating log?" Jōshū said, "It is not an accident."

The blind turtle and so on is a metaphor of the difficulty of coming across Buddhism. In the Agon Sutra, we read:

> In the Great Sea there is a blind turtle. It rises to the surface once in a hundred years. Sometimes there is a log floating there, with a hole in it. If the blind turtle can find this hole it can go East of the Sea. The turtle is not only blind; even if it finds the hole, the log is swayed by the waves. Also, though the turtle wishes to go East, a westerly current is often flowing.

Ummon's answer to the monk's question is different from Jōshū's. He says, "I clasp my hands, and depart." Jōshū's seems rather superstitious, but perhaps he is not denying chance in this (relative) world, but in the absolute world, where there is neither chance nor purpose, determinism or freedom. In either case Jōshū is wrong, that is, only partially right.

Jōshū asked an old woman with a basket, "Where are you off to?" "I am going to steal your bamboo shoots," she replied. Jōshū said, "Suppose you meet me soon after, what then?" The old woman gave him a slap on the face. Jōshū gave up and went away.

Some of these old Chinese women were more than a match for the greatest Zen masters. By saying she would steal his bamboo sprouts, she meant perhaps his special ways of teaching and so on. Jōshū asks her if she would not be ashamed of doing such a thing, and she immediately strikes him, showing her beyond-good-and-evil mind.

A monk said to Jōshū, "The master is pretty old!" "Yes," said Jōshū, "More than the beads of the rosary."

A rosary has 108 beads (reduced also to 36), corresponding to that number of passions and delusions, the 108 karmaic bonds. At dawn and dusk the temple bell is tolled that number of times. Jōshū died at 120. Here he is thinking perhaps that there are more than a hundred and eight ways of being foolish and sentimental.

When Jōshū was near death, he sent his hossu by a monk, in haste, to the Emperor Chō with a message, "I used this all my life, but have not used it up."

It would have been better still, I think, if he had sent it to some nameless, aspiring monk.

Oddly enough, Jōshū seems to have had not many disciples, and these not famous. The best known, and the one who carried on his master's assertiveness is

Kōkō Tesshi Egaku.

> When Kōkō went to see Hōgen, he was asked where he had been recently. "With Jōshū," he answered. Hōgen said, "I have heard about Jōshū and the oak tree; isn't this so?" Kōkō said, "It is not so!" Hōgen said, "But everyone says that when a monk asked about the meaning of Daruma's coming from the West, Jōshū answered, 'The oak tree in the front garden.' How can you say it was not so?" Kōkō said, "My master said nothing of the kind! Please do not insult the late master." Hōgen said, "Truly you are a lion's cub!"

What Kōkō was denying was that Jōshū had said something that should be repeated and interpreted and annotated and garbled. He said it, yes, but when it was said it was finished for ever, to be forgotten like everything else.

One more anecdote of Kōkō is difficult.

> A man said to him, "All my life I have killed cows, and enjoyed it; is this sin or not?" "It is not," said Kōkō. "Why not," asked the man. "One killed, one given back," was Kōkō's answer.

Apart from the (accidental) fact that this was the best way to treat the cow-slaughterer psychologically, we may say that morally speaking the sin of killing the cows lay with the meat-eaters, including the monks who would have gladly eaten meat if they had not been monks, or nuns. From the (orthodox) Zen point of view, however, to be or not to be is not the question. To kill is all right, not to kill is all right. Killing is one half of life, which is giving life by killing, and giving death by not killing. Even from the common-sense point of view, a cow can live only if cows are killed. A world full of cows only is not possible. But

Zen cannot omit the moral element, for that would be to omit part of humanity itself, that is part of Buddha Himself. A man is to live killing as few cows, directly and indirectly, as possible. Not to kill cows at all, as Buddha suggests, is impossible, if human life is to continue. But to find pleasure in it,—is wrong, *because I am the cow*, and as Christ did not say, we should do unto ourselves even as we wish to do unto others.

Another of Jōshū's disciples was Mokuchin Shōrō.

A monk asked, concerning the fall and destruction of Kongō, "If this is Vajra, the indestructible diamond, how can it fall to the earth?" Mokuchin struck his seat, and said, "Moving, at rest, sitting, lying."

All flows. Even change changes, and we get the changeless, the unflowing, so that all does not flow. Zen philosophy and Greek philosophy are thus tangential.

Another of Jōshū's little-known disciples was Kokusei, who also followed his master in his intransigency.

A monk asked Kokusei, "What is the Great Meaning of Buddhism?" He answered, "Shaka was an ox-headed lictor of Hell; the Patriarchs were horse-faced hags."

As in all jesting remarks, what Kokusei says is half true. As we see especially in European history, religion has caused more suffering (or shall we say more exactly, has been the excuse for it) than anything else in the world. But in every and any case, religion is a painful and disgusting stage between the simplicity of primitive man and the enriched simplicity which is the aim of Zen. Mankind is at present wallowing in a kind of lagoon, a morass of superstitious vulgarity.

Chapter IV

HYAKUJŌ AND HIS DISCIPLES

Hyakujō (Pai-chang), 724-814, became a priest when he was twenty years old. He became enlightened when studying under Baso together with Chizō and Fugan (Nansen). Baso said, "Zen is with Ekai (Hyakujō)" His words were simple, but he knew Buddhism thoroughly; he was clever and gentle at the same time; he had nothing ostentatious about him, but was invited to the great temple at Mount Hyakujō, from which he took his name. Many disciples gathered around him, among them such famous ones as Isan and Ōbaku. He died in 814 at the age of sixty six. The anecdotes concerning him are quite few, in contrast to those concerning Jōshū, which were very many.

A monk asked Hyakujō, "What is the Buddha?" Hyakujō asked the monk, "Who are you?" The monk said, "I am I." Hyakujō said, "Do you know this 'I', or not?" The monk replied, "Clearly." Hyakujō held up his mosquito flapper, and said, "Do you see this?" "I do," said the monk. Hyakujō said, "I have no word."

A learner who doesn't know that he doesn't know is unteachable.

When Hyakujō was a young boy his mother took him to a temple, and entering, she bowed to the Buddhist statue. Pointing to the statue, Hyakujō asked his mother, "What's that?" "That's a Buddha," she replied. Hyakujō said, "He looks like a man. I want to become a Buddha afterwards."

We have here something better than Zen, the aspiring human soul in China a thousand years ago.

Seidō[1] said to Hyakujō, "Afterwards, how can we manifest It to people?" Hyakujō clenched both fists and opened them. Seidō said, "And after that?" Hyakujō pushed his head forward with his hand three times.

"It" is what we have learned, our enlightenment. How shall we communicate this incommunicable wisdom to others? In all that we do, whether giving or receiving, striking or being struck. And what besides this? Once more,

All that we behold
Is full of blessings,

and the head is bowed as the Father bows it, as the Son bows it, as the Holy Ghost bows it.

Hyakujō, whenever there was any hard work to do, was always the first to begin, and the monks could not bear to see it, so they secretly took his tools and hid them, and asked him to stop working so hard. Hyakujō said, "If I am without virtue, how can I ask others to work?" He looked for his tools, but he couldn't find them, so he stopped eating. From this arose the saying, "A day of no work is a day of no eating."

The monks didn't like to see the old man work so much, partly because they felt ashamed of themselves for being less diligent, and would have preferred him to sit in his room so that they could slack when they

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1. Seidō Chizō, died 814, fellow disciple with Hyakujō of Baso. His name Seidō comes from the Temple he at last resided in.

wanted to. Further, we must say "A day of no eating is a day of no work." The two should not be considered separately. The ideal is to "work" all day, each day, with the head, the heart, and the body, all three; and the rest of life we should be asleep, and then sleep for ever. The above anecdote is famous, but has no Zen in it. Zen is free of such moralisings. Laborare est orare; yes, but also edere est orare; better still, esse est orare.

One day Hyakujō was out working, and just as a certain monk lifted up his hoe, the dinner drum sounded. Hearing this, the monk dropped his hoe with a great laugh, and went back to the temple. "Wonderful!" exclaimed Hyakujō "This is the gate to the entering of Kannon!"[2] Returning to the temple, he called the monk, and asked him what truth he had perceived just before, and the monk said, "Just now I was terribly hungry, and when I heard the sound of the drum, I went back and had my meal." Hyakujō himself laughed. One day Isan, hearing the kaju, 火頭[3], sounding the mokugyo[4] dropped the fine-irons and rubbing his hands, gave a great laugh. When Hyakujō saw this, 酬詰 [question and answer] was the same.

Once Baso sent Hyakujō a letter and three jars of soy. Hyakujō had them stood in front of the Hall, and entered it. When the monks had assembled he pointed with his staff at the soy-jars, and said, "If you can say a word of Zen, I won't break them, but if you can't I will!" Nobody said anything, so he broke them, and returned to his room.

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2. Through the ear we may enter into Truth.
3. Kaju is the monk in charge of fires, lighting, etc.
4. Fish-shaped wooden gong.

This is a milder form of his master Nansen's cat killing. It seems odd that of all the monks nobody came out and turned a somersault, or broke the jars himself, or gave Hyakujō a clout, but everyone was afraid that Hyakujō would see through other people's tricks.

Hyakujō came back one day from wandering in the mountains, as attendant upon Baso, and suddenly began to weep. One of his fellow monks said, "Are you thinking of your father and mother?" No," said Hyakujō. "Did somebody slander you?" "No." "Then what are you weeping for?" "Go and ask the Master," said Hyakujō. The monk went and asked Baso, who said, "Go and ask Hyakujō." The monk came back to the room and found Hyakujō laughing. "You were weeping a little while ago; why are you laughing now?" he asked. Hyakujō said, "I was weeping a little while ago, and now I am laughing."

Wordsworth says,

My hopes must no more
change their name;

We laugh and weep at the same thing,—according to? According to our free will. But neither to laugh nor weep is to be dead, and this is the condition that Wordsworth aspires too. He continues:

I long for a repose that
ever is the same.

These are solemn words, and touch the heart, but they are not Zen.

Hyakujō said to his monks, "There's a man who eats sparingly, but is never hungry; there's a man who is always eating, and never full." The monks had nothing to say.

We must be both these men, always overflowing with energy, but never ambitious. By not going we arrive. Fully satisfied at each moment, we never remain with it. Whether Hyakujō meant this is not the question. When a Master of (his own) Zen speaks, I must respond with (my own) Zen, if any.

One day it was snowing, and the monk in charge asked Hyakujō to give a sermon. Hyakujō said, "Falling in flakes, the colour scheme and pattern are complete. Why must I go to the Hall and preach?"

Wordsworth again:

> Think you, with all this mighty sum
> Of things forever speaking,
> That nothing of itself will come
> But we must still be seeking?

Hyakujō was not a very clever man or a very good teacher, but had many excellent disciples. Jōshū was clever and a good teacher, and had few disciples, and of them none was famous. However, there is no perversity in this, we may suppose, but simply an accident of the times.

Chōkei Daian (Chang-Ch'ing Tai-an), dates unknown, was confirmed by Hyakujō, and afterwards became Isan the Second. Details of his life are scarce, and anecdotes few.

Chōkei said to Hyakujō, "Learners want to know the Buddha; what is the Buddha?" Hyakujō answered, "It's quite like riding an ox and looking for it." Chōkei said, "After we know it, what then?" Hyakujō said, "It's like riding an ox and going home on it." Chōkei asked, "How can we get to hold and preserve and follow this always?" Hyakujō said ,"It's like an

ox-herd, who has a stick and watches the ox so that it does not devastate the rice-seedling fields of other people."[5]

This is milk for babes, and can hardly be called Zen at all, but Buddhism of a benign sort.

Chōkei had several well-known disciples, one of them being Daizui (Tai-sui), dates unknown, concerning whom there are many anecdotes, which are interesting, but somewhat obscure. The Duke of Shoku was very keen on him, and often sent messengers to bring him back, but Daizui always refused. He built a hermitage near an enormous tree.

A monk came from Gotaisan and Daizui said to him, "Mount Gotai and Mount Daizui,—what are they like?" The monk asked, "How is Mount Daizui?" Daizui said, "Speak louder, I'm hard of hearing." The monk repeated the question in a loud voice. Daizui: "It is like a thousand mountains, ten thousand mountains!"

Daizui tries to make the monk compare him and the masters of Mount Gotai, but the monk refuses, and asks Daizui what he himself is like. Daizui gets the monk to repeat the question in a loud voice so that he can "hear" the monk's attainment. He then concludes himself to be "the master of those who know."

A monk said, "One of the ancients[6] stood in the snow and cut off his arm. What truth was he seeking?" Daizui said, "He didn't cut off his arm." The monk said, "He cut it off! Why do you say that he

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5. This simile comes from the Butsu-yuikyō Sutra, 佛遺教経, it illustrates not entering into the Five Desires of wealth, sex, food-and-drink, fame, and sleep.

6. Eka, the 2nd Patriarch.

didn't?" Daizui said, "He was enjoying being in the snow."

This sort of deliberate denial of fact is very good for solemn half-baked Zen monks.

A monk said to Daizui, "What is the Essence of the Law of all the Buddhas?" Daizui lifted up his mosquito-flapper, and asked, "You understand?" "No," said the monk. Daizui said, "An elk's-tail mosquito-flapper."

The hossu is a slender handle with long hair fixed on the end of it on three sides. It was used first as a duster, and to sweep away mosquitoes and flies (without killing them) and afterwards by a Master when delivering a sermon or teaching. The great stag used his tail as a signal to the herd in times of danger, and so the hossu warns a monk of his falling into relativity or sentimentality. It is also used, as here, to demonstrate the thing-as-it-is, which is the Zen notion of the Essence of Truth, the aim of haiku and of senryu.

A monk bowed to (the statue of) Fugen. Daizui lifted up his mosquito-flapper, and said, "Monju and Fugen[7] are both contained in this." The monk drew a circle and threw it behind him, then stretched out his arms. Daizui told the attendant to give the monk a cup of tea.

Daizui seems to have approved of this play-acting. The drawing of a circle, in the air, means perfection, no relativity, infinity, Godhead. Throwing it behind him means getting rid of every trace of transcendentalism, absoluteness, Godhead. Stretching out the arms means going on from there to the relative. "Means"

7. Manjusri and Samantabhadra on the left and right of Buddha.

is the wrong word. The monk, if he is enlightened and enlightening, *is* the absolute, *is* the rejection of it, *is* the relative.

> There was once a tortoise in the monastery grounds, and a monk, pointing to it, said, "All creatures cover their bones with skin; why does this creature cover its skin with bones?" Daizui took his straw sandals and put them over the back of the turtle.

The monk had a scientific mind. Daizui wished to make it unscientific, like that of a child. If the tortoise's bones show, let's cover them up so he can be like all of the rest of us. In *At the Bay*, IV, we read:

> "Look!" said Pip. "Look what I've discovered." And he showed them an old wet, squashed-looking boot. The three little girls stared.
> 'Whatever are you going to do with it?" asked Kezia. "Keep it, of course!" Pip was very scornful. "It's a find—see?" Yes, Kezia saw that. All the same....

This is the spirit of Zen.

> Daizui was one day burning the (grass of the) mountain. He found a snake, and, lifting it up with his stick (and flinging it into the fire) and said, "This body of death will not dispose of itself. If you die (in this fire) it will be as a light in the darkness." Afterwards a monk asked him, "At that time was (your act) a sin or not?" Daizui answered, "When the wooden man roars, the iron bull is astonished."

This is typical Zen swindling in the matter of the problem of pain and death, especially that of animals, which for Darwin was a mystery, and yet another pain. We may explain Daizui's words in the Buddhist, or in the Zen way. The snake will undergo reincarnation

at his hands. Or, the life or death of the snake, and the not-killing or killing of it by Daizui is as it is, neither good nor bad, but simply Good. But the real Zen must include the Zen of Darwin as well.

A monk said to Daizui, "When the Black Dragon's jewel is smashed, I would ask you to make clear to me this living treasure!" Daizui said, "Never mind about explaining the living Treasure, just tell me what you know about smashing the jewel!" The monk had nothing to say.

The jewel under the chin of the dragon is a metaphor for enlightenment, so difficult to get. There is an old saying, "Smashing the jewel under the Dragon's chin, crush out the five-coloured marrow of the Phoenix," which signifies the successive difficulties in the way of the Zen learner. Daizui tells the monk he hasn't even got hold of the jewel, so what is the good of worrying him about the smashing of it and getting the essence of life out of it? We have to get the truth, forget it, and live truly, but not try to fly before we can walk.

A non-Buddhist scholar gave Daizui a bowl, and a monk asked, "What did you use before he presented you with the bowl?" Daizui said, "I used the one I shall use on my last day on earth."

This is indeed Zen.

The most remarkable saying of Daizui comes in Case XXIX of the *Hekiganroku,* and Case XXX of the *Shōyō-roku.* When he was asked, "When all things are annihilated, will That also be annihilated?" "It will be annihilated," said Daizui. "That" is the Buddha-nature, the soul, the Over-Soul, the Ground of Being, the Great Globe itself, and all that it inherits. Daizui is sometimes rather erratic, but sometimes presses the button.

Another disciple of Chōkei was Reiju (Ling-shu), details of whose life seem to be unknown.

One day a nun gave him an earthenware bowl. He lifted it up and said, "Where did it come from?" "From Jōshū," she replied. Reiju smashed it. The nun made no remark.

The reason for this ungentlemanly behaviour was the nun's replying in the relative instead of the absolute-relative. What should she have said? She could have said "From the giver of every good and—gift," or, "From yourself," or, "All from" is "to," or just bowed.

A monk asked Reiju, "What is your special teaching?" "A thousand year's field, and eight hundred owners," replied Reiju. "What does that mean?" asked the monk. Reiju answered, "A dilapitated house and barn, and no one to repair them."

Reiju seems to mean by the first answer, that each owner lived for more than a hundred years; and that Buddhism has been handed down to his own time during a thousand years. The second answer means perhaps that Buddhism is deteriorating, with no great monks appearing who should revive it.

Reiju was asked by a monk, "What is the meaning of Daruma's coming from the West?" Reiju was silent. After his death, his doings were to be inscribed upon a stone monument, and this anecdote was chosen. At this time Ummon was the head monk, and someone asked him what they should write concerning this incident. Ummon said, "Teacher!"

