



# Selected Works of D. T. Suzuki

VOLUME I: ZEN

**RICHARD M. JAFFE**  
VOLUME EDITOR  
GENERAL EDITOR





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*Zen*

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*Volume Editor and General Editor*

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## INTRODUCTION

*To sum things up in a word, Zen is wondrous. Searching for Zen apart from the wondrous is more stupid than looking for fish in the trees.*

—SUZUKI DAISETSU, *MŌZŌ ROKU* (A RECORD OF DELUDED THOUGHTS, 1898)

*Fine snow falling flake by flake. Each flake falls in its proper place.*

—FROM CASE 42 OF THE *BLUE CLIFF RECORD* (*HEKIGAN ROKU*),  
TRANSLATED BY D. T. SUZUKI IN “EARLY MEMORIES”

## THE SIGNIFICANCE OF D. T. SUZUKI’S ZEN

For nearly three-quarters of a century, Suzuki Daisetsu Teitarō (1870–1966), better known in the West as D. T. Suzuki or Daisetz Teitaro Suzuki, wrote, translated, and lectured about Zen Buddhism to audiences around the world. Through almost tireless efforts aimed at spreading Zen outside of Asia, the promotion to non-Japanese of those aspects of Japanese culture that he deemed most valuable, and enhancing appreciation for Zen and traditional culture within his home country, Suzuki was for much of the twentieth century the face of Buddhism across wide swaths of the globe. During a period when the nascent fields of Asian studies and religious studies overwhelmingly were dominated by white, male Europeans and Americans, Suzuki managed to enter into the scholarly conversation, making it more of a global one. His prominence as a spokesperson for Zen Buddhists and for Asians generally placed Suzuki in conversation with such important religious leaders, writers, and scholars as William Barrett, R. H. Blyth, Henry Corbin, Mircea Eliade, Christmas Humphreys, Carl Jung, Thomas Merton, Gershom Scholem, Paul Tillich, Alan Watts, and many others. Suzuki’s lectures, writings, and personal conversations with others concerning Zen also proved pivotal in shaping the artistic careers of such cultural luminaries as John Cage, Leonara Carrington, Allen Ginsberg, Jack Kerouac, J. D. Salinger, and Gary Snyder. In sum, Suzuki’s work on Zen and Buddhism more generally made him one of the most culturally influential Asians of the twentieth century.

Although over time Suzuki’s positions concerning Zen doctrine and practice shifted, from start to finish Suzuki remained convinced of the efficacy of Zen for

giving people an understanding of the deepest spiritual truths. Having trained intensively in Rinzai Zen with a series of teachers from the 1880s until the death of his primary teacher, Shaku Sōen (1860–1919), Suzuki wrote about the world through the lens of Rinzai Zen, which, despite its problems in the twentieth century, remained for Suzuki the reservoir of true Buddhist understanding and insight. In the last decades of his life, Suzuki tried to ensure that a solid foundation was established for the transplantation of Zen Buddhism in Europe and the United States, urging that what he regarded as essential Zen texts be translated into English, either directly by himself or by others. In the course of his long career, Suzuki wrote on a wide array of topics concerning Buddhism, Japanese culture, and such general topics as animal welfare, the role of women in society, and politics. Nonetheless, as Suzuki's letters from the twentieth century, particularly during the post-Pacific War period, make clear, Zen remained central to him, even as he was engaged in ancillary projects. Without question, Suzuki's work on Zen comprises the overwhelming bulk of his corpus.

Suzuki's role as a spokesperson for Zen, Buddhism, and Japanese culture escapes easy characterization. Although closely affiliated with Rinzai Zen, particularly through his association with his Zen teachers Imakita Kōsen and Shaku Sōen and his long residence on the grounds of Engakuji and, later, Tōkeiji, a nearby sister temple, Suzuki held no rank other than that of an ordained Zen layman. For many years Suzuki worked as a university professor, teaching English at the Peer's School (Gakushūin) and Ōtani University, but he did not hold a formal degree until the Ministry of Culture awarded him a doctor of letters (DLit) degree in 1934. While making major contributions to the scholarly (particularly Japanese) literature concerning the early history of Zen Buddhism and exploring such understudied figures as Bankei Yōtaku and the *myōkōnin* (wonderous good people) in the True Pure Land School, his understanding and presentation of the Buddhist tradition cleaved in many ways to traditional Rinzai understandings of Zen. In his views of the decline of Chinese Buddhism by the Ming dynasty, in the sources used for understanding koans, and even in his perennialism, Suzuki may owe as much to his immersion in Hakuin and other texts important to nineteenth- and twentieth-century Rinzai Zen as he does to various streams of American and European thought. At the same time, Suzuki brought his understanding of the Zen tradition into dialogue with numerous currents of modern thought, including existentialism, nineteenth-century idealism, pragmatism, psychoanalysis, psychology, Swedenborgianism, Theosophy, Transcendentalism, and many others. Like C. S. Lewis, who, without any formal church position, became a prominent intellectual spokesman for the Christian faith in the twentieth century, Suzuki is best viewed as an independent but deeply committed writer, scholar, and theoretician of Zen who sought to lay the intellectual foundations for the spread of that tradition outside Japan and the enhancement of appreciation for

what he considered one of the most important treasures in Japan's religio-cultural inheritance.