This story reflects credit equally upon Reiju and Ummon.

Another disciple of Chōkei was Reiun (Ling-yün), dates unknown. He was enlightened upon seeing peach blossoms, that is, upon considering the lilies of the field. His *ju*, 頌, upon this occasion was:

For thirty years I visited a swordsman;
How many times the leaves fall, the buds come out!
But after I really saw the peach blossoms,
Not another doubt did I have!

The first line seems to mean studied Zen under a Master.

A monk asked Reiun, "How about before Buddha appeared in the world?" Reiun raised his mosquito-flapper. "How about after he appeared?" Reiun raised his mosquito-flapper. The monk did not accept this. Afterwards he visited Seppō, who asked him where he had come from. "From Reiun," said the monk. "Has Reiun any teaching?" The monk told him what had happened. "Did you accept it?" "I did not." Seppō said, "Ask me, and I'll tell you!" The monk asked as before. Seppō held up his mosquito-flapper. The monk said, "How about after?" Seppō put it down. The monk bowed. Seppō hit him. The monk afterwards went to Gensha, and told him all about it. Gensha said, "Let me tell you a parable. A man was selling a garden, and the boundary, north, south, east and west, had been decided, but the tree in the middle still belonged to him."

The mosquito-flapper is the garden; the tree is Zen itself, which belongs to each man, because each man's Zen is different from every other man's Zen. Why then, do we call them all "Zen"? Now you have caught me at last!

A monk asked Reiun, "What is the meaning of

Daruma's coming from the West?" Reiun said, "It was planting an apple at the bottom of a well." The monk said, "I don't understand." Reiun said, "Peaches are dear this year, a thousand dollars apiece."

Reiun seems to have been (justifiably) pessimistic about human nature, that is to say, the Buddha nature. "Peaches are dear" means that enlightenment is indeed hard to come by, even for those who want it, and not many want it at any price.

Another famous disciple of Hyakujō was Daiji, 780-862. At the age of twenty nine, upon his mother's death, he became a monk, and studied both the sutras and the ordinances. He spent sometime with Hyakujō, was confirmed by him and then made a hermitage on the top of a hill, which he left for Mount Daiji, where he energetically preached Zen, saying, "Six feet of talking is not as good as one foot of doing; one foot of talking is not as good as an inch of doing." He returned to secular life for some time, then shaved his head again, and died a monk.

Daiji said to his monks, "I'm not going to explain any more debates; you know, it's just a disease." A monk came out; Daiji went back to his room.

To say that you will say nothing is also speaking. The more we say, the more we write, the more we wish we hadn't. I myself don't know anybody who really understands a single sentence of all I have written.

One day, when Daiji was sweeping the ground, Jōshū asked him how to manifest Hannya[8]. Daiji said, "How can we manifest Hannya?" Jōshū gave a great laugh. The next, seeing Jōshū sweeping the

8. Prajna, or Wisdom.

ground, Daiji, asked him, "How can we manifest Hannya?" Jōshū put down his broom and laughed aloud, clapping his hands. Daiji went back to his room.

To embody, incarnate Wisdom, sweeping, laughing, writing, thinking will do. The great mistake would be, however, to take Wisdom and its manifestation as two things, to suppose that there is a manifestation of wisdom, for the Wisdom is the manifestation and the manifestation is the Wisdom. So Daiji repeats Jōshū's question, because the real question and the real answer are always identical like Wisdom and its manifestation. When Jōshū is asked the next day, however, he does not repeat the question, because today's question is never the same as yesterday's question; and the answer is always different from the question. He laughs a different laugh.

ISAN AND KYŌZAN

Isan (Wei-shan) was born in 771, the middle of the Tang Dynasty. He became a priest at the age of fifteen, and a disciple of Hyakujō when he was twenty three. He became (partially) enlightened upon being told to look for some embers in the fire-place; he could find none, but Hyakujō poked deeper and held one up to him. Later, after the incident which forms Case XL of the *Mumonkan*, he took up his position in Mount I, very wild at that time, and it is said that he lived (not with monks but) with monkeys and ate nuts. Gradually his disciples increased to more than a thousand, and he taught there for more than forty years, the number of enlightened monks being forty one. He died in 853 at the age of eighty three. His works were *Isan Keisaku* 溈山警策, and of course a collection of his sayings.

Most of the anecdotes of Isan concern Kyōzan also but here are some about monks.

A monk came to be taught, and Isan, seeing him, made as if to rise. The monk said, "Please don't get up!" Isan said, "I haven't sat down yet!" The monk said, "I haven't bowed yet." Isan said, "You rude creature!"

We may suppose that the monk had already bowed, at least at the entrance of the room, and that when he said, "I haven't bowed yet," he was playing Isan's game of the absolute, but Isan suddenly jumps to the relative, and scolds the monk. As said before, we must always be in the absolute-relative (relative-absolute) and then we cannot be attacked from either relative or the absolute.

One day Isan ascended the rostrum and said, "You monks, you all have the form, but not the function." Kyuhō 九峰慧 withdrew from the monks and left the hall. Isan called to him, but he did not turn his head. Isan said, "He is fit to be a vessel of the Law!"

To reply when called is of the essence of Zen. Kyuhō's refusal to reply or turn his head was a sort of super-Zen.

The anecdotes which follow all concern Isan and Kyōzan, so the life of the latter will be given here.

When Kyōzan was fifteen, he wished to become a priest, but his parents would not allow him to do so. Two years after he cut off two fingers of his left hand and begged his parents to allow him to seek for the Law; they at last did so. He studied under several Masters and then remained with Isan for fifteen years. He moved to Mount Kyō, from which he got his name. Ten and more disciples of his were enlightened by him. He died in 890 at the age of seventy seven.

Kyōzan said to Isan, "Where does the Real Buddha dwell?" Isan said, "By means of the subtlety of

thoughtless thought, contemplate the boundless spiritual brightness; contemplate it until returning to the Ground of Being, and the always abiding nature and its form of the undichotomous Principle: this is the Real Buddha." At this Kyōzan was enlightened.

To be enlightened at such philosophical gabbling seems extraordinary, but after all, enlightenment is always extraordinary.

Isan said to Kyōzan, "I have heard that when you were with Hyakujō, if you were asked about one, you could answer about ten,—isn't that so?" Kyōzan said, "I wouldn't like to say." Isan said, "Try and say something expressing the highest reach of Buddhism!" Kyōzan had just opened his mouth to speak when Isan said, "Kwatz!" Three times Kyōzan essayed to speak, and three times he was thus silenced. Kyōzan bowed his head and shed tears, and said, "The former teacher said that when I met another, I would gain enlightenment, and today I have met him; it is three years since I began to seek for Buddhahood and it was no more than looking after a cow." One day Isan went into the mountains and found Kyōzan doing zazen. He gave him a whack on the back with his staff, but Kyōzan did not turn round. Isan said, "Can you say something, or not?" Kyōzan said, "Even if I can't, I won't borrow anyone else's words." Isan said, "You have learnt something."

All this hardly needs any explanation.

Isan said to Kyōzan, "All the Buddhas in the samadhi enter into a speck of dust and turn the Great Wheel of the Law." Kyōzan said, "How about you?" Isan said, "There is someone; making him an example, we can get it from him." Kyōzan pointed to a water-bottle, and said, "Please get in it." Isan said, "All

the Buddhas by their occult power are at present in the mouth of the bottle turning the Great Wheel of the Law; can you see them doing it?" Kyōzan said, "This is the turning of all the Buddhas; how will you turn it?" Isan said, "It cannot be done if we are separated from the thing itself." Kyōzan made his bows.

This also is fairly clear, and it is noteworthy how hard the disciple pushes the teacher, and how calm the teacher remains.

At the bottom of Mount I, a monk had built a hermitage, and Kyōzan went there and told him what Isan had said, namely: "Most people have the great potentiality, but not the great function." The monk told Kyōzan to ask him concerning the matter, but when Kyōzan was about to do so, the monk kicked him in the chest and knocked him down. Kyōzan went back to Isan and told him, whereupon Isan gave a great laugh.

The great potentiality, 大機, is the passive aspect of enlightenment, of the Buddha nature; the function, 用, is the active side of it. When Kyōzan was going to ask the monk, who was evidently a master, about the function, the monk displayed it by kicking him over. Isan also showed the function, by laughing, somewhat sadistically, at Kyōzan's discomfiture.

Isan said to Kyōzan, "All this study business is useless; what is your real self?" Kyōzan couldn't answer, and after three days (cf thought) still could not answer. Isan said, "Why don't you give up, and leave this monastery?" So Kyōzan left, and on the way met the head monk. "Where are you off to?" said he. Kyōzan replied, "I was asked by Isan about my self, and I couldn't answer, so I'm leaving." The head

monk said, "Why don't you stay, and not leave?" Kyōzan said, "If I can't answer about my self, how can I possibly stay here?" The head monk said, "Then don't stay. There's the ruins of a temple in Mount Kyōgen. Live there, and I'll send you provisions."

This incomplete anecdote shows how earnest were both Kyōzan and Isan.

Kyōzan was asked by Isan, "(Most of) the people upon this great earth, with their limitless consciousness of cause and effect, lack (the awareness of) that original nature which they should rely upon; can you tell whether they have this (awareness) or not?" Kyōzan said, "I have had the experience (of this difficulty)." At that time a monk was passing in front of them, and Kyōzan called out to him "Jari!" The monk turned his head. Kyōzan said to Isan, "This is (a case of) wide cause-and-effect consciousness without (awareness of) the fundamental upon which one should rely." Isan said, "It is a drop of lion's milk which will curdle six gallons of donkey's milk."

Isan confirms Kyōzan's examination of the monk, who, in turning his head when he was called revealed that he had only a donkey's understanding of Zen. When called in the Zen way, he should have responded in the Zen way.

Isan said to Kyōzan, "The whole day we argued about Zen; what did we get out of it all?" Kyōzan drew a line in the air. Isan said, "If it were not I, someone would be deceived."

It is always impossible to know what the profit of something is. Time will tell. From a more absolute point of view, the profit is the same, is infinite, like

Kyōzan's line. Isan quite rightly will not allow it to end on a serious note but jokes at his brilliant disciple.

> Someone donated some silk to Isan, and Kyōzan said, "You have received this gift from the donor; how will you repay it?" Isan knocked on the Zen seat. Kyōzan said, "Why do you make use of the common property of the monks to make your own personal repayment?"

Kyōzan asks some nasty questions, and if Isan can't answer them, we must. Isan's knocking means that a gift is a gift and needs no repayment. A repayment is a repayment and needs no gift. Knocking is knocking and needs nothing else, no explanation or justification. No different from (Emerson's) flower. "...if eyes were made for seeing, Then Beauty in its own excuse for being." "Using the monks' property,"—but who decides what is public and what is private? Not Kyōzan. All that we have is borrowed. All that we (know we) borrow we (really) have.

> Isan said to Kyōzan, "The Nirvana Sutra has about forty chapters of the Buddha's teaching; how many of these are devil teachings?" Kyōzan said, "All of them." Isan said, "From now on, nobody will be able to do what he likes with you." Kyōzan asked, "From now on what should be my mode of life?" Isan said, "I admire your just eye; I am not concerned about the practical side of the matter."

This anecdote shows how strongly the Zen masters felt about the creeds and dogmas. The more true and useful the sutras were, the more dangerous, the more devilish. So with societies and groups; the loftier their object the more they are to be shunned. Isan's last remark is not correct. The "minute details" are more important than the general principles. A just eye is of prime importance, but so is a steady hand and so are well-made tools. "Love God and do as you like" is

quite correct, provided that the love of God is 100%. When it is only 60 or 70, we must not do altogether as we like.

Ichū 韋宙 asked Isan to compose a gatha, a verse, for him. Isan said, "It is foolish to compose one when face to face,—and in any case, writing things on paper!" Ichū then asked Kyōzan to do so. Kyōzan drew a circle on paper and beside it wrote a note: "To think and then know is the second grade; not to think and then know is the third grade."

What is the first grade? Clearly to think and know at the same time, as when drawing a circle.

Isan said to Kyōzan, "You and I have been thinking all day long; what did you get out of it?" Kyōzan drew a line in the air. Isan said, "If it were not I, people might be deceived by you."

The two were talking about Zen all day long. As far as any conclusion was concerned, it was a line drawn in the air, no beginning, no end, nothing remains. In this sense music is the closest to Zen, and is the least understood of all the arts.

At the end of the summer seclusion, Kyōzan went to see Isan, who said, "I haven't seen you all the summer. What were you doing, with your face down?" Kyōzan said, "I have been cultivating, with my face down, a piece of land that was opened up three years ago, and got one sieve bag of millet from it. I didn't waste my time this summer. What did the Master get out of this summer?" Isan replied, "During the day I ate one meal, and during the night I had one sleep." "You did not waste this summer," said Kyōzan, and stuck out his tongue. Isan said, "Jaku[9], why do you spoil your own life?"

9. Kyōzan Ejaku.

"Sticking out the tongue" shows that Kyōzan realised he had made a mistake in boasting of his millet, but Isan reproached him all the same.

Isan asked Kyōzan, "Where have you come from?" "From the fields," he said. "Are many people in the fields?" said Isan. Kyōzan put his hoe under his arm and stood with folded hands. Isan said, "Today there were people on the Southern Mountain cutting miscanthus." Kyōzan shouldered his hoe and went off.

This forms Case XV of the *Shōyōroku,* where the story is slightly different. Isan asks if there were many others also tilling the field. Kyōzan signifies that he is the one that matters, not people who might be in the same field or even the same furrow. Isan brings him back, however, to the fact that there actually are other people in the world. Kyōzan accepts this fact and vitalises it by marching off to work with his hoe.

Kyōzan once returned to Isan to interview him. Isan said to him, "You are now called a good and clever teacher. How can you distinguish between those who come from all parts and know It, and those who don't know It; the Masters who have inherited It, and those who have not; the profound learning, and the (mere) meaning learning. Explain and let me hear." Kyōzan replied, "Ejaku[10] has had this experience. When monks come from all directions, he raises his mosquito-flapper, and asks them if This is expounded where they come from or not. Further, he says to them, leaving this aside, 'What are the old Masters where you come from teaching?'" Isan admired him and said, "This has always been the claw and fang of our sect."

10. Kyōzan Ejaku, that is, I.

"Claw and fang" is the fighting weapons of Zen, that is to say, direct pointing to the mind, or rather, the mind-thing, for when the mosquito flapper is raised, (so suitable in its certain-uncertainty of wood and hair) there is no subject or object, both subject and object, or, if you like, object only, subject only. What is also interesting in the above is the Zen pedagogy. We see how to teach Zen, and also how to teach a Zen teacher. Indeed, the aim of teaching is to produce teachers, so that the Earthly Paradise would be a realm of teachers only, but not unteachable, we may hope.

When Kyōzan was with Isan, he used to look after the cows. The head monk of that time said, "A hundred million lions appear at the tip of a hundred million hairs." Kyōzan made no answer. Afterwards, when he went back, he was attending on Isan when the head monk came and made obeisance to Isan, to speak to him. Kyōzan said, "Wasn't it you, the head monk, who said just before that a hundred million lions appear at the tip of a hundred million hairs?" "Yes, it was I," said the head monk. Kyōzan asked, "Do the hairs appear first, or the lions?" "When they appear there is no first or afterwards," replied the head monk. Kyōzan went out. Isan said, "The lion's back is broken."

This conversation is all a piece of trickery in which Kyōzan is defeated, and has his back broken, but from the point of view of Zen a broken-backed lion is better than an unbroken hair, that is, an undefeated ordinary man.

The whole thing is only sparring, but in Zen also this kind of playing at Zen, spiritual exercises, doing in fun what we must do afterwards in earnest, is necessary, is expedient.

One day Isan was looking at a prairie fire and asked

Dōgo, "Do you see the fire?" Dōgo said, "I see it." Isan said, "Where does fire come from?" Dōgo said, "I would like you to ask me something that has nothing to do with circumambulation or zazen or lying down." Isan left off asking, and went off.

Dōgo wants Isan to stop asking his Zen questions and just ask ordinary ones, a very reasonable and healthy and indeed Zen request.

Kyōzan said to Kyōgen, "I have heard that you made a verse expressing your enlightenment. Please tell me and I will examine it." When Kyōgen had finished (reciting the verse) Kyōgen said, "We'll leave it ready for some leisure time." Kyōgen again made a verse:

Last year my poverty was not the real poverty;
This year my poverty is the real thing.
Last year there was no place for the awl to be stuck;
This year I haven't even an awl.

Kyōzan said, "What you have got is just Nyorai Zen, not Patriarchal Zen."[11] Kyōgen afterwards made another verse:

I have a 機 [potentiality]
Which I show to him.
If he doesn't understand it,
Let him call the attendant!

Kyōzan said, "Fortunately you have now attained to Patriarchal Zen."

The defiant attitude of the third verse (the first is not recorded) met with the master's approval. The second verse was too passive.

A monk asked Kyōzan, "Can you explain the explanation of the Law Body?" Kyōzan said, "I can't,

11. For this, see Vol. IV, page 70 fn.

but there is one who can." The monk asked, "Where is this one who can explain it?" Kyōzan pulled forward the pillow. When Isan heard of this he said, "Jaku is using the blade of the sword."

"Things speak so loudly I cannot hear what you say." This is the reason why Christ spoke in parables, not so as to make things easier. Things are indeed trenchant; they cannot swindle or be swindled. But we must not ask, "What does the pillow mean?" It pillows. It is the everlasting arms.

When Kyōzan was living at Kannon Temple, he put up a notice-board on which it said, "No questions while sutras are being read!" A monk came to visit the Master, and just at that time he was reading the sutra, so he stood beside him until Kyōzan had finished and rolled it up. Kyōzan said, "Do you understand?" The monk replied, "I was not reading the sutra, how could I understand it?" Kyōzan said, "You will understand later." The monk afterwards brought the matter up to Gontō, who said, "That old Rōshi! What I think is that properly speaking those old scraps of paper that were buried are still with us."

The sutra itself, the reading of it, the rolling of it up, —all were exactly what the monk was (unconsciously) seeking. Indeed, poetry and music, however alertly attended to, are in the larynx, not on the "scraps of paper" or in the air. Yet the absolute value of mere paper and ink is adumbrated in the reverence we foolishly pay to it.

A monk said to Kyōzan, "The ancient Masters said that when we look at objective things we look at the mind. The Zen seat is a thing; I beg you to point to my mind without referring to the thing." Kyōzan said, "What is this Zen seat? Come here and point!"

The monk could say nothing.

The monk thinks that he and the Zen seat are two different things. If Kyōzan says they are the same, the monk will think they are the same. If Kyōzan says they are both the same and different, the monk won't understand at all. The monk is just an ass. How can we see ourselves as an object? And if we could we should have then to see the eye that sees ourselves. "Look *steadily* at the object,"—that is the only way.

Kyōzan said to Sōhō 雙峰 "Have you any special view recently, Younger Brother?" Sōhō said, "According to my view, there is nothing that corresponds to the truth of any thing." Kyōzan said, "Your view is an objective one." Sōhō said, "Well, that's my idea; what is Elder Brother's?" Kyōzan said, "You know perfectly well, don't you, that there is nothing that corresponds to the truth of any thing." When Isan heard this, he said, "Jaku's saying will puzzle everybody to death."

When he says that Sōhō's statement is objective, he does not mean that a subjective one is correct. This he shows by repeating Sōhō's words. Each thing (or person) is a self-existent, isolated, inexplicable, non-related entity. It is also dependent, "continental", self-explanatory, and understandable, and coherent and interpenetrated with every other thing (person). Thus truth is both expressible and inexpressible, objective and subjective, but not one only, or the other only. Truth is not only.

Once Kyōzan was sitting with closed eyes when a monk came up silently and stood beside him. Kyōzan opened his eyes and described on the ground a circle with the character for water in it, and looked up at the monk. The monk made no response.

The circle is the universe; the water is life that flows through it, but not from outside. In the original form form it was , and there is something interestingly contradictory in this combination, which is our own nature and that of the universe. Commentators recommend that the monk should have pushed Kyōzan over, or something, but this water is not waves. The monk should have flowed out as he flowed in.

> One day, a monk from India came, and Kyōzan drew a half-moon on the floor. The monk approached and made a circle, and with his foot rubbed it out. Kyōzan stretched out his arms. The monk dusted his clothes and went off.

All this may be taken as a kind of spiritual esperanto, but not as symbolism. Deep mysticism always tends towards abstraction, as in Klee. The two monks, Indian and Chinese, are play-acting—it is true, but it is a deadly serious game; they are sporting with infinity and eternity. The half-circle means, "Welcome !"[12] The whole circle means, "We are here at this point of time, in this point of place, together." The rubbing out of the circle means that you and I are not just interested in each other. The stretching out of the arms means that you and I have each [his] own path of life. The Indian monk walks away on his, the Chinese monk sits about on his. Of course all this must be far from the esoteric meaning of this circles and so on. They were begun by Chū Kokushi of Nanyō, and passed on to Tangen, his attendant, who wrote the matter down and handed it to Kyōzan.[13] The Igyō Sect was established, and Ryō of Gohō in Myōshū composed Forty Cases. Sū of Myōkō wrote a preface and explained

12. In T'ang times, India was thought to be shaped like a half-moon, wide at the top (the north) narrower at the bottom.

13. See Vol. IV, *Mumonkan*, page 323.

the beauty of them. Kyōzan read the book, memorised it, and burnt it. Afterwards Tangen reproached him, so he wrote it again from memory and presented it to Tangen.

A monk asked Kyōzan, "What is the meaning of Daruma's coming from the West?" With his finger, Kyōzan drew a circle in the air, and the character for Buddha, 佛, within it. The monk was silent.

If we take the circle as timelessness and time, and the Buddha as an unenlightened man who was enlightened, we can avoid most of the symbolism.

Once, when Kyōzan was living in Sekitei Temple in Kōshū, he was sitting after eating his gruel, and a monk came and asked him, "Master, do you know Chinese characters?"[14] Kyōzan answered, "As far as befits my position." The monk walked round the Master once in a counter-clockwise direction, and asked, "What character is this?" Kyōzan drew the character for ten, 十. The monk walked round him in a clockwise direction, and asked what character that was. Kyōzan changed the 十 into the swastika, 卍.[15] The monk drew a circle and acted as if holding it in both hands as an Asura holds the sun and moon,[16] and asked, "What is this character?" Kyōzan drew a circle round the swastika, ㊍. The monk then acted

14. He is asking about the mystical meanings.

15. The Sauvastika is said to be a curl on Visnu's breast. It is used for 万, and is also one of the auspicious signs on the sole of Buddha's foot. In the Swastika the crampons turn to the right, 卐 (this is the Nazi symbol) a symbol on Buddha's breast.

16. They are one of the six gatis, or ways of reincarnation, when they are considered as malevolent nature spirits. Originally they were titanic demons, enemies of the gods. They fight against Indra, who uses the thunderbolt, vajra, and who has his palace in the sun. The "holding of the sun and moon in the hands of the Asura" is obscure.

as Rucika.[17] Kyōzan said, "That is right! That is what all the Buddhas have kept, you too, I too. Guard it well." The monk bowed, rose up into the sky and departed.

This aeronaut must also have been an Indian monk, who came to examine Kyōzan's knowledge of "characters", which seems to have very little to do with Zen. It makes us doubt not only Kyōzan and Isan but Hyakujō's confirmation of Isan in the famous bottle-kicking incident. The fact is that Zen at this time was mixed up with magic, Taoism, geomancy and all the other aberrations to which the Chinese have been particularly prone.

Levitation was pretty common in Kyōzan's life. He shows no surprise at it. Most of such bird-men seem to have come from India. Hot air rises. On another occasion a strange monk, 異僧, came riding on the empty air. After some conversation and mutual compliments he made his bows, and rode off on a convenient cloud.

Kyōzan asked a monk, "Where have you come from?" "From Yūshū," he replied. Kyōzan said, "I'd like to know something interesting about Yūshū; what's the price of rice there?" The monk replied, "As I was coming, I unintentionally passed over the bridge of that town and trod on and broke the girders of the bridge."

Kyōzan tried to pin down the monk to the relative, the rice world. The monk nimbly escaped into the absolute, destructive world.

Kyōzan asked a monk what his name was. "Reitsū,

17. The last of the 1000 Buddhas of the present kalpa. Each of the past, present, and future kalpas has a thousand Buddhas. Shakamuni is the fourth Buddha of the present kalpa. Their names are given in the 千佛教.

靈通," he replied. Kyōzan said, "Then enter the pillar."[18] The monk said, "I'm already in it."

The monk's name means "spirit-permeation", ubiquitous power. The monk must have been teased about his name before, and knew the proper answer. What would he say if he were asked to put the pillar into himself, or what the pillar felt when he was in it?

Kyōzan was washing his clothes, and Tangen asked him, "What should we do at this moment?" Kyōzan answered, "At this moment, where shall we look?"

Perhaps Kyōzan means, "Look at me! I am doing what I should at this moment, so that reality is visible before your eyes. Christ is born again at this instant; suffers again in this tub; is dead and resurrected in my washing these clothes."

Kyōzan, seeing a monk came, raised his mosquito-flapper. The monk shouted, "Kwatz!" Kyōzan said, "There is such a thing as saying 'Kwatz,' but tell me, where was my mistake?" The monk said, "In improperly pointing to an external object (and not to the mind)." Kyōzan struck him.

Kyōzan was not pointing to anything when he raised his mosquito-flapper. His action was a living sentence without subject or object, and implied also, "Go thou and do likewise." The monk saw the action, but attributed to it a doer and the done. Kyōzan struck him, not, more in sorrow than in anger, but to make him have an experience which is neither nominative nor accusative, so that the predicate may contain everything, and, like God, be all in all.

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18. In another version, it is "lantern".

Kyōzan once saw a snow-man (literally, snow-lion) and, pointing to it said, "Is there anything whiter than that?" The monks were unresponsive.

This forms Case XXVI of the *Shōyōroku*, to which are added the comments of Ummon and Secchō, the author of the verses of the *Hekiganroku*. Ummon said, "If I had been there at that time, I would have pushed it over." Secchō said, "He explains it, pushing it over, not setting it up." Kyōzan means that the whiteness of the snow is that of the Pure Mind, 浄心. All things are contained in it, without sin or deformity. Ummon says that this use of a snow-man is regretable, because its symbolism will lead people to dichotomise and think that unclean things are unreal or evitable. Secchō says that Ummon is too destructive and goes to the other extreme of Kyōzan.

When Kyōzan was about to die he composed the following verse.

My years are seventy and seven;
Impermanence is here today.
The sun's circle is at noon;
I clasp my knees with both hands.

Having said this, he sat properly, and passed away.

ISAN'S OTHER DISCIPLES

One other famous disciple of Isan was Kinzan (Ching-shan). He became a priest at the age of nineteen, being tonsured by Kinzan the Second (Kanshū) the disciple of Enkan. He visited Ungan, and then Isan, by whom he was confirmed. He afterwards became Kinzan the Third. He died in the 4th year of Kōka (901).

A monk said to Kinzan, "I do not wish to borrow

the power of Ryūmon, with its wind and thunder. What is it like when we have gone past it?" Kinzan said, "This is still Chapter One, Chapter Two." The monk said, "This is already stages; what is the final goal?" Kinzan said, "I didn't know you had a Ryūmon!"

Ryūmon, Dragon's Gate, is a place on the Yellow River where the carp, if they can go up the river, turn into dragons. The monk wants attainment without working for it, and at the end Kinzan tells him that we must have the Dragon Gate within us, otherwise we cannot pass it. How can we transcend without something to transcend? A fool must have his passionate or intellectual folly, otherwise how can he persist in it and become wise.

One of Kinzan's disciples was the nun Ryūtetsuma (Liu-t'ieh-mo).

The following anecdote forms Case XXIV of the *Hekiganroku* and Case LX of the *Shōyōroku.*

One day Isan, seeing Ryūtetsuma coming, said, "So you have come, you old cow?" She said, "Tomorrow there is a big meeting at Mount Tai; will you be there?" Isan relaxed his body and acted as if lying down. Ryūtetsuma went off.

This incident is full of a Zen which is difficult to disentangle from the conversation and activity. Isan is rude, but the universe is not particularly polite. The nun does not beat about the bush; she also does not use any spiritual cosmetics. Isan would rather sleep than attend any meeting. The nun admits his good taste.

Shiko said to Ryūtetsuma, "I have heard of 'Ryū the Iron Grinder'; is that what you are?" "It would be presumptuous to say so," she said. "Do you grind from the right or from the left?" he asked. "Do not

mix up enlightenment and illusion!" she said. Shiko struck her.

The man hit the lady because she had no sense of humour. Whether that is the way to provide ladies with a sense of humour may be doubted, but is there any other?

Besides Kyōzan and Kinzan, Kyōgen (Hsiang-yên) was the only other really famous disciple of Isan. He is well known for his parable of the man hanging from the branch of a tree, *Mumonkan* Case V. He lived with Isan for several years, but though he studied the sutras and commentaries and the records of ancient Masters, he could get nothing out of them. He said goodbye to Isan and went to Nan-yō, and lived near the ruins of Chū Kokushi's hermitage. He there became enlightened on hearing a stone strike a bamboo while he was sweeping, and, suddenly enlightened, he sent to Isan the following verse:

One stroke made me forget all I knew up to now;
I do not (need to) borrow (the virtues of asceticism).
All my activities support the ancient way,
Without falling into a negative attitude.
I leave no trace wherever I go;
Dignity has nothing to do with my behaviour.
All those who have attained,
Say this is the great experience.

Isan ratified his enlightenment.

Like his master Isan, Kyōgen was fond of gesticulations and antics of various kinds.

A monk asked Kyōgen, "What is the meaning of Daruma's coming from the West?" Kyōgen put his hand in his bosom, took it out as a clenched fist and opened it and gave it to the monk. The monk knelt

down and made as if receiving something. Kyōgen said, "What's the meaning of that?" The monk made no response.

It is not enough merely to act; we must speak also, not, however to "give a reason for the faith that is in us," but to do in words what we say in action.

A monk asked Kyōgen, "What is the Great Meaning of Buddhism?" Kyōgen answered, "This year, frost has fallen early; buckwheat and barley have not yet been reaped."

This does not mean that Buddhism and daily life are the same. It means that the lateness of barley is Buddhism and Buddhism is the lateness of barley. "Why barley?" "Why not?"

KYŌZAN'S DISCIPLES

Kyōzan had many disciples, but few became famous. One of the best known was, Kakusan (Huo-shan), who was confirmed by Kyōzan, afterwards lived on Mount Kaku, from which he took his name, and where he taught Zen.

An ascetic asked Kakusan, "What is the Great Meaning of Buddhism?" Kakusan bowed to him. The ascetic said to him, "Do you bow to a man of the world?" Kakusan said, "Don't you see what I am saying, that I am your famous disciple?"

Buddhism means learning, not teaching, receiving, not giving.

Kakusan went to Kyōzan and, raising his foot said, "The twenty eight Indian Patriarchs were like this,

and the six Patriarchs of the Country of T'ang were like this, and you are like this, and I am like this!" Kyōzan came down from the Zen seat and hit him four times with the wistaria staff.

Kakusan's boasting was ill received, but his manner of dying justified it. When he was about to fulfil his karmic change, he collected a great deal of firewood in a wild place and after he had declined the food which his Zen patrons had so far provided him with, he went to the place where the firewood was heaped up, and at noon took a light and mounted on the faggots, put his umbrella on the back of his head like a halo, held his staff in his hand like the demon-subduing vajra, and standing there ended his life in the flames. How different indeed is one man from another!

Another disciple of Kyōzan was Ryūsen, who became a monk at the age of seven, and who first learned the rules of Buddhist discipline, then studied Zen under Daiji, 780-862, a disciple of Hyakujō, and then went to Kyōzan, under whom he was enlightened. Afterwards he lived in Ryūsen at the invitation of the Emperor from whom he received other honours, and died in 899 at the age of eighty.

When Ryūsen was with Kyōzan he was the tenzo[19]. One day a strange monk came, and asked for a meal. Ryūsen gave him part of his own. Kyōzan already knew this, and said to Ryūsen, "That enlightened 果位 monk who came just now,—did he give you any food?" "He denied himself and passed on his alms" said Ryūsen. Kyōzan said, "You made a great profit."

This is a very charming sequel to the story of the Good Samaritan. Christians always pretend that we should

19. The monk in charge of the food.

think of others only, but Christ urged us to love ourselves as much as we love others (the reverse will also do).

When Ryūsen was about to die, at midnight he said to his monks, "If you use up the mind of the Three Worlds, that is Nirvana." Saying this he sat in proper manner, and passed away.

"If a fool persists in his folly, he will become wise." What is this "persistence"? It means that we go beyond dichotomy into oneness, and beyond oneness into something else.

Another of Kyōzan's disciples was a Korean monk named Junshi. One day, a monk made a five-flower circle before Junshi, who rubbed out the picture, and drew instead a circle.

The "five-flower circle" means perhaps a circle with five lines in it, one of the forms of military phalanx, and symbolising five aspects of the Absolute. Junshi seems to disapprove of this over-subtilising, and replaces it with his own simple circle, in which all things remain indeterminate and therefore infinite.

Besides these disciples, Kyōzan had two others, Kyōzan Nantō Kō, "South Tower"; and Kyōzan Seitō Kō, "West Tower," who were not particularly famous in themselves, but had many disciples. A disciple of "West Tower" was Shifuku, dates and everything else unknown, except the anecdotes.

Once when Chōzan 潮山, saw Shifuku arriving, he came down from his seat and greeted him. Shifuku said, "How many years have you succeeded in living in this mountain?" Chōzan said, "The sluggish bird lives in the rushes; the weary fish remains in the fish-weir." Shifuku said, "Suppose it is a real walker

of the Way?" Chōzan said, "Sit down, and have some tea."

This meeting of two masters is more charming than most; mutual modesty for oneself and praise for others (but only when combined with humour) is delightful.

A monk said to Shifuku, "I have not finished even one summer seclusion in the monastery, and I do not ask for your teaching,—but help me please !" Shifuku pushed him away and said, "Since I have been living here, I have never once blinded a monk."

I have myself blinded many people with my explanations. I am still at it.

A monk asked Shifuku, "What was the tune of the ancient Masters?" Shifuku drew a circle and pointed to it.

> Oh may I join that choir invisible
> Whose music is the music of the world.

A monk asked Shifuku, "What is the meaning of 'One grain of dust enters into true knowledge-by-sensation'?" Shifuku acted as if in a state of Zen. The monk said, "What is the meaning of 'All grains of dust are the highest samadhi'?" Shifuku said, "Whom are you asking?"

The monk asked two questions, one too many. The first-question, asked in the absolute, is answered by Shifuku's representing himself as being in the absolute. But the second question requires an encore, which Shifuku rightly refuses, and walks off the stage; there is now no one to ask.

Coming to "South Tower", one of his disciples was

Seike, about whom nothing seems to be recorded. One day a monk asked him, "What is the Great Meaning of Buddhism?" Seike answered, "The wooden crane flies on the post of the gate of the grave."

The essence of Buddhism cannot be grasped without jumping out of sense into non-sense. That is why musicians and poets and madmen and lovers (different names for the same thing) understand Zen so well, and find something repulsive about ordinary, unpoetical Zen.

A monk asked Seike, "Where does a monk go when he dies and transmigrates?" Seike said, "The Chōkō flows on and on, never stopping; bubbles obey the vagaries of the wind." The monk asked further, "Does he receive the ceremonial offerings?" Seike said, "We can't say there are no ceremonial offerings." "What exactly are these offerings?" asked the monk. Seike said, "As the fisherman's song pushes the oar, his voice is heard in the valleys."