Having worked at the margins of most formal Buddhist institutions and shifting frequently between so many intellectual and religious perspectives, it should come as no surprise that Suzuki's presentation of Buddhism and Zen has received much criticism, both during his lifetime and afterward. Beginning with the publication of his first English translations of Chinese Buddhist texts and studies of Mahayana Buddhism, much of the critique has centered on the question of Suzuki's fidelity to "real" or "authentic" Buddhism or Zen in his presentation of the tradition, and he has frequently been accused of presenting a view that was indebted as much to European or American religion and philosophy as it was to Japanese Zen. This sort of critical appraisal began as early as 1908, with Louis de La Vallée Poussin writing in his review of Suzuki's *Outlines of Mahāyāna Buddhism* that Suzuki's "Mahāyānism is, beyond what is useful or admissible, tinged with Vedantism and with German philosophy," accusing Suzuki of letting his religious passion obscure his objectivity with regard to Mahayana Buddhism, which, revealing his hand, La Vallée Poussin claimed was more properly understood as a "mysticism of sophistic nihilism."<sup>1</sup> Much more recently, a number of other scholars—James Ketelaar, Bernard Faure, T. Griffith Foulk, David McMahan, Elisabetta Porcu, Robert Sharf, and Judith Snodgrass—have pointed out gaps in Suzuki's work and the numerous ways in which his presentation of Buddhism responded to and was molded by intellectual, social, and political currents that he traversed in his lifetime. In a pioneering article that has become the received wisdom about Suzuki in both its general argument and its details, Sharf has written convincingly about how Suzuki's view of Zen awakening as a type of religious experience was shaped by the thought of William James and Suzuki's close friend, the philosopher Nishida Kitarō.<sup>2</sup> Of equal importance, Bernard Faure, James Ketelaar, and Judith Snodgrass have analyzed how this modern Zen of Suzuki's served multiple purposes, operating as a form of "reverse" or "secondary" Orientalism that added cache to Japanese Zen for Europeans and Americans, while raising the tradition's prestige back in Japan.<sup>3</sup> In addition, numerous analysts of Suzuki's work, including art historians, Buddhologists, and intellectual historians, have taken him to task for giving far too sweeping an importance to the role of Zen Buddhism in the formation of Japanese culture and for bifurcating cultures along overly spiritualized, essentialized, and static East-West lines, even as much of his own intellectual development and influences belied such a neatly divided world. Taken collectively, these analyses of Suzuki's work make clear that Suzuki's pioneering portrayals of the history of Mahayana Buddhism, premodern Chinese Chan, and Japanese Zen were major contributions to the literature on Buddhism in the twentieth century, but one needs to be read them carefully, taking into account the historical, political, religious, and social contexts in which he wrote as well as the last half-century's scholarly developments in these subjects.

Although Suzuki did a great deal to advance the historical study of Zen, particularly through his textual and philological research on Dunhuang Chan texts and his translation of massive amounts of previously untranslated Chinese, Japanese, and Sanskrit Buddhist literature into English, his main concern was never to provide an objective historical analysis of the Chan-Zen tradition, either for his domestic or for his foreign readers. In both Japanese and English, Suzuki argued that there were two approaches to the study of Zen: objective-historical and religious. Whether we agree that it is possible, Suzuki attempted to write about Zen from the latter perspective, thereby presenting “what Zen is *in itself* apart from its historical setting.”<sup>4</sup> Suzuki saw his efforts, which he characterized as the “history of Zen thought” (*Zen shisō shi*), as methodologically different from the writings of such other historians of the tradition as Nukariya Kaiten and Ui Hakuju.<sup>5</sup> His studies of the earliest representatives of the Zen tradition, for example, Bodhidharma and Huineng, and its key figures and texts in China and Japan were motivated not only to inform others about Zen and transmit Asian culture to the West, but also by Suzuki’s desire to connect his own experience of koan Zen to earlier iterations of the tradition.<sup>6</sup> As Suzuki contended in his major study “The Koan Exercise,” until the time of Hakuin, the psychology of Zen—this was the key subject for Suzuki—“has been going on without much change for more than a thousand years, since the days of Hui-nēng and his followers.”<sup>7</sup>