When asked about death, the Zen masters always engage in swindling. The question is asked in the relative, but answered in the absolute. If we ask where the dead man has gone we are speaking geographically, and do not want to be told that living and dying, coming and going, are the same thing or that we are not born and so cannot die. As in the comments on Tanka's burning the Buddhist images[20], we want to know whether the dead monk will eat the food offered to his spirit. Seike quotes a beautiful line from some poem, meaning that the universe is interpenetrated with spirit. A man sings, his boat moves, and someone in the hills is moved by it. We think of Thoreau's words: [ ]

Ōren was another disciple of Nantō, and about him also nothing seems to be known.

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20. See Volume II, page 24.

A monk said to him, "The ancient road has no tracks; how can we advance along it?" Ōren said, "The golden crow flies round Mount Sumeru, and makes the timeless and time the same." The monk asked, "How can we get to the Further Shore?" Ōren said, "The Yellow River is clear once in three thousand years."

The monk asks about time, and Ōren says it is timeless. The monk asks about the timeless, and is told it is time.

Thoreau says, "All the past is here present.... Let it approve itself, if it can." A way exists only if people (now) walk on it. But as for salvation, it is as difficult to attain, for internal and external reasons, as for a cat to be averse to fish.

A monk asked Ōren, "What is the Buddha?" He replied, "Having the swastika on the chest, and halo on the back."

The swastika was a symbol of universality used in Hinduism and later by Buddhism. The halo, a circle of light, was the aura of a saint, originally perhaps circular like the head it surrounded especially, and then naturally symbolising eternity. Ōren's reply may be taken in two ways, first, as saying ironically that the Buddha is the image with his swastikas and his halo; second, that anyone who has the universality of the swastika, and the enlightenment of the halo is Buddha.

The most important disciple of Nantō was Bashō Esei, dates unknown, the Bashō of Case XLIV of the *Mumonkan*. Bashō said, "When I was twenty eight years old, I went on a pilgrimage, *angya,* and reached Kyōzan, where Nantō was living. Ascending the rostrum, he said, 'All you people, if you are enlightened, you will

come out of your mother's womb and roar like a lion. You know what this roaring means?' Immediately my mind and body were rendered motionless, and I stopped with him five years."

It is interesting how the same thing has quite an opposite effect on different people. Bashō wanted to roar; that was his object of life. Why does a lion roar? Why does a bird sing? Why does a man write books? It is their nature, their Buddha nature.

> A monk said to Bashō, "How about before the ancient Buddhas appeared on earth?" Bashō said, "A thousand years of egg-plant roots." The monk asked, "How about after they appeared?" Bashō said, "The *Deva Kings* roll their eyes violently."

Before Buddhism, we are animals, one almost might say vegetables, with no value or use. After Buddhism we are afraid to sin, afraid of not being enlightened.

Bashō Esei's disciples were several more Bashōs, including Bashō Keitetsu, and Ju-nei. Bashō Keitetsu first visited Fuketsu, then Bashō Esei, who said, "Kyōzan declared that the essential doctrine of the sect was that two mouths had a single no-tongue." At this Bashō Keitetsu was enlightened.

There was a saying, "Two mouths with one tongue," 両口一舌, which meant that master and disciple had the same enlightenment. Kyōzan (which may here mean the original Kyōzan, or Kyōzan Nantō) said that master and disciple had silence between them, two mouths but no tongue at all. This ideal relation between master and disciple is precisely that of subject and object, ourselves and things, and so Clare says, "Silent is the life of flowers," that is, our life in the flowers, and the flowers' life in us.

> Ju-nei, concerning whom nothing is known, was asked by a monk, "What was it like before Gozu met

the 4th Patriarch?[21] Ju-nei answered, "Everybody thought highly of him." "And when he had seen him?" "It was like pouring hot water into the snow."

Before enlightenment men see our good deeds and glorify God. After enlightenment we become invisible, just as Laotse says.

One more disciple of Bashō Esei was Shōten, who continued the line to Rakan Keishū.

A monk said to Rakan, "What is the Way?" He answered, composing or quoting a verse:

"Lovely flowers open by the mossy roadside;
The green willows dance in the spring breezes."

The monk asked, "Who is the man who walks the Way?" Rakan answered:

"Opening the window, he steals the moonlight;
Moving his seat, he faces the clear-flowing stream."

Rakan is speaking here in the style of *Il Penseroso,* but he does not mean simply that the Wayfarer enjoys the beauties of Nature, but also that his mind is undisturbed by phenomena of every kind, and that the world is seen as a kind of pageant (Thoreau).

The Igyō School,* which now came to its end, may be studied in Isan's *Isan Keisaku,* in the *Goroku* of Isan and Kyōzan, and as one of the Five Schools of Zen in Hōgen's *Jukkiron* 十規論, Kaigan's *Ninden Ganmoku*[22] 人天眼目, (the first two volumes), Hakuin's disciple Tōrei's *Goke Sanshōyōromon*[23] 五家参詳要路門.

Isan himself speaks of the Great Perfect Mirror Wis-

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21. See Vol. II, page 9 ff.
22. Published in Japan in 1654.
23. Published in 1787.

* [The school of Isan and Kyōzan.]

dom, 大円鏡智, by which the Buddha enters into us and we into the Buddha, 入我, 我入. Between Isan and Kyōzan there was this interpenetration. Kyōgen also had his Three Shinings, 三照, the sun on the hill-tops, the valleys, and the plains. "Shining" is the Buddha wisdom, the Buddha nature, the original spiritual wisdom. First, the Original-Shining 本来照, wisdom that we have without any teacher; second, Quietness-Shining, 寂照 wisdom free of all attachment; third, Unfailing-Shining, 常照, the activity of the wisdom that acts in accordance with the nature of all sentient and insentient creatures.

Besides this there were of course the circles, of five kinds, of eleven kinds, and the ninety seven kinds which Kyōzan received from Tangen. They were used to enlighten (suddenly) the learner-monks. Generally speaking, we may say that Igyō Zen was at once aberrant and esoteric, and it was lucky for Zen, or perhaps natural, that it died out comparatively soon.

Chapter V

ŌBAKU AND HIS DISCIPLES

One more disciple of Hyakujō was Ōbaku.

Ōbaku (Huang-po) became a priest at Mount Ōbaku when a child. He was confirmed by Hyakujō, and was then invited to a big temple newly-built, and named this after the mountain where he had spent his youth. From this time, his fame increased, and more than a thousand priests gathered around him. He died in 850. He wrote a work called Ōbaku Shin-yō, 黃檗心要, "Ōbaku's Essence of Mind. Twelve of his disciples were enlightened, among them Rinzai, Useki, Chin-Sonshuku, Senkei and Shōkoku.

> Hyakujō one day asked Ōbaku where he had come from. Ōbaku said, "From gathering mushrooms on at the foot of Mount Daiyū.[1]" "Did you see the tiger there?" asked Hyakujō. Ōbaku roared like a tiger. Hyakujō lifted up his axe and made as if to chop him down. Ōbaku gave Hyakujō a slap. Hyakujō sang out and laughed, and went back to his seat. To the monks he said, "At the foot of Mount Daiyū there is a tiger which you positively must see. Your old Hyakujō has just had a word with him."

This unbuttoned, boisterous Zen is very good, nothing sanctimonious or paradoxical or supercilious, but at the same time not frivolous or exhibitionistic.

> Once Ōbaku was wandering for pleasure on Mount Tendai when he met another monk. He talked and laughed with him as with an old friend. They looked

1. The original name of Mount Hyakujō, "thousand foot mountain",

at each other, and their gaze penetrated to the heart. Together they came to a valley stream full to overflowing, and Ōbaku took off his kasa and stood still on the bank with his staff. The monk pulled Ōbaku to cross together, but Ōbaku said, "If you are going to cross this stream, cross alone!" The monk tucked up his skirts and began to walk over the stream as if on dry ground, and, turning his head, called to Ōbaku, "Come and cross over! Come and cross over!" Ōbaku said, "You 自了 [self-finishing] creature! If I had known before what you were like, I would have cut your legs off!" The monk sighed, and said, "You are a real follower of the Mahayana! I am not equal to you!" and disappeared.

What is striking about this story is the way in which the monk conceded his defeat, the miraculous conquered by the natural. Whether Christ performed miracles or not is not the question. The point is: are you fool enough to be interested in the problem? Christ should not have performed miracles even if he could. Why not? All things are miracles; we need no extra ones. As Whitman says, "A mouse is miracle enough to stagger sextillions of infidels." It is not that we are in all things to follow nature. Far from it. It is that the deeper nature which we oppose to nature must itself be natural. Without a strict cause and effect, how can we transcend it? Without getting our feet wet how can we keep our souls dry?

One day six new monks came, of whom five made their bows, but one of them, still holding his zagu[2], drew a circle. Ōbaku said, "I see there is a hunting-dog,—no good at all!" The monk said, "We follow an antelope's cry." Ōbaku said, "If it doesn't cry,

2. A mat or cloth to sit on; one of the six things personal to a monk.

how can you follow it?" The monk said, "We follow tracks." "If there are no tracks?" "Then it must be a dead antelope!" At this, Ōbaku said no more, but the next day, when he ascended the rostrum, he said, "Let the monk who is hunting antelopes come forward!" The monk came out. "Yesterday," he said, "the Kōan was unfinished; I left it at that; what do you say now?" The monk was silent. Ōbaku said, "I thought at first that this was a real monk, but now I see he's only a talker," and he drove him out with his staff.

Ōbaku is willing to treat an equal (in Zen) as an equal, but the monk is only a fraud. Above all things he does not realise that the Zen antelope is recognisable by the very fact that it has no voice and no tracks, no smell and no name. It is interesting to compare the metaphor in this anecdote with that of the *Hound of Heaven* where God, not man, is the hunting-dog. I would say that both are correct.

The T'ang Emperor Daichū, was at one time a sramana and being among those assembled at Enkan's temple, saw Ōbaku making obeisance in the hall, and said to him, "We seek nothing from the Buddha, nothing from the Law, nothing from the monks,—you are making obeisance, however; why is this?" Ōbaku struck him. The sramanera (that is, the Emperor) said, "You rough fellow!" Ōbaku said, "What are you talking about? You judge this as rough and that as smooth?" and he intended to give him another blow, so the sramana ran off.

The point of this story is not the spiritual power of religion as being greater than the spiritual power of irreligion, alias politics, a common phenomenon of Europe and the East and the Far East, but the swindling of Ōbaku. When the Emperor tells him that his bowing

antics,—superstition if genuine, and weak-minded or opportunistic if not,—are incompatible with his beliefs, the only answer is a blow. When the Emperor calls him rough, Ōbaku immediately flies to the absolute, where there is no rude or polite, and is going to strike him again, though in the absolute there is no striking or non-striking.

ŌBAKU'S *THE TRANSMISSION OF MIND*

This collection of the sayings of Ōbaku was made by Haikyū, otherwise known as Haishōkoku, a great admirer of Ōbaku. In his Preface, 858, he tells us how in 843 and in 849 especially he questioned Ōbaku intensively and recorded his answers. The following are some extracts and comments on them.

> "The material things before you,—that is it. But when the (rational) mind moves, we deny it, we refuse it."

When the universe sees a snake or a hare-lip with our eye, that is the truth. Our "choosey" mind spoils this. Or shall we say, we see something else, which may be also a truth, what we call illusion, but not the truth.

> This mind is the Buddha; Buddha is human beings. When it becomes human beings it does not decrease; when it becomes the Buddha nothing is added.

The word "mind" is often written with a capital letter, "Mind". This is a mistake, as we see when we write, as we should, that Buddha is the mind. Ōbaku grasped with especial clarity and strength the fact that illusion is satori, satori illusion.

Buddha said of the sands of the Ganges, "If all the

Buddhas and Bodhisattvas, Indra and all the gods walk across them, they feel no pleasure. If oxen and sheep, insects and ants tread on them they feel no anger. They do not desire jewels and perfumes, they do not hate shit and filth."

Ōbaku means that we must be like the sand, but this is neither possible nor desirable. We must be like the sand, that is true, because we are the sand, but we must also be human beings, because we are not the sand, and we must hate the jewels and perfumes and love the sheep and insects.

It is a fact, there is nothing to be attained; this is no falsehood. If you get (enlightenment) in a single act of mind, or as a result of the practice of the Ten Stages,[3] the resulting attainment is the same; one is not shallow, nor the other deep. The only difference is that the latter simply involves ages of pain and labour.

This reminds us of the Parable of the Talents. It is true, but I see no reason to gloat over it, especially by those, like Ōbaku and myself, who are supposed to be among the favoured few.

There is discriminatory eating, 識食, and wise eating. When the body, with its four elements, suffers the pangs of hunger, we provide it with food: this is wise eating. When we enjoy the taste wantonly, and seek something to please our mouths without feeling disgust, this is discriminatory eating.

Just as wordless Zen has the most books, so the cooking of the Zen Sect is extraordinarily good. And anyway, to enjoy the beauties of Nature with the eye, and

3. Of the development into a Bodhisattva or Buddha.

not with the tongue, is absurd. (The above passage can also, of course, be explained symbolically, as with "Give us this day our daily bread.")

> Originally, really, not a thing exists. To be separated from (illusory) things is the Law. One who knows he is separated from things is Buddha. But, to be separated from all intellection and emotion, is to have no (need for) the Law.

When Ōbaku talks about eating, he talks nonsense. When he talks about Zen, he talks sense, indeed Sense. To believe, but not to believe something,—this is Zen. To be attached, but not to something, this is Zen. (But we must *have believed* something, *have been attached* to something or somebody.)

> People do not dare forget their own minds; they dread falling into Emptiness with nothing to cling on to.

All creeds and dogmas, even assertions such as I am making now, are an expression of weakness. The creation of the universe itself was such.

> The Mind is not the Mind, and becoming enlightened is not becoming enlightened.

This kind of statement, which Ōbaku repeats again and again, is not an intimation of the inadequacy of words and phrases; after all, the statement itself consists of words and phrases. "The Mind is not the Mind" means that the Mind is both the Mind and not the Mind. The word does not correspond to the reality because the reality does not (only) correspond to itself. A thing is itself and at the same time transcends itself. A word corresponds to the thing and at the same time the word transcends itself just as, and to the extent

that, the thing does. So also enlightenment is enlightenment and is not illusion, but at the same time it is not merely enlightenment but illusion also.

We teach the Law by not teaching it.

Literally, "The Law is not to be taught; this is called teaching the Law." Here again it is not that words are misleading or insufficient. They are so only if the receiving mind is misleadable and inadequate. The Law is not something fixed, to which we approximate in time. The Law itself is changing and growing, in so far as we change and grow. So when we don't catch the butterfly, we reveal its nature. As Jizō said to Hōgen, "Don't-know is the most intimate."

Haikyū said to Ōbaku, "Should we not make interpretations for the sake of other people?" Ōbaku said, "I do not prevent you from doing so, but interpretation belongs to emotionality, and emotionality is an obstacle to wisdom." Haikyū asked, "Should we put a stop to emotionality, then?" Ōbaku replied, "If there is no emotionality, how can we use the word 'should'?"

Though Ōbaku himself makes a lot of dogmatic statements, he will not allow Haikyū to ask any question. This is exasperating, but quite correct,—I mean that not allowing the questioner to ask any rational (non-Zen) quesions. If the questions are not Zen, how can the answers be? And to avoid emotionality and interpretation and should-ness is to give up our humanity.

So it is said, "when we get the fish, we forget the trap."

This comes from Chuangtse, who is sometimes, to speak frankly, a bit of a charlatan. The fish is en-

lightenment, the trap is the means to it. But from the (real) Zen point of view, the fish is (also) the trap and the trap is (also) the fish. One cannot exist without the other. Therefore, to forget the trap is (also) to forget the fish; to remember the fish is (also) to remember the trap. There are means and ends, but (also) every thing is an end in itself, and (also) every thing is a means. Means are ends, and ends are means. A real religious teacher never uses parables. A really religious man thinks nothing of symbols or vestments or crucifixes or Buddhist images. Or shall we say, more sweetly and therefore more truly, when an enlightened man sees a crucifix or the tooth of Buddha, he looks at the man kneeling before it. He really sees not Christ or Buddha, but the Christ-nature, the Buddha nature.

Haikyū said, "Illusion obstructs the Mind; how can illusion be got rid of?" Ōbaku said, "Creating illusion, getting rid of illusion,—both these are Illusion, for illusion has no root; it appears by reason of descrimination. If you do not think of contraries, such as ordinary and superior, illusion ceases of itself, and how can you then get rid of it? When there is not a hair's breadth of something to rely on, this is called, "Giving away with both hands, and thus receiving Buddhahood."[4] Haikyū said, "There being nothing to rely on, how can anything be transmitted?" Ōbaku said, "Mind is transmitted by Mind." Haikyū said, "If the Mind is transmitted, why do you say there is no such thing as Mind?" Ōbaku said, "Not receiving the Law is called 'transmission of Mind'. If you understand what this Mind is, this is the No-Mind, the No-Law." Haikyū said, "If there's no Mind, and no Law, how can you talk about 'transmitting' something?" Ōbaku said, "When you hear me say 'transmission of Mind,' you think of there being a

4. From the *Hokkekyō*.

'something' to transmit, so a Patriarch[5] declared:

When you realise the nature of Mind,
You speak of it as a wonderful mystery;
Enlightenment is unattainable;
When attained, you do not describe it as something known.

If I get you to understand this, do you think you could?"

Haikyū puts Ōbaku on the spot. Ōbaku is not evasive; he is simply not on the spot, and Haikyū beats his intellectual wings in the void. However, Ōbaku is not saying with Tertullian, "*Credo quia absurdum*," rather "*Absurdum est, quia credo.*" What we really believe is always (half) beyond logic, so that the absurdity is rather the result than the cause of the belief. Ōbaku wants to make Haikyū stop thinking. The circular motion of thought must be replaced by a placeless one, a movement in every direction at once, though at the same time (blessed thought!) we move in one and one only.

The sutra says, "Really, not receiving the Law is the Supreme Wisdom." If you understand this, you know the Supreme Wisdom." If you understand this, you know above all things that the Buddha Way and the Devil Way[6] are both equally mistaken. This originally[7] quality-less brilliant universe is neither straight or curved, great or small, long or short.[8] It is non-intellectual, non-passionate; it is a doing not doing; it has no illusion, it has no enlightenment. When you see it clearly, there is nothing, no ordinary people,

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5. The Twenty-third Indian Patriarch, Haklenayasas.
6. This means, perhaps, hedonism.
7. By nature.
8. It would be better perhaps to say that it is all these at the same time, in the whole, and in all its parts.

no Buddhas. The great eras and worlds are only bubbles; all wisdom and saintliness are as ephemeral as flashes of lightning.

Just as Western philosophy is said to be nothing more than footnotes to Plato, so all that Ōbaku says are paraphrases of the line of the *Kongō Kyō* which triggered the (second) enlightenment of Enō: "Arouse a mind resting upon nothing!" If you feel the pull of this command, you like Zen; if you don't, you don't.

Haikyū asked, "Does the Buddha save living creatures, or not?" Ōbaku answered, "In actual fact there are no living creatures for the Buddha to save. There is no I, how can there be any not-I. Neither Buddha nor living creatures exist."

Christ as the Saviour disappears. Haikyū's questions are never answered because Ōbaku denies the terms of them, the suppositions behind them, the questioner himself, and the answerer.

Haikyū asked Ōbaku, "How do all the Buddhas activate the Great Mercy and Compassion and preach the Law for the sake of all creatures?" Ōbaku replied, "The Buddha's mercy and compassion is causeless, so it is called "Great" mercy and compassion. "Mercy" means Buddha's not becoming Buddha. "Compassion" means people's not being saved."

This interpretation by Ōbaku of Great Mercy and Compassion would have been as incomprehensible to Buddha as the Athanasian Creed would have been to Christ. But this does not mean that either is wrong. And in fact Ōbaku's explanation is more human, closer to our daily experience than the orthodox Buddhist one. What makes a thing great is its poetry, its cause-and-effect-lessness. As Lawrence says, "To know (intel-

lectually, psychologically) the mind of a woman (or a man, for that matter) is to end in hating her." The mercy and compassion which we extend to all things (including ourselves) is the will for things to be as they are and to become as they will become. What seems, on the relative plane, to be our powerlessness to change the world closer to the heart's desire, is in the absolute realm the will, and this will is a compassionate will. This is the meaning of Jōshū's answer when he was asked by an old woman how she could escape the Five Hindrances of a woman. He answered, "May all human beings be reborn in paradise! May this old woman sink for all eternity in the sea of pain!" Intuitively Jōshū realises that this is "the best of all possible worlds, that the Five Hindrances are at the same time Five Helps, that Lady Macbeth and Medea and Mrs. Gamp and the Wife of Bath and Cleopatra and all the lesser ilk are inevitable, and desirable; the squeaking of the pump sounds as necessary as the music of the spheres. Ōbaku is speaking more intellectually. If enlightenment is illusion, then illusion is enlightenment. Pity is ruthlessness. But it is not enough to say that Ōbaku is advocating a pitiless pity, or pitiful pitilessness. He is in a realm beyond this paradox, beyond the dichotomy of opposites, one in which, as he says, there is no enlightened Buddha, and no living creatures waiting to be saved by him. This is what he means by the Great Mercy and Compassion. The important word here is "Great", and in *Hannya Shingyō Dokugo* Hakuin explain *Dai* (Great) Hannya Shingyō in the same way.

MAKA

Comment

This is translated "great" in Chinese, but what does it really mean? It is impossible to compare this "great" to the four corners of the universe, or the whole height and depth of the cosmos. Many people

have misunderstood this "great" as vastness, mere size. Even a sage needs the necessities of life, but he knows the right way to get them (so I will tell you how to get this "great" Wisdom). But just try and bring me a "small" Wisdom!

When my dog barks outside I let him in, that is *jihi.* But when I let him in, knowing that he is only a dog, and that he must die like a dog, and sink forever in the Sea of Pain, that is *dai jihi.*

If all this seems depressing to an ambitious mind, ambitious in the sense of desiring the progress of mankind, we may think of time,—backwards. How can all the madness and sadism and vulgarity be undone? How can past torture and heart-break be annulled?

We are not human beings of the dead, but of the living dead, for unto us all live. And for the present and for the future that we shall never see, no less than the past that is almost unknown to us, we must have, not mercy and compassion, but The Great Mercy and Compassion.

Haikyū asked, "What is the Way? How shall we do religious practices?" Ōbaku answered, "What do you mean by 'the Way'? Do you really want to do religious practices?"

People always do this kind of thing. They ask, "Do you believe in God?" without thinking what "belief" is, what "God" is, what "you" is. The Way has no existence in itself, apart from those walking on it. And are not religious practices simply masochism? We should be better occupied in some more positive mischief.

Ascending the rostrum, Ōbaku said, "Far better than the hundred kinds of knowledge is the non-seeking spirit. This is the best thing of all. The true

wayfarer has nothing. There are not several minds. Truth is not something to be explained. That is all. Depart in peace!"

This is a good sermon, especially as to length. "Know thyself!" is converted into "Believe that there is nothing to know!" The Way is simply the pleasure of putting one foot down and then the other. There is no illuminated mind or darkened mind. Light and darkness make up one Day. Nothing can be explained. When it is brought out, it is different from when it was inside, and also, the explanation must be explained. When this happens, and it happens all over the world all the time, in churches and hells and in conversations,

The hungry sheep look up and are not fed.

Ōbaku's Gateway is the Mind, which does not exist, and so people fear to enter, thinking that they will fall into non-existence, knowing nothing, doing nothing, believing nothing, being nothing. This is not altogether unreasonable, because Ōbaku emphasizes the absolute so strongly that we forget that the relative is subsumed into it. Further, Ōbaku assumes an absolute freedom which is appropriate enough to the absolute world, but not the absolute-cum-relative. In this sense there is some meaning in the expression "Zen Buddhism", which means "Poetry-science." Our freedom in the poetic world is different from that in the scientific world. In poetry we create; in science we acquiesce. Willing obedience is also a kind of mastership, and indeed is more difficult, though less rare.

Ōbaku is singularly free from superstition. He denies the reality of sariras, and sacred relics. In this also he opposes Zen to Buddhism, and will have nothing to do with the miraculous.

Xue feng

Bokushū (Mu-chou) is the chap who enlightened Ummon by (accidentally) breaking his leg for him. This was after he had himself been enlightened by less violent means under Ōbaku. He lived in Ryūkōji Temple, and made straw sandals and placed them on the roads secretly. This became known later, and he was nicknamed Mr. Chin Bulrush-Sandals, 陳蒲鞋. He was much respected for the sharpness of his replies, and was at last called Chin Valuable Dwelling, Chin Sōnshuku, 陳尊宿. There are many anecdotes concerning Bokushū, but in many of them he is incomprehensibly abusive. He seems to have got more pleasure out of the ninety and nine sheep that were lost than the one sheep that might have been saved.

> Bokushū one day saw a monk giving out sesame buns. He said to him, "What are you distributing?" "Sesame buns," replied the monk. "Commonplace creature!" said Bokushū.

When we are asked a (Zen) question about buns, the answer must have a Zen-bun flavour.

> One day a monk came along, and, not knowing it was Bokushū (that is, Chin Sonshuku), asked the way to Chin Sonshuku's room. Bokushū took off his sandal and hit him on the head with it. The monk ran off. Bokushū called to him, "Your reverence!" The monk turned his head. "That's the way to it," Bokushū said, pointing with his finger.

Here we have Zen Buddhism once more, the Zen coming first. Not to be recognised is always irritating, and Bokushū also rightly punished the monk for his lack of perspicacity. Then he relented, and forgave him his trespass. Sydney Smith, however, gives us the real Zen, which is Zen and Buddhism combined;

[Dear Georgiana,

You use me very ill in not sending me the receipt for the lemon-peel water. I verily believe I should have recovered two days ago if I had received it. My premature decease will be entirely attributable to you.]

A monk said to Bokushū, "We are always putting on and taking off our clothes, and eating our food,—is there any way of avoiding this?" Bokushū said, "By putting on and taking off our clothes, and eating our food." The monk said, "I don't understand." Bokushū said, "Not understanding is wearing clothes, eating food."

Rightly enough, we get tired of doing things mechanically,—when we think of it. Breathing and the beating of the heart we are tired of when we are dead. We must enjoy all we do, consciously or unconsciously. Thus, not to understand is the (happy) wearing of clothes, the (happy) eating of food. And if we have the (Zen) understanding of the matter, the wearing and the eating are a non-wearing and a non-eating, or, as Bokushū says at the beginning, the (Zen) avoiding of wearing and eating,—that is, wearing and eating.

Once a genius came to see Bokushū, who said to him, "What was the destiny which your seniors incurred?" He answered, "I understand the writings of the Twenty four Masters." Bokushū stabbed the air with his staff, and asked, "Do you understand this?" The genius made no response. Bokushū said, "You say you understand the writings of the Twenty four Masters, but you don't know the eight-fold law of the character for "eternity".

The letter for eternity 永 is said to illustrate in itself the eight principles of writing all characters. Religion

cannot explain why a moth is singed in the fire, why Christ's death was useless (especially to the people who lived before he died), why a thing is twice half its weight. If we can't explain Bokushū's poking the empty air with his stick, how can we explain the nature of man and the aim of life? If we know the little flower we know what God and man is.

A monk said to Bokushū, "I have recently entered the congregation of monks; I beg for your assistance!" Bokushū said, "So you are a new monk, eh?" "Yes," said the monk. Bokushū said, "If your mind does not oppose others, you have nothing to be ashamed of." "I don't understand what you mean," said the monk. "Just come a little closer and I'll explain it to you," said Bokushū. The monk went closer. "Be off with you!" said Bokushū.

It would be a mistake to take this only as a sadistic cat and mouse incident. "Not to oppose others" means also to go away when you are told, without rancour or regret. The monk is not to psychoanalyse Bokushū, though we may. When dealing with a master, at the moment of such relations the monk is to treat him as God, as Isaac did his existentialistic projections of his religious intuitions.

Bokushū called out to a monk who was passing, "Your reverence!" The monk turned his head. Bokushū said, "Only a man carrying a log on his shoulder!"

A man with a log on his shoulder can see very little. In this case the monk could not see that Bokushū was a real Zen monk making a Zen salutation, and he answered as one parrot to another. What should he have done? There was nothing wrong with just turning his head. To go by taking no notice,—there's nothing

wrong with that. No action has anything inherently right or wrong in it, nor has any statement. "The blackboard is black," "The blackboard is not black,—these statements are right or wrong according to the way in which they are made. Who decides? God does. I do. Bokushū also.

A monk knocked at Bokushū's door, saying, "Clear me up! I ask you to direct me!" Bokushū said, "I have a stick here for you!" The monk had hardly opened the door, and began to ask something when Bokushū immediately struck him.

What the monk can learn from this, what Bokushū wants to teach him, is that when we do something, we are done by something. This doing and being done to is life, and when conscious willingness is added to do and done to, there is Zen. We therefore revise Christ's words, "Knock, and it shall be opened unto you," to, "Knock, and ye shall be knocked."

Bokushū said to the assembled monks, "If you are not yet clear about the Great Matter, 大事, it is like the funeral of one's parents; if you are already clear about it, it is like the funeral of one's parents."

This is very good. According to Buddhism, Buddha is always in his abode of bliss. The gods drink and play in their celestial abodes. God created the world and found it good. But Christ was and is a man of sorrows and acquainted with grief. Kannon becomes a fish-seller for our sakes. Prometheus is always bound to the rock, a vulture tearing out his liver.

A monk asked Bokushū, "Is the (Zen) Patriarch's view and that of the sutras the same or different?" Bokushū said,

"The blue mountains are of themselves blue moun-

tains;
The white clouds are of themselves white clouds."
The monk also asked Haryō[10] the same question. Haryō said, "When the cock is cold, it flies up into a tree; when the duck is cold, it dives into the water."

Comparing the two answers, Bokushū says they are neither the same nor different; they are not to be odiously compared; one is one, the other is the other. Haryō says that both cocks and ducks dislike the cold, they are the same; they choose different ways to avoid the cold; they are different.

A monk asked Bokushū, "What is the (inner) meaning of the teachings (of Buddhism)?" Bokushū said, "I won't answer." "Why not?" asked the monk. "Because," said Bokushū, "you think and think and then come (and ask me)." The monk further asked, "What is the meaning of Daruma's coming from the West?" Bokushū said, "Are we not teacher and learner? Why don't you come nearer?" The monk went nearer. Bokushū said, "When I call a man one from East of Setsu, one from West of Setsu is included; what's the meaning of that?" The monk then asked, "What is the essence of the meaning of Sōkei?"[11] Bokushū said, "When you meet a swordsman in the street, give him a sword; if it is not a poet, don't show him your poem."

The last proverb means that we must not speak of Zen, we must not say what the inner meaning of Buddhism is, or the meaning of Daruma's coming from the west, or Enō's enlightenment, unless the listener already knows the meaning of it. It may be said that this is absurd. We are to explain only if it is not

10. The disciple of Ummon.
11. Where Enō lived.

necessary to, and not to explain if it is necessary. This looks paradoxical but it is precisely what happens all day every day while we are talking.

> A monk said to Bokushū, "I beg you to expound to me the Great Meaning of Buddhism." Bokushū said, "You bring it to me, and I'll expound it." The monk said, "Please tell me!" Bokushū said, "When we break the eastern hedge, we must mend the western fence."

Bokushū means that the essence of Buddhism, that is, Zen, consists in our seeing the other half. The physical eye sees one; the spiritual eye sees the other; the truth is perceived with both eyes. The fence on this side is broken; but all fences are broken. The fence on the other side is not broken; but no fences are ever broken. This is the world in a grain of sand, the heaven in a wild flower.

> A monk said to Bokushū, "How about when we say everything in a single phrase?" Bokushū said, "I'm in your bowl-bag."[12]

This is both simple and complicated. "I'm in your bowl-bag" is itself everything said in a single phrase. Also, "I'm in your bowl-bag" means that I am in you and you are in me, just like the Son and the Father, and the disciples and Christ. Everything is said in a single phrase, and God is seen in the face of one who loves him.

Bokushū, who is also known under the names of Dōmyō, and Dōshō, had one famous disciple, Chinsō

12. 鉢嚢, hatsunō, means the bag or pouch carried over the shoulder when on a journey, containing among other sundries the eating-bowl.

Shōsho; Shōsho is his official name. When he saw a monk coming he would invite him to a meal, give him 300 pence, and use this to judge him. In his early days he went to see Shifuku, who seeing him coming drew a circle. Chinsō said, "I have come to see you, and the moment I get here you draw a circle!" Shifuku went back to his room.

Chinsō intended to make a social call; Shifuku wanted to "discuss" the most important thing in the world; what is that? The answer is, a circle. What is a circle? Not a symbol of anything, certainly. A circle is the same thing which is always different, the different thing which is always the same. So am I, so are you, so is every thing. To "discuss" this is to know it together. To know something together is the aim of life, because though each thing is a circle it is part of a larger circle, and each thing must "discuss" with something else.

Once Chinsō was giving a monk a meal, and serving the rice himself. The monk stretched out his hand to take it, and Chinsō drew back his own. The monk made no response. Chinsō said, "Yes, I thought as much."

When we are given something we say "Thank you!" When we are refused something, we say "Thank you!" When we are called, we reply; when we are not called, we reply. When we lift a stone, it is heavy; when we don't lift it, it is heavy. God is a God of the heavy, not the weightless, for unto him all things are heavy.

At another time, Chinsō was also giving a monk a meal, serving it himself. He went before the head monk and said to him, "I beg you to give me some food." The head monk said, "Three Virtues, Six Tastes!" Chinsō said, "A mistake!"

"The Three Virtues" has many explanations: wisdom, benevolence, courage; honesty, a hard softness, and a soft hardness; extreme virtue, 敏 virtue, filial virtue; heavenly virtue, earthly virtue, human virtue; host-guest virtue, virtue to parents, the praise of virtue. Here the reference is probably to the Three (Buddhist) Virtues: the virtue of the Buddha as saviour, the virtue of cutting off worldly passions and intellectual dichotomising, the virtue of undifferentiating wisdom. The Six Tastes refer to the six different interpretations of Buddhism according to the various sutras. The head monk is asked for food and offers spiritual nourishment. Chinsō rightly refuses it. Material food must be spiritual; spiritual food must be material. "Man does not live by bread alone" is a mistake. "Man lives (also) by every word that proceedeth out of the mouth of God,"—this also is a mistake. We do not live half by this and half by that. We live by materio-spiritual bread. This is the teaching, though not clearly understood by the writer, of *Lady Chatterley's Lover*. Chinsō would be shocked to have his Zen illustrated by the relations of man and woman, but the fact is that love, that is Zen, is psycho-physical, not partly body and partly mind, but the marriage of a man and a woman who severally are married in their own mind and body. Have a cup of tea. You must drink it and DRINK it, for it is at one and the same time tea and TEA, and you are YOU.

One day Chinsō was up in a tower with other officials, and one of them seeing a number of monks passing, said, "Those people coming are monks on pilgrimage." Chinsō said, "It is not so." The other expostulated, "How can you say (know) that it is not so?" Chinsō said, "Wait till they get near, and I will examine them." The monks came before the tower. Chinsō called out to them, "Reverend gentlemen!" They all raised their heads and looked in his

direction. "What did I tell you?" said Chinsō.

This anecdote may also be used to show how differently such Zen stories may be interpreted,—all in a Zen way, it may be, but depending upon the interpretation of the (usually) laconic narration. Nyogen Senzaki explains it in the following way.[13]

> Chê-ts'ao (Chinsō) was a senior Zen student as well as a high official, whereas his lesser officials were new students in Zen. He wishes to instruct them in Zen, so carried this dialogue to that end. This incident took place in a monastery rather than a government building, so the anecdote refers to Zen and nothing else. One of the officials recognised the passing monks with his discriminating mind, deserving a rebuke at that moment. Chên-ts'ao's "no" denied myriad discriminations with the everlasting no; his subordinate argued only as to the superficial identity of the travelers. Were I Chên-ts'ao, I would again say, "No," but Chên-ts'ao was kind and said, "Let us examine them." When the monks looked up at his shout, the under-official may have thought, "Didn't I tell you so?" It was to remove this idea that Chên-ts'ao said, "There! Didn't I tell you so?"