Suzuki attempted domestically and abroad to support the revitalization of the Zen tradition so that it would flourish in the twentieth century and become approachable by those whom he frequently referred to as “modern men.” Like Dharmapala, Okakura Tenshin/Kakuzō, Taixu, Vivekananda, and many other Asian religious modernists who reformulated their traditions, Suzuki worked on several levels to change the presentation and practice of Zen Buddhism and, more broadly, Japanese culture, which he viewed as fundamentally indebted to Zen, in order to revive the tradition. Suzuki was very deliberate in his project to create a modern Zen, or as he put it, “to elucidate its [Zen’s] ideas using modern intellectual methods (*kindaiteki shi’i no hōhō*).”<sup>8</sup> In William James’s approach to religious experience as presented in *The Varieties of Religious Experience*, Suzuki saw an effective way to carve out a domain for religious life that rendered it independent of the realms of superstition, science, and institutional rigidity by affirming its psychological reality. Although Suzuki did see awakening (*satori/kenshō*) as the quintessential “religious experience” (*shūkyōteki keiken*), he also held that it was crucial to contextualize that experience to render it comprehensible. As he noted in *Studies in the Lankavatara Sutra*, “no religious experience can stand outside a more or less intellectual interpretation of it. Zen may like to ignore its literary or philosophical side, and it is justified in doing so, but to think that this implies the absolute ignoring of all attempts at any form of interpretation would be a grievous error.”<sup>9</sup> Providing the resources to allow those outside Japan to access

the corpus of literature that Suzuki believed essential for understanding Zen fully was the focal point of work for Suzuki during his last two decades. In his letters and other writings, Suzuki outlined an ambitious project to translate a range of works that included the Platform Sutra, the sayings of Shenhui, the sayings of Dahui, the *Transmission of the Lamp*, and other classic Zen texts, including some that had only been discovered at Dunhuang in the twentieth century.

For Suzuki, the revitalization of Zen depended on making it more appealing to Westerners and increasing its relevance for modern society. Reflecting on his experiences in the United States in the early 1950s, Suzuki wrote to Akizuki Ryōmin, one of Suzuki's close intellectual confidants, about these problems with the tradition: "In Zen today, the compassionate aspect is insufficient. Therefore it lacks opportunities for social engagement. In addition, it has no 'logic' (*ronri*). That's something that Nishida always said. If we are going to get Westerners to accept it, somehow, logic is necessary. I want you to consider these matters deeply and make great progress. I entreat you to do this."<sup>10</sup> Similarly, Suzuki complained to Ruth Fuller Sasaki in a letter written in 1954 that the Rinzai Zen establishment in Japan had not done enough to make Zen approachable for the "modern man." Reflecting on Suzuki's intentional adaptation of Zen, David McMahan has provided a balanced appraisal of its hybrid nature that serves as a necessary corrective to some of the more negative views of Suzuki's work.

Does this conceptual borrowing mean that Suzuki simply appropriated western sources and tried to pass them off as Zen? This would be too simplistic a reading. He was placing elements of Zen literature on a scaffolding constructed of a variety of western philosophical ideas in order to translate selected Zen ideas into that discourse. Sensing affinities between Zen and the Romantic-Transcendentalist vein of western metaphysics, Suzuki deployed its terminology to frame the issue of humanity and nature, allowing Zen to claim the broad outlines of the metaphysic and then presenting Zen themes to bring it to what he considered its fullest expression. This allowed him to bring Zen into the conversations of modernity—in both Japan and the West—though it did implicitly exaggerate the degree to which Zen can unproblematically claim the Romantic-Transcendentalist metaphysic as its own.<sup>11</sup>

The various critiques of Suzuki produced since the 1990s provide an appropriate caveat to those approaching his work. Clearly, in reading his writings on Zen, we must take into account the various nationalistic, cultural, and intellectual currents that shaped his presentation of the tradition. At the same time, we also need to evaluate Suzuki's work as an outgrowth of his lifelong immersion in and commitment to Rinzai Zen practice. Suzuki was not a charlatan who preyed upon the ignorance of Europeans and Americans by presenting a distorted description of Zen derived from a superficial, idiosyncratic, institutionally disconnected understanding of the tradition. Rather, as I show below, Suzuki's letters, diaries, and a detailed chronology of his life based on multiple sources make clear that Suzuki

remained steadily connected to Rinzai practice and institutions. In addition, these sources confirm the general accuracy of Suzuki's autobiographical writings, including those published toward the end of his life.

Another major vein of Suzuki criticism, one occasionally combined with the questioning of his credentials and the authenticity of his approach as mentioned previously, centers on Suzuki's Japanese nationalism and alleged support for Japan's military aggression in Asia, including the Pacific War that raged from 1937 to 1945. Here, as with the critiques concerning the historical accuracy of Suzuki's presentation of Zen, the scholarship provides us with a useful perspective on Suzuki's work, particularly his presentation of the relationship between Japanese culture, Buddhism, and Zen. As I have noted in an introduction to Suzuki's major work of this genre, *Zen and Japanese Culture*, like many Japanese intellectuals, including Okakura Kakuzō, Nishida Kitarō, Kuki Shūzō, and Harada Jirō, who contributed to the genre of *Nihonjin ron/Nihon bunka ron* (writings on Japanese-ness/Japanese culture), Suzuki sought to valorize that which he saw as the best aspects of Japanese culture in the face of the onslaught of Westernization at all levels of Japanese life. Writing at a time when many intellectuals worldwide divided cultures broadly into "East" and "West," Suzuki's contributions to this genre frequently portrayed Japanese culture in static, essentialist terms that contrasted it against an equally problematic depiction of a monolithic "West." Although Suzuki frequently wrote about common ground between "East" and "West," pointing to the Romantics