The point lies in the phrase, "so the anecdote refers to Zen and nothing else." Nyogen takes the Zen here as the denial of fact by Chinsō. This is all right, of course, but not suitable to the government officials who would require something a little easier, albeit odd, to arouse their "spirit" of wonder." I take the story like this. Chinsō looks out of the window at the official's remark, and sees a group of monks approaching, and from their manner of walking, even in the distance, realises that they are very far from enlightened. He

13. *The Iron Flute*, LXIX.

examines them by calling out to them in a polite way. Real monks would take no notice, but they all look up with foolish faces that bespeak the vacant mind. Even the official can see that they are without inner power and self-reliance. Enlightenment is invariably accompanied by the power to know who is enlightened and who is not, just as a love of animals (which is a form of enlightenment) enables us to distinguish the real and the sham love of animals in others.

Useki (Wu-shih), another disciple of Ōbaku, whose name was taken from Mount Crow-Stone, was a strange and solitary character who shut the door of his hermitage and rarely admitted a visitor. A single lay disciple brought his meals every day. However, both Seppō and Sozan called on him.

A monk asked Useki, "What is 'the Buddha'?" Useki stuck out his tongue. The monk bowed. "What did you see," asked Useki, "that made you bow?" The monk said, "You stuck out your tongue for me, and I thanked you for doing so." Useki said, "Recently I've got a sore on my tongue."

Teaching is a dreadful occupation. We are always preaching to the heathen, as above, teaching the unteachable; or, preaching to the already converted, which makes us feel even more foolish. What is this sore on the tongue? There are two kinds of sore, corresponding to the two conditions of teaching explained above. When we teach the unteachable we begin to lose our own faith. And when we teach the converted we begin to feel as foolish as they look. The following anecdote is a variation of the one above.

A monk said to Useki, "Who is the teacher of the God-

head?[14] Who is the master of the Absolute?"[15] "I won't say,"[16] said Useki. "Why not?" asked the monk. "If I say," said Useki, "my tongue will shrink; if I don't say,[17] I'll become dumb." This monk went to see Tōzan, and told him about this. Tōzan spread out his *zagu* widely, and bowed on it and said, "An Ancient Buddha! An Ancient Buddha!"

Note here that the first "I won't say!" is not the absolute, which is silent, but the absolute-relative, or relative-absolute, for Useki says something in saying he will not say.

One day a new monk came while Useki was making noodles. He held it up and showed him it. The monk immediately left. That evening Useki asked the head monk where the new monk was. The head monk said, "He left immediately." Useki said, "As far as getting something is concerned, he got it, but it was only a piece of wood."

If the monk had been really enlightened, he would have made some response. Merely going away was too negative, even if he (thought he) understood Useki's meaning.

One day Useki asked An of Seiin, "What is this piece of clay suitable to be made into?" An replied, "Into a formless Buddha!" Useki said, "How you have soiled this nice lump of clay!"

Whereas An begins to talk mystically, Useki thinks of the clay, and does not wish its real nature to be

14. Vairocana.
15. Dharmakaya.
16. This is the not-saying which is beyond saying and not saying.
17. This is the relative not saying.

twisted by some artistic or religious motifs. What would a proper answer be to Useki's question? Perhaps to make obeisance to it just as it is, because it is just what it is.

One more disciple of Ōbaku was Senkei (Ch'ien-Ch'ing), who studied the Commandments and the Pure Name Sutra, and later was enlightened under Ōbaku. He was greatly respected by the Emperor Shō and others, dying at the age of seventy six. Among his works were *Hannyakyōbon-juge,* and *Hajaron,* "Breaking Evil Theories."

Chapter VI

RINZAI AND HIS DISCIPLES

Rinzai was born about the beginning of the 9th century. Precocious as a child, he was however a good son, though he always wanted to escape from others. He became a priest and studied the sutras and then visited Ōbaku. One day Chin Sonshuku, that is, Bokushū, asked him how long he had been there, and was told "Three years". Bokushū asked him if he had interviewed the Master, Ōbaku. "No," said Rinzai, "I don't know what to ask him."[1] Bokushū told him to go and ask, "What is the essence of the Great Meaning of Buddhism?" Three times Rinzai went to Ōbaku and asked the question and three times Ōbaku struck him even before he finished his sentence. Rinzai felt that he was not a man capable of being enlightened, and decided to retire from the monastery and said goodbye to Ōbaku. He was recommended by Ōbaku to go and see Daigu[2] without fail. Daigu asked him where he had come from. "From Ōbaku," he replied. "What did Ōbaku say to you?" Daigu asked. Rinzai told him he had asked about Buddhism three times and three times he had been beaten. "I don't know whether I was wrong or not," he added. Daigu said, "Ōbaku was exceedingly kind to you, forgetting his dignity; why do you come here asking about whether you were this or that?" Rinzai was greatly enlightened, and said, "Ōbaku's Buddhism is not so wonderful after all!" Daigu grasped him and said, "You bed-wetting little devil! Just now you said you didn't know whether you were right or wrong, and now you say it's all a

1. This might be taken a little ironically; Rinzai was not a fool.
2. The disciple of Kisu who was a disciple of Baso. See page 44.

trifle; what did you see? Tell me at once, at once!" Rinzai punched Daigu three times in the ribs. Daigu released him, and said, "Your master is Ōbaku. This is not my concern." Rinzai said goodbye to Daigu, and returned to Ōbaku, who said, "This fellow keeps on going and coming interminably!" Rinzai said, "That's because of your very great kindness to me." Ōbaku asked, "What did Daigu say to you?" Rinzai reported their conversation. Ōbaku said, "When he comes, I'll give that creature a punch on the nose!" Rinzai said, "Why wait? Why not now?" and gave him a blow himself. Ōbaku said, "This crazy chap is pulling the tiger's whiskers." Rinzai shouted, "Kwatz!" Ōbaku said to the attendant, "Take this crazy fellow to the Hall!"

As in the case of the Sixth Patriarch, Rinzai's enlightenment is recounted "dramatically", that is to say, minimizing his previous understanding of Zen in order to bring out the great change after enlightenment. Ōbaku's striking Rinzai three times as he was about to ask his (meaningless) question, was the physical manifestation (and there is no other) of the fact that we are not to go cap in hand before the universe and ask it to settle our man-made problems. We are sons of God. Things are our brothers and sisters, as St. Francis knew. We must not ask Brother Fire why he burns. We ask him to cook our rice.

After his enlightenment and confirmation by Ōbaku, Rinzai visited Isan and Tokusan, and then set up a small hermitage by the River Koda, and he taught Zen. In 864, after telling his disciples not to destroy his Eye of the Law, he passed away in a sitting position. His enlightened disciples amounted to twenty two, of whom Kankei Shikan, Kōke Zonshō, and Sanshō Enen were the most famous.

Mayoku visited Rinzai, and spreading out his sitting-cloth, said, "Of the twelve faces of Kannon,

which is the Real Face?" Rinzai came down from his seat, and, holding Mayoku's sitting-cloth with one hand, and holding him with the other, said, "Where has the Twelve Faced Kannon gone?" Mayoku tried to sit on Rinzai's seat. Rinzai hit him with his staff. Mayoku seized the stick, and holding on to each other they went back to Rinzai's room.

This psycho-physical struggle reminds us of Jacob's with the angel. The Real Face is the reality which underlies all its manifestations. We have to get rid of all the Twelve Faces before the real one appears. The half-gods must go before the gods arrive. But reality is not a thing to be conquered, and the half-gods are also gods. The last scene, of Rinzai and Mayoku holding on to each other and making their exit is what each man must do with the universe.

The attendant Ō, together with Rinzai, entered the Hall. Ō asked, "Do these monks read the sutras?" "Not they!" replied Rinzai. "Then they're learning Zen?" "No." "Then what on earth are they all up to?" asked Ō. "They're busy becoming Buddhas," said Rinzai, "becoming Patriarchs." Ō said, "Gold dust is valuable but in the eye it is injurious." Rinzai said, "I thought you were just a mediocre person!"

"Gold dust" means "becoming Buddhas and Patriarchs." "No sutras, no Zen,"—that is all right; the eye is still unharmed, but when we have some ambition to be or become to teach or be taught, then damage is done to our delicate constitution.

Rinzai said to a select audience, "Some times, I take away the person, not the thing; sometimes, the thing, not the person; sometimes, both person and

thing; sometimes, neither person nor thing."[3] Kokufu came forward and asked, "What is this taking away the person, not the thing?" Rinzai answered:

When the sun shines, the earth is covered with brocade;
The baby's hair hangs down, white as silk.[4]

"How about taking away the thing, not the person?" asked Kokufu.

The Emperor's command is performed throughout the country;
The smoke and dust of war at an end, the general leaves the fortress.[5]

Kokufu asked, "How about when both person and thing are taken away?"

When all relations are broken,
We are really alone.[6]

"And when neither person nor thing is taken away?" said Kokufu.

The Emperor ascends the jewelled throne,
And the old rustics sing.[7]

All this is not very interesting. One cannot imagine anybody being in any way enlightened by it. It shows how Zen, if confined to itself, goes round like a mouse in a cage. The Japanese cleverly applied Zen to tea-drinking, flower arrangement, drama, etc. The above is known as Rinzai's Four Kinds of Attitudes: 四料簡. Rinzai, after he became a teacher, used shouts and

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3. We must be without an ego, objectless, devoid of the oneness of both ego and object, and free from nothingness.

4. The baby's babyhood is taken away; it has become an old man; the flowers of the field remain unchanged.

5. The "thing" seems to be the battles, the person must be the Emperor, who is felt to be ever- and omni-present.

6. Alone, alone, all all alone, without even the wide sea.

7. This seems to be Rinzai's rather out-of-date Earthly Paradise, but the meaning is that we are not to be attached to person or thing and not to be attached to not being attached.

blows as his teaching materials. Usually when he saw a monk enter the door he would shout, "Kwatz!"

The use of blows has been explained before. They are not a means of enlightenment, not merely a mode of the teacher's sadism and the learner's masochism. The teacher wishes to teach that the universe wishes to teach us. Both teach by striking us. What does the universe wish to teach us? It wishes to teach us that it wishes to teach us. The "Kwatz" is more difficult to explain, and therefore easier not to misunderstand. It is a war-cry, but the fight is a sort of shadow-boxing. The universe shouts at us, we shout back. We shout at the universe, and the echo comes back in the same way. But the shouting and the echoing are continuous, and, spiritually speaking, simultaneous. Thus the "Kwatz!" is not an expression of anything; it has no (separable) meaning. It is *pure* energy, without cause or effect, rhyme or reason.

A monk was asked by Rinzai, "Where have you come from?" The monk said, "Kwatz!" Rinzai immediately struck him, and bowing, sat down. A monk was about to speak. Rinzai struck him. Again a monk came. Rinzai raised his mosquito-flapper. The monk bowed. Rinzai struck him. Again a monk was seen to be coming, Rinzai raised his mosquito-flapper. The monk took no notice of it. Rinzai struck him.

There is a certain monotony about the striking which reminds us of that of Nature. But everything is in the will, the will to strike the will to be struck. When these two come together in one person, will is well.

Rinzai used "Kwatz!" according to the capabilities and potentialities (of the monk concerned). Monks of his congregation learned this "Kwatz!" One day Rinzai said to them: "You all have learned my 'Kwatz!' and I ask you this. Suppose a monk of the

Eastern Hall and a monk of the Western Hall[8] meet. They both shout 'Kwatz!' Can you distinguish which is host and which is guest? If you can't, from now on don't learn my 'Kwatz!"

Really to know is to know also that you know, and know that those who know, know, and that those who don't know, don't know. In other words, your knowing is tested by your ability to distinguish between those who know and those who are only pretending, or deceiving themselves.

Rinzai said to the monks, "Sometimes 'Kwatz!' is like the treasured sword of the Vajra King; sometimes like a golden-haired lion crouching on the ground; sometimes the shadow of a sounding-stick on the grass; and sometimes not a shout at all. How do you understand this?" The monk hesitated. Rinzai shouted "Kwatz!"

Which of the four was this one? The first one is that which destroys all emotional and intellectual dichotomy, all "I would like to...", "I would rather not..." The second kind is that which conquers all others like the King of Beasts. It resembles, "I am the master of my fate, I am the captain of my soul." The third is directed to the other person and probes his understanding and power of Zen. The fourth is the most difficult and mysterious. It defies analysis, for it is an ultimate. It has no object, no value. An example, one that Lawrence gives us, is the cry of a tortoise when it is mating. Rinzai's own "Kwatz!" at the end is, I should say, the first one.

In the middle of the summer recess Rinzai went

8. The Eastern Hall was for the regular monks, the Western Hall for visiting monks.

to Mount Ōbaku, and found Ōbaku reading a sutra. "Up to the present," he said, "I thought you were such and such a man, but now I see you are just an old monk covering his black beans,[9]" Ōbaku put him up for several days and then Rinzai bade him farewell. Ōbaku said, "You broke the summer recess and came here; why don't you go back when it ends?" Rinzai said, "I just came to pay my respects to you, that's all." Ōbaku drove him off with blows. Rinzai walked for several miles, thinking the matter over, and then went back to Ōbaku and stayed with him for the rest of the summer recess.

This anecdote is interesting as showing that an enlightened master may still be taught. In order to stop thinking, that is be enlightened, we must think, and when we are enlightened we must think all the more, for one reason so that, as in the above incident, we may not be only eccentric and wilful, but also obey whatever (unnecessary) rules society has thought necessary.

Rinzai then took leave of Ōbaku, who asked him, "Where are you going?" Rinzai said, "If not South of the River, then North of the River." Ōbaku struck him. Rinzai held the staff, and gave Ōbaku a punch. Ōbaku laughed like mad and, calling the attendant, told him to bring Hyakujō's zenban[10] and mosquito-flapper[11] (to give Rinzai). Rinzai said to the attendant, "Bring some fire!"[12] Ōbaku said, "Just go away, and afterwards you will sit on and silence the tongues of all people under heaven."

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9. Eyes.

10. A kind of stick, about two inches wide and one foot seven inches long, used in a variety of ways to rest the body during prolonged zazen. It may be put under the chin or on the knees (with the elbows on it) or at the back.

11. In *Rinzairoku* this is given as "desk".

12. To burn them up.

This kind of thing makes us feel towards Rinzai what Dr. Johnson said of ——, "I would have hugged him!" When Rinzai says "Either North or South of the River," he reminds us of the school-boy howler, in which we are told that "Wellington was a great general who decided, before the battle of Waterloo, to win or lose it." Rinzai was further like God, unpraisable (how foolish the Psalms are really, for all their poetry!) and unrewardable.

One day Rinzai was out begging and came to the house of a well-off man. He said, "Another bowl more than usual, please!" An old woman came to the door and said, "What a vulgar greedy creature!" Rinzai said, "I don't see the slightest sign of food,—where is the vulgarity and greediness?" The old woman shut the door in his face.

Rinzai asked for more food to test the person of the house. The old woman, knowing something of Zen, returned the attack. Rinzai then spiritualises the matter, like Christ with the Woman at the well, but the old woman sees Rinzai is too strong for her, and finds discretion is the better part of valour. The Jewish woman at the well is a Buddhist. The old Chinese woman is not.

Rinzai was invited to a feast in a barracks. Seeing an official at the gate, Rinzai pointed to a pillar and asked him, "Is this ordinary or holy?" The official made no reply. Rinzai struck the pillar, and said, "Whatever you might say, it's only a piece of wood," and went inside.

I don't know what Rinzai should be doing inside a military establishment, but anyway we must suppose, charitably, that he thought the official at the entrance had something teachable about him, but his unrespon-

siveness made Rinzai say that for the official the pillar was neither secular nor sacred, but just nothing. It is interesting, by the way, to think that any Japanese soldier, up to 1945, would have said that the post was sacred. What would Rinzai have said to that?

Rinzai asked the head of monastery, "Where have you been?" "Selling yellow rice[13] from a certain town," he replied. "Did you sell all the rice?" "Yes," he said. With his staff Rinzai drew a line, and asked, "Can you sell this?" The head monk said "Kwatz!" Rinzai struck him. Afterwards, the tenzo came, and Rinzai repeated this conversation to him. "The head monk didn't understand your meaning," said the tenzo. How about you?" asked Rinzai. The tenzo bowed. Rinzai struck him.

This is like the well known Cockney story. A woman and her husband entered a butcher's and the woman asked for a pound of 'am. "Say 'am, dear," said her husband. A bystander said, "They both think they're saying 'am." We are the bystander. Rinzai however is selling ham. Both the "Katzing" and the bowing are too imitative, unoriginal, unalive,—in relation to the problem, which is, can you sell a line? To sell rice, to sell one's own soul, even, like Faust, is easy but we must be able to sell everything, even the most unsellable things, sell all to gain the pearl of great price.

One day Ōbaku went into the refectory and asked the head of it what he was doing. "Sorting the monk's rice," he replied. Ōbaku said, "How much do they eat in a day?" "Two bushels and a half," he answered. "That's a lot of rice, isn't it?" said Ōbaku. "I'm afraid it's not enough," he said. Ōbaku struck him. He told Rinzai about this. Rinzai said,

13. Glutinous rice for making rice-cakes.

"I'll investigate that old chap for you!" As soon as he went there and attended on him, Ōbaku told him what had happened. Rinzai said, "The cook couldn't understand. Please let's have a turning-word[14]!" Rinzai asked Ōbaku again, "It's a lot, isn't it?" Ōbaku said, "Why don't you say, eat our fill tomorrow?" Rinzai said, "Why speak of tomorrow? Let's eat it today!" and with this he struck Ōbaku. Ōbaku said, "This crazy chap has come here again, and is pulling the tiger's whiskers." Rinzai said "Kwatz!" and went off.

Ōbaku was trying to get the head of the refectory to realise that quantity is absolute, as well as relative. Every quantity is too little, or too much. But at the same time every quantity is just right. When Rinzai asked Ōbaku the same (absolute) question, "Isn't there too much?" Ōbaku answers sweetly in the relative, and says that if there's too much rice we can eat it tomorrow. Rinzai is not tricked by this and asserts the absoluteness of time, eating is always timeless, so eating today or tomorrow is the same thing.

Rinzai was on the way to see Hōrin, and met an old woman. She asked him where he was going. He replied, "To see Hōrin." "You probably won't be able to see him," she said. "Where did he go?" asked Rinzai. The old woman went off. Rinzai called to her. She looked back. Rinzai thought, "Who said Hōrin wasn't at home?"

These old women seem to have taken a pleasure in making (Zen) fools of priests on journeys. In the present anecdote, the old woman implies that Rinzai's interview with Hōrin will be unsuccessful, so that he is "out". Rinzai sees through this trick, and unmasks her

14. *Tengo*, explanatory paraphrase.

by calling to her. Looking back, as in *The Pilgrim's Progress,* is a sign of lack of faith.

Once Jōshū was on a journey and came to Rinzai's monastery. He was washing his feet in the wash-house when Rinzai asked him, "What is the meaning of Daruma's coming from the West?" Jōshū said, "It's like this washing of my feet." Rinzai went closer, and made as if listening for something. Jōshū said, "If you understand, understand ! don't feed me (flattery)!" Rinzai went back to his room. Jōshū said (to himself), "I have been on (religious) journeys for thirty years, and today I made a mistake and gave an explanation."

Jōshū says, "You can't catch old birds with chaff," and then, "That was carrying coals to Newcastle." It should be noted that Rinzai's going back to his room in silence was not a sign of defeat, and Jōshū knew this.

Rinzai once went to see Myōke, who asked him, "What did you get out of all this coming and going?" Rinzai replied, "It was just wearing out straw sandals uselessly." Myōke said, "Well, what's the conclusion of it all?" Rinzai said, "Even you, you old rascal, even you don't understand !"

As Wilde says, "All art is useless," and Zen is art, the art of living. "Seals of love, but sealed in vain !" Yes, but as a later poet (almost said) "It is better to have kissed and cussed than never to have kissed in vain."

One day Rinzai picked up a rice-cake and showed it to Rakuho[15] and said, "The ten thousand kinds of

15. 洛浦, 834-893, disciple of Kassan. His death became a famous Kōan.

things and the thousand sorts of things are not separated from this; and yet it is a unity." Rakuho said, "What is this unity, this non-duality?" Rinzai held up the cake again and showed him it. Rakuho said, "This belongs to the ten thousand kinds of things, the thousand sorts of things." Rinzai said, "Yours is a shitty explanation!" Rakuho said, "It is a Rakan looking into a mirror."

Of the two Rakuho is the winner, for he has more humanity. Rinzai says, like the Duke in *Measure for Measure*, "Be absolute for cake." Rakuho says it is also relative. Rinzai says, "You are looking at it materialistically, shittily." Rakuho says, now going to the other extreme, "It is holding up the mirror to Nature. Nothing is to be seen, since the Eye is looking at the Eye."

Rinzai visited the stupa at Yūji[16] The Keeper asked Rinzai, "Do you bow to the Buddha first, or to Daruma first?" Rinzai replied, "I don't bow to either of them." The keeper asked, "Why are you and the Buddha and Daruma enemies?" Rinzai shook his sleeves and went away.

When Rinzai says he doesn't bow to either, he does not mean that he does not bow to one more than the other. He means that he does not bow to either. He does not bow to the universe, or to the Truth. He does not bow even to Bach or Bashō. He does not bow at all, any more than the universe bows to him. The keeper of the stupa was suitable to his job in a way; he was stupid.

Rinzai heard that Tokusan declared to his monks,

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16. 熊耳, where Daruma was supposed to have been buried, in Jōrinji Temple.

"If you can't speak, thirty blows; if you can, thirty blows just the same," and sent his attendant to ask him, "Why do you give thirty blows even to the monk who is able to speak (with Zen)?" And Rinzai told the attendant that Tokusan would strike him when he said that, and told him to catch hold of the staff and give Tokusan a push, and see what he did. The attendant did as he was told, and at the end of it Tokusan went back to his room, and shut the door. The attendant went back and told Rinzai what had happened, and Rinzai said, "Up to now I always doubted that old chap, but anyway, how about you, did you see through Tokusan?" The attendant didn't know what to say, and Rinzai struck him.

What was it that satisfied Rinzai in Tokusan's behaviour? It must have been the way in which he was willing to give way to the attendant's activity but felt instincively something wrong and unpromising in it, and so went back to his own room without further comment or teaching. And the further proof of this was the attendant's uneasiness, for which he was struck.

Rinzai went to see Hōrin, who said, "May I ask you a question?" Rinzai said, "Why should you gouge the flesh and make a wound?" Hōrin said:

Into the sea the moonlight falls clear and shadowless,
But the wanton fishes deceive themselves.[17]

Rinzai said:

If the moonlight on the sea is without shadows
How can the fishes be deceived?[18]

Hōrin said:

Seeing there is wind, waves arise;

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17. Nature, human nature, the Buddha nature, never deceives us.

18. If error does not of itself exist, how is it that human beings can be [deceived?]

Playing with the water, the rough sail flaps.[19]

Rinzai said:

The frog in the moon shines brightly alone, and all rivers and hills are at peace;
The long breath of the wind is the voice of autumn in earth and sky.[20]

Hōrin said:

Though you may spread your three inches (of tongue), and illuminate the celestial quietness,
Just try and say a single word to fit the occasion![21]

Rinzai said:

When you meet a master-swordsman, show him your sword.
When you meet a man who is not a poet, do not show him your poem.

This kind of thing is more literature than Zen, but shows the natural tendency of Zen towards poetry, just as poetry moves towards Zen. This convergence is of the utmost importance. To paraphrase Rinzai's last couplet:

When you speak of Zen
speak of it poetically;
Do not criticise poetry
unless you know some Zen.

When Rinzai went to see Anzan[22], he asked him, "What is the white cow of the dewy ground?" Anzan said, "Moo! Moo!" Rinzai said, "You are dumb!" Anzan said, "How about you?" Rinzai said, "You animal!"

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19. The cause of error is that very movement, "the error of the moon." Change is error, creation is error. All things err.

20. Everything, in being what it is, is a state of perfect harmony, (though not with our ideas of what they should be).

21. Explanation of the nature of things is easy; to act perfectly in any circumstance is difficult.

22. 杏山; Ungan's disciple.

"The dewy ground" means the beautiful and "natural" condition of being without dichotomy, and acting without being subject to cause and effect. "The white cow" is a life of singleness of mind and unattachment to thoughts and feelings. Anzan brings all this down to earth by mooing, mooing as a man moos, as God moos, but still mooing realistically. Rinzai says to Anzan facetiously, "You can't do anything more than moo?" Anzan says, "How about you?" Rinzai says, "I can do more than moo; I can call you a mooer." Rinzai is here saying what Herbert and Vaughan were to say nearly a thousand years later, that the natural world of stones and trees is superior, that is to say, has more Zen, than our human world.

When Rinzai was with Ōbaku, he was one day planting pinetrees, and Ōbaku asked him, "Why are you planting such a lot of trees deep in this mountain?" Rinzai replied, "First, to improve the view from the temple gate; second, to be a model and a guide to after-generations." When he had finished speaking, he struck the ground once with his spade, and said, "Phew!" Ōbaku said, "You will make Zen flourish greatly!"

This last anecdote is a relief after the ostentation of Zen in most of them. Ōbaku's praise was merited.

Rinzai's death was typical of the man. When he was about to die, he said to his monks, "After I am gone, do not destroy my Treasury of the True Eye of the Law." Sanshō said, "Who would have the temerity to destroy it?" Rinzai said, "Afterwards, if someone asks you a question (about it), how will you reply?" Sanshō said "Kwatz!" Rinzai said, "Who would think that a blind donkey would destroy it?" He then died doing zazen.

Rinzai is lacking in human warmth (the Rinzai Sect has that tendency), but for trenchancy, independence

of mind, and valour, few Zen masters have equalled him.*

RINZAI'S DISCIPLES

Twenty two of Rinzai's disciples were enlightened and there are records of sixteen of them but they are very skimpy, and only a few of these flourished.

Sanshō (San-shêng) was perhaps Rinzai's chief disciple. On his death-bed Rinzai passed on his True Law Eye to Sanshō, apparently.[23] Afterwards Sanshō visited Kyōzan, Kyōgen, Tokusan and other masters. Later he lived in Sanshō Temple, from which he took his name, and preached Rinzai's "gospel". He had several disciples, among them Suiriku and Daihi, but gradually this line petered out.

> A monk asked Sanshō, "What is the meaning of Daruma's coming from the West?" Sanshō answered, "Stinking meat attracts flies." The monk brought this up to Kōke, who said, "I wouldn't have said that." The monk asked, "What is the meaning of Daruma's coming from the West?" Kōke answered, "There are enough bluebottles on a broken-down donkey."

Kōke, a brother monk with Sanshō, and in the direct line of the Rinzai Sect, bewilders the monk still more by suggesting to him that Sanshō was wrong, and then saying the same thing in other words. A is different from B, and C is different from B but C=A. It is this kind of thing which we must swallow in theory and in practice; or rather it is this kind of thing, which we do all day long, which we must do knowingly and willingly.

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* [Dr. Blyth intended to include a selection of Rinzai's Sayings later in the book.]

23. See page 164.

Sanshō said, "If someone comes, I go out to meet him, but not for his sake." Kōke said, "If someone comes, I don't go out. If I do go out, I go out for his sake."

Zen has the right attitude here. We must do something for its own sake, *and* for the sake of others, just as each thing exists for itself alone and for all others things. "A little flowers is the labour of ages."

Sanshō said to a monk, "Where have you just come from?" The monk said, "Kwatz!" Sanshō said, "Kwatz!" The monk said, "Kwatz!" Sanshō said, "Kwatz!" The monk said, "If you strike me blindly, I shall say 'Kwatz!'" Sanshō picked up his staff. The monk put himself in readiness to receive it. Sanshō said, "When you go down a slope, there's no pleasure unless you run down it," and he struck him. The monk said, "You robber!" and went off. Another monk asked, "The monk just now,—how can he enter?" Sanshō said, "That chap had been to see the former teacher."

The "former teacher" is Rinzai, under whom the monk had studied, and learned all the tricks of the trade. This kind of thing was inevitable, and increased until we come down to modern times and its "instant Zen".

Kōke was a fellow-disciple with Sanshō. He became head monk of various temples, visited Ungo and Rinzai, whose attendant he became. He died in 925.

Kōke received a horse from the Emperor Dōkō as a reward for his teaching. He rode away on it, (fell off) and broke his leg. Returning to the temple he got the head monk to make some crutches and went along the corridor. He asked a monk, "Do you know me?" "Why shouldn't I know you?" replied the

monk. Kōke said, "Here's somebody who expounded the Law, and can't walk as a result of it."

The Zen here is in the unashamedness of the Master. He doesn't think, "What a fool I was to get on that horse! And what a fool I look now, hobbling along!"

A monk asked Kōke, "What should we speak about before the Many-children Stupa?" Kōke said, "If one tells a lie, ten thousand report it as truth."

There was a certain wealthy man who had thirty sons and daughters. One day he was walking in the forest when he saw a woodcutter felling a tree, and became enlightened thereby, attaining the state of a Pratyeka-buddha. After his death, his thirty children and many others built a grave here, and the people of the time called it Many-Children Stupa, 多子塔. It is also said in Zen records that the Buddha ordered Mahakasyapa to sit before this stupa, and handed on to him the Law as the 1st Patriarch here. The monk asks Kōke what to talk about before such an edifying monument. Kōke says, "Those who know do not speak; those who speak cause ignorance."

A monk said to Kōke, "What about when the war standards are suddenly raised?" Kōke said, "Eat your daily bread."

This is out of date in some ways as a counsel of action during war-time, but Kōke's answer is still correct for any (Zen) pacifist: "Never think about war, before, during, or after it."

Kōke's most famous disciple was Nan-yin, who is also called Hōō, because he lived in the temple of that name. He died in 952, and little more is known of him, but the anecdotes are not few.

Nan-yin asked the monk in charge, "What sutra is your reverence lecturing on?" He replied, "The Yuima Sutra." Nan-yin pointed to the Zen seat and said, "You understand?" "I don't," replied the monk. Nan-yin said to the attendant, "Bring in some tea."

The *Yuima Sutra* is the best expression of Zen, better even than the *Diamond Sutra*, which is too abstract. But we must learn from things, we must learn things. Things teach us, not, teach us something, something which can be written in a book and lectured on. The thing, as Goethe said, is itself the meaning.

A monk said to Nan-yin, "What is the Great Meaning of Buddhism?" Nan-yin said, "The origin of a myriad diseases." The monk said, "Please cure me!" Nan-yin said, "The World Doctor folds his arms."

This is unusually poetical, and of a melancholy grandeur. It also happens to be true. Buddhism is both the cause and effect of an unsound mind in an unsound body. Note that greediness, stupidity, maliciousness and so on are not illnesses, for animals have them. Illness means thinking you are ill. And who can cure the illnesses which Doctor Buddha and Doctor Christ have caused?

A monk asked Nan-yin, "What is your special teaching?" Nan-yin said, "In autumn we reap; in winter we store."

Perhaps Nan-yin was not unaware of his position in the history of (Chinese) Zen, and answered in this Spenglerian way with a botanical symbolism.

A monk asked Nan-yin, "What is the Way?" Nan-yin answered, "A kite flies across the great sky; nothing remains there."

With the Way, as with God, all things are possible. But it is the empty sky because there was a hawk flying across it. No hawk, no sky; no sky, no hawk. Don's forget the hawk when you look at the sky.

Nan-yin ascended the rostrum and said, "Above the mass of red flesh stands one at an immeasurable height." At that time a monk came out and said, "Isn't this 'Above the mass, and so on,' the master's Way?" Nan-yin said, "That's so." The monk then overturned the Zen seat. Nan-yin said, "Look what a rough, wild fellow you are!" The monk didn't know what to say or do. Nan-yin drove him out of the temple.

It seems as if Nan-yin purposely said what he did to draw the monk out and show his mere imitation of such monks as Fuke and Rinzai.

A monk asked Nan-yin, "What about a seamless stupa?" Nan-yin said, "Seven flowers, eight tearings." "How about the man in the tower?" "He doesn't comb his hair or wash his face."

The expression "seamless stupa" was first used by Nan-yō Kokushi in his interview with the Emperor Shukusō. It means the same as egg tower, 卵塔, from its shape, and implies formless, beyond form. "Seven flowers eight tearings up" means fallen flowers and dust, that is, extreme dissolution. The tower without form signifies annihilation, and the man inside cannot pick his teeth or cut his nails.

Nan-yin had two well-known disciple, Eikyōan and Fuketsu. Eikyōan (Ying-ch'iao-an), dates unknown, was sitting by the fire when Shō, an official, asked him, "How can we get out of the burning in the Three Worlds?" Eikyōan picked up the incense-tongs and showed him some embers, saying "Officer! Officer!"

Shō was enlightened.

We live in a burning world, in which we are ourselves burning. How are we to deal with the fire that we cannot bear to touch? Clearly, we need some tongs. What are the tongs? The tongs must be Zen. What is Zen? You must be enlightened to know. This sort of things gets us nowhere. We have ourselves, or another person has a feeling of jealousy, incurable jealousy, burning jealousy; what shall we do about it? The answer is, to borrow the advice of Wordsworth, look steadily at the object! Thoreau says, "The only remedy for love is to love more." He also says, "Never smother your sorrow, but tend and cherish it till it come to have a separate and integral interest."

Fuketsu (Fêng-hsüeh), 896-973, first studied the Confucian classics, then became a priest, and later learned from Kyōsei, the disciple of Seppō, but nothing came of it, and at last he went to Nan-yin, by whom he was enlightened. He stayed with Nan-yin six years, and then became head of the temple at Mount Fuketsu, where he remained seven years. He afterwards lived for twenty years in a temple presented to him by Lord Sō.

A monk asked Fuketsu, "What is the Buddha?" Fuketsu answered, "The bamboo whips of Mount Jōrin."

This seems to correspond to Christ's "I come not to bring peace but a sword."

Another monk asked, "What is the Buddha?" Fuketsu answered, "What is not the Buddha?"

This is not a statement of pantheism, or divine immanence, but a rhetorical question designed to stop the monk asking any question at all. "I will not be put

to the question !" "I am that I am !"

A monk said to Fuketsu, "The Western Patriarch came bringing his message; I ask you to tell me it point-blank !" Fuketsu said, "When one dog barks at nothing, a thousand monkeys show their teeth really."

"One dog barking at nothing" is Christ & Buddha and Daruma with their doctrines (or the positive absence of them) and we are the monkeys, afraid of Heaven and Hell or afraid of there being neither, or afraid of not being enlightened before we don't go anywhere.

Another monk asked, "What is the meaning of Daruma's coming from the West?" Fuketsu said, "We know all the windings of the mountain stream, but not the mountain itself."

We know the phenomena, the relative, not the absolute from which they arise,—Fuketsu. I am not sure that this is true. In so far as we know the one we know the other. In so far as we do not know the other we do not know the one. We may suppose that God created the world because He could not know himself as the Absolute until he had grasped himself in phenomena.

Shōjin Daishi came from India and said to Fuketsu, "We learners have the Three of the Body, Four of the Mouth; I ask you to confess me !" Fuketsu snapped his fingers and said, "May your sins disappear ! May your sins disappear !"

Shinsan, kushi, isan, 身三口四意三, "Body three, mouth four, will three," comes from the Ten Evils, 十悪, killing, stealing, adultery; lying, double-tongue, coarse language, filthy language, covetousness, anger, and perverted views. The first three belong to the body, the

second four to the mouth, the last three to the will. The idea of removing a person's sins, of one person cleansing another, belongs to magical religion, and Zen has taken this over and shown what it really means. The 2nd Patriarch, Eka, purified the 3rd Patriarch, Sōsan, of his sins, by showing him that such things as sins, like virtues, have no real existence. Fuketsu does the same to this Indian masochist, by a snap of the fingers.

A monk said to Fuketsu, "People have collected like clouds; please expound the Law!" Fuketsu said, "People pursue a rabbit red-legged (barefoot); they eat the meat with their shoes on."

Fuketsu means, by this not very Buddhistic simile, that we can't get anything with our shoes on; we can't learn anything by sitting listening to a sermon. We must turn up our sleeves and our trousers, and run like mad.

A monk said to Fuketsu, "Even without the practice of Zen, may we certainly attain Buddhahood?" Fuketsu said,

"The golden cock heralds the dawn;
The pitch barrel sends out a dark radiance."

This is a very good example of the sameness (Buddhahood) of entirely different things.

A monk asked Fuketsu, "What is Kōe's sword?" Fuketsu replied, "It won't cut a dead man."

Kōe is the name of the temple where Fuketsu lived for the last twenty years of his life. Fuketsu's sword means his Zen power, his teaching ability, his capacity to enlighten people. "If you have no foolish thought, no ambitious emotion," says Fuketsu, "you don't need me."

Fuketsu ascended the rostrum and said, "I am possessed of an arrow. For a long time without practice, and never shooting in any of the ten directions, nobody has ever seen it." A monk asked him, "What is this arrow of yours?" Fuketsu made as if to shoot him. The monk bowed. Fuketsu said, "Drag out this dead creature!"

Fuketsu means that if the monk has been struck by the arrow, the other monks must "lug the guts into the neighbour room."

Fuketsu had the bad habit of using lines of verse in answer to questions. The result was that his monks also got into the habit of asking difficult questions for the answers that they knew were going to be still more difficult.

Fuketsu had three famous disciples, of whom Shuzan* was the greatest.

Chōkōman, (Ch'ang Hsing-man) was asked by a monk "What is the pure Samgharama?" Chōkōman answered, "There are plenty of bluebottles in the thatched hermitage."

The Samgharama, Japanese *garan*, is the chief building of a temple, the temple itself. "Pure" refers to the idea that the monks in it are free from doubt and defilement, so that Buddha himself is called 清淨人, the Pure Man, and the monastery 清淨園, Garden of Purity. A more common term for the monks in a monastery is 清淨大海衆, the Pure Great Ocean Congregation, for all the rivers flowing into the sea, become salt and lose their differences (of nationality and character). The

[* See Vol. IV, p. 279.]

sea is said to have eight marvellous characteristics: increasing depth, unfathomability, pervasive saltiness, unfailing tides, stores of precious things, enormous creatures, dislike of corpses, unchanging level. To this idea of the Buddhist temple Chōkōman says, "The poorer temples are full of dirty flies," which may refer also to the monks themselves. The flies are as spiritually unclean as the monks are physically. "Pure" is not a word to be applied to a temple of monks or monkeys. In fact, "pure" should be "eroded" from the dictionary.

A monk asked Chōkōman, "What is the place of religious exercises of the Ancient Buddhas?" Chōkōman answered, "Just by walking, they trod on it." "And after they had trod on it?" "Ice melting, tiles breaking up." The monk, "How does that happen?" Chōkōman said, "The gentlemen in the city, the little children outside the walls."

The monk wants to know what the Ancient Buddhas did, having no temples and so on. Chōkōman says they just lived an ordinary life. Then the monk asks what they happened then. Chōkōman replies that everything dissolved,—daily life and the religious life merged into one. "How is this possible?" asks the monk. Chōkōman says it is just the nature of things to be so. Religion is ordinary life and ordinary religion is life. When they are separated, religion becomes a mockery and ordinary life a deadly boredom. This is what the Roman Catholic Church knew, but they also could not put the monkish and the secular life "into the greater life."

A monk asked Chōkōman, "What is this sword that will cut a hair that is blown onto it?" Chōkōman said, "You can't touch it." The monk asked, "How about one who uses it?" "His bones and body are smashed to smithereens," said Chōkōman. "Then,"

said the monk, "it's a jolly good thing not to be able to touch it!" Chōkōman struck him.

The sword is Zen, which no one can hold, and if he does he loses his life; he is crucified on the cross of this world. So the monk says, "Let us eat, drink, and be merry, for tomorrow we die," and Chōkōman hits him, because he wants him to die now,—now or never!

Kōe, (Kuang-hui) has one very short anecdote.

A monk asked him, "What is your special way of teaching?" Kōe replied, "The rake and the spade."

This agricultural metaphor is as good as any. Turning over the soul, the innate character, and breaking the lumps of superstitious emotion, and throwing away all the lifeless and useless thoughts that have accumulated during a man's life is about all we can do for him, if that.

Another of Rinzai's disciples was Zengon, about whom nothing seems to be known.

A monk asked Zengon, "Are the teaching of the Patriarchs and of the sutras the same, or different?" Zengon said, "It is cold in winter, hot in summer." The monk asked, "Why is it cold in winter, and hot in summer?" Zengon said, "When its terribly hot, we should take off our clothes. When it gets cold, we put on more."

Summer is different from winter, and Zen is different from Buddhism, but one is not better than the other. Both pairs are the same in their absolute value. As for the reason of it all, we have simply heat and cold, Zen and Buddhism. Together they make up our world, and why God created the world becomes more mysterious every day.

Rekison (Li-ts'un), of whom nothing is recorded, was asked by a monk, "What is this 'apprehending a sound and gaining deliverance'?" Rekison took up the fire-tongs, and struck the firewood, and said, "You hear it?" "I hear it," replied the monk. "Who is not delivered?" asked Rekison.

The ambiguity of Chinese gives the last sentence a variety of (Zen) meanings, the best and most difficult being that all men hear sounds, all men are delivered by them. "God will have all men to be saved," and, as the Bible does not say, God is sound.

One day Rekison was making tea, when a monk asked, "What is the meaning of Daruma's coming from the West?" Rekison held up the tea-spoon. The monk said, "Does this meet this case, or not?" Rekison threw the spoon into the fire.

Daruma came from India to tell people what they already knew, that each thing, each movement of each thing, is of infinite, and equal importance. The Assumption of a spoon or of the Blessed Virgin are religious activities and are to be done or viewed with the utmost seriousness and the utmost lightness.

The throwing of the spoon in the fire was not (we must suppose) due to Rekison's exasperation at the monk's denseness, nor done as a whim, nor to symbolise the finality and absoluteness of his previous action of holding up the spoon, but as one more acting of the uselessness of things. A spoon is something to ladle out tea-powder with. But it is also something to throw into the fire or beat a tattoo with,—it has every use. Every use is no use, no use is every use.

Two other disciples of Rinzai are Tankū and Hōju; about them little else seems to be known but the following anecdote.

Hōju said to Tankū, "When a man comes to you who has put away the Second and Third Roots[24], how do you receive him?" Tankū said, "You have, in bringing up this question, already made a mistake." Hōju said, "You also have not avoided error." Tankū said, "Be my friend!" Hōju said, his hand by his side, "You old robber!"

Every question involves misconception, every answer.

Hōju had a disciple Saiin, (Hsi-yüan), dates unknown. He first visited Daikaku, then Hōju, by whom he was enlightened after much effort.

A monk asked Saiin, "What is the Samgharama?"[25] "It is a forest of briers and thorns," replied Saiin. The monk then asked, "And what about the people in it?" Saiin said, "Badgers and pole-cats."

This reminds us of, "I came not to bring peace, but a sword." Religion makes us conscious of all the bad things and people in the world.

A monk asked Saiin, "How is it when you enter into the City of Illusion?" Saiin said, "A dead man can't be cut down." The monk said, "Cut! 斬." Saiin said, "Not cut!" The monk again said, "Cut!" Saiin struck him. The monk repeated "Cut!" ten times, and ten times Saiin struck him.

The City of Illusion, or Magic City comes in the Hokekyō and is one of the Seven Allegories. Ordinary people wish to go to the Place of Precious Things, 寶所, that is Nirvana. On the way they get tired, and

24. The Three Roots, or Three Poisons, are desire, hate, stupidity.
25. The chief building of the temple.

their predecessors, seeing this, make a great city by magic and called it "The Place of Precious Things". People are overjoyed, and rest here, and when seniors see they have recuperated, they destroy the city, and cause them once more to wish to go to the Place of Precious Things, the real one. This Magic city is a "skilful device", 方便, to get people to Nirvana. In Zen, it would mean a partial enlightenment leading ultimately to a complete one (if there be such a thing).

The "cutting" is the destruction of the ego. The monk says, "I am ego-less." Saiin refuses to admit it however often he repeats his assertion. It is a painful but instructive scene.

When Kōyō (Hsing-yang) first met Saiin, he asked him, "How about when we are about to ask an unaskable question?" Saiin struck him. Kōyō thought about the matter for a time. Saiin said, "If you call this a stick, your eyebrows will fall off." At this Kōyō immediately was greatly enlightened.

To ask a non-question is as bad as asking a question. We have to ask something which is both a non-question and a question, with a mouth that is not a mouth, to somebody who is nobody. Kōyō grasped that the stick was a no-stick as well as a stick.

Kankei (Kuan-ch'i) became a monk when young, visited Rinzai and was enlightened by Massan 末山了然尼. He died in 895.

Kankei, after he lived in his temple, ascended the rostrum and said, "When I was with Uncle Rinzai, I got half a ladle of rice, and when I was at Auntie Massan's I received half a ladle of gruel. Together, they made one ladle, and I ate it up. Now I'm full, and snoring."

Kankei tells us a little more about the first part of this in the following anecdote.

On the occasion of his first visiting Rinzai, Kankei had hardly crossed the threshold, when Rinzai suddenly seized him by the "lapels". Kankei said, "I understand ! I understand !" Rinzai let go of him, and said, "For the time being I'll omit the twenty blows !" Kankei lived with Rinzai from that time on, and afterwards used to say, "When I saw Rinzai, there was no talking or explanation. Now I am quite full, and feel no hunger (for something else).

Kankei visited the nun Massan Ryōnen. He said (to himself), "If what she says hits the spot, I will remain there. If it doesn't I'll overturn the Zen seat !" He entered the Hall, and she sent a messenger to ask, "Have you come on a mountain-viewing journey, or for the sake of Buddhism?" He replied, "For the sake of Buddhism," so she sat upon her seat, and Kankei approached her. She said, "Where did you come from today, may I ask?" He replied, "From Rokō." She said to him, "Why don't you remove your *kasa*?" Kankei had no reply, and, making his bows, asked, "What is Massan?" She answered, "It does not show its peak." He asked, "Who is Massan's master[26]?" She answered, "There is not real form of men and women." He said, "Kwatz !" and asked, "Why then don't you change and disappear?" She said, "I am not a god; I am not a demon; what could I change?" At this Kankei knelt down, and became the gardener (of her temple) for three years.

This is a very pleasant story. The Zen nun teacher is womanly, and Kankei is defeated by her gentleness. She is quite different from the old women we often

26. Husband.

meet with in Zen anecdotes. She was enlightened by Daigu, the disciple of Kisu. Little more is known of her than this anecdote.

> Again Kankei said, "When I was with Rinzai I got a ladleful, and when I was with Massan a ladleful." He added, "It is all open and unhidden in the ten directions, not a gate on the four sides, completely clear, without any attachment to anything at all, no place to take hold of it."

This is one of the best definitions of Zen. We get a ladleful of it here and there according to our (accidental) innate abilities, and our (accidental) opportunities. But what the ladle is full of we cannot put into *other* words. It is just a ladleful of Zen.

> A monk said to Kankei, "I have heard that in ancient times they would shut the gate, make a cart, and when it went out of the gate it would fit the ruts. How about the last linchpin?" Kankei said, "When a blade just enters the wood, the name is handed down for ten housand ages."

"Making a cart and fitting it to the ruts" is an expression that comes from *Wen Hsüan* 文選, a collection of poetry and prose in thirty volumes made by Prince Shōmyo of the Liang Dynasty. It is used to mean that motion and rest fit each other exactly, just as the wheels of the carriage made inside the gate fit exactly the ruts when the carriage is taken outside. The monk asks how they decided the width of the axle. It resembles the problem of the eye and flower. The flower is made to be seen by the eye, the eye to see the flower, but both are constructed before they are put together,—by whom, by what prescience? Kankei answers with another example. A piece of wood is carved,

and for generations afterwards the fame of the carver continues, even without its being seen.

A monk asked Kankei, "What is the Way?" Kankei answered, "If rain is plentiful in summer, in autumn the fields are yellow." "That's not the way I mean," said the monk. "What way are you talking about?" said Kankei. The monk said, "I mean the Great Way." Kankei laughed, and nodded, and said, "The Great Way is everywhere, and gives in every direction."

The monk did not wish to hear about the Way of Nature, but the Way of Man, but there's only one Way and that is every way. We must go in every direction wherever we go.

A monk asked Kankei, "What is the meaning of Daruma's coming from the West?" He answered, "Rice in the bowl, stew in the pot." The monk said, "I don't understand." Kankei said, "Eating while you're hungry, stopping when you're full."

Saying this kind of thing without at least hinting at its relation with the question must be called the tender mercies of the wicked. If Kankei had said, "Zen is doing completely and whole-heartedly whatever you are doing," the monk might have got something, and then if he had continued, "Making mistakes and being afraid, with all your heart and mind and soul," the monk would not have been enlightened, but he would at least have been disillusioned, and the only other alternative would be to strike him. "A smoking flax shalt thou not quench" but we may jump on a fire and put it out.

A monk asked Kankei, "I have heard for long of Overflowing Valley (Kankei), but when I come and see, it is only a pool for wetting hemp." Kankei said, "You are simply looking at Hemp-wetting Pool

and not at Overflowing Valley." The monk asked, "What is 'Overflowing Valley'?" Kankei answered, "The destroying arrow is swift."

Thoreau says "The shallowest still water is infinite," in its reflection of the infinite sky. As Hamlet did not say, "The stillness is all." And at the same time as Hamlet also did not say, "The swiftness is all." We cannot catch Zen, the activity which is not made to be caught but only to move.

Kankei had one disciple of note, Roso. A monk asked him, "What is this 'in front of your nose'?" Roso said, "Slender bamboos cannot be used as musical instruments; a gourd cannot return to the trellis it grew on."

"What is in front of your nose," literally, "eyes", is Zen itself, and Zen only. And this is the fact, that a very thin bamboo cannot be used as a flute, and a fallen leaf will not return to the branch. There is no miracle, for all is miracle.

One more disciple of Rinzai was Shie Dōja[27] (Chih-i), 紙衣道者. He always wore paper clothes, from which he received his name. Gensha was famous for wearing such paper clothes next to his skin summer and winter. Shie was enlightened by Rinzai with the Four Kinds of Attitudes[28], 四料揀(簡).

Sōzan once said to Shie Dōja, "Aren't you Paper-clothes the Palmer?" Shie answered, "I am not worthy to be called so." Sōzan asked, "What is the Thing beneath Paper-clothes?" Shie said, "When just

27. Doja means, in the case of a Zen priest, one who is well advanced in Zen practice.

28. See page 150.

a leather garment is put on the body, all things are of their suchness."[29] Sōzan said, "What is the Activity beneath Paper Clothes?" Shie came near him, did as he was asked, and died standing up. Sōzan said, "You have expounded the going, but how about the coming?[30]" Shie suddenly opened his eyes and asked, "How about when a spiritual nature does not borrow a placenta?"[31] Sōzan said, "This is not yet wonderful."[32] Shie asked, "What is wonderful then?" Sōzan said, "Not-borrowing borrowing.[33] Shie thereupon said, "Be happy, be well!" and died sitting.

Sōzan made a verse:

The enlightened mind is a
perfect and formless body;
Do not believe, unreasonably,
that it is far-off or near!
Thoughts of difference becloud
the Original Form;
A mind at variance with itself cannot
be in harmony with the way.
When emotion distinguishes phenomena,
we fall into materiality;
When intellect judges the manifold,
we lose the Reality
If you understand perfectly
the meaning of these words,
You are without doubt beyond danger
like those of ancient times.

This verse, like most, is not very poetical, or even very Zen-like, but the events leading up to it are interest-

29. Shie means, perhaps, that if a man wears anything, even his skin, Reality is manifested. It is not a question of clothes at all.
30. You know how to die, but do you know how to be born.
31. Not being re-born.
32. The Real Thing.
33. To be born and not born at the same time.

ing. Shie kindly dies twice to bring out the difference of dying and being (re-)born.

Shie's chief disciple was Dankū (T'an-k'ung), whom a monk asked, "What is the Buddha?" Dankū answered, "A hemp standard; a paper tassel." The first is of military use, the second for some kinds of ceremony. Perhaps Dankū means that the Buddha is a kind of symbol of Buddhism. This is certainly true, but has nothing to do with Zen.

A monk asked Dankū, What is the mind of the Ancient Buddhas?" Dankū answered, "Ears had they, but they heard not." The monk said, "Kwatz!" Dankū said, "One-eye!"

The aim of Zen, opposite to that of Confucius and Christ, is that of Eckhart,—not to hear.

To hear without discrimination, to hear a violin played out of tune without cursing the violinist, to hear praise and blame with delight at one's indifference to it,—this is part of Zen.

A monk asked Dankū, "What is Dankū's Zen?" Dankū answered, "Dust and dirt all over the face,—and all the more a shower of rain makes it feel fresh!"

This makes us think of a kind of harpsichord Zen, in which every note is bright and clear. The word is seen without emotion, without desire or loathing.

A nun wanted to open a temple, but Dankū said to her, "You have the Five Hindrances[34]; you can't open a temple!" She said, "Nagakanya became a Buddha, though she had the Five Hindrances!" Dan-

34. See page 74. The Five Hindrances really mean, however, the "mere" fact that a woman is a woman, not a man.

kū said, "Nagakanya manifested the (power of) Eighteen Transformations. You just try and change yourself!" She answered, "That sort of fox-transformation,—what's the good of that?" Dankū struck her.

Nagakanya was the daughter of the Dragon King, Sagara Nagaraja, at the bottom of the sea. In the Lotus Sutra we are told that though she was only eight years old Monju Bosatsu was able to enlighten her, and, going before the Buddha, she changed herself into a man, and became a Buddha in the Unsoiled Land of the South. Transformations are frequent with Buddhas, and changing women into men is supposed to be the power and the vow of a Buddha. Dankū struck the nun apparently because she impudently pooh-poohed the Naga maiden's power to change herself. The whole anecdote is somehow rather unsatisfactory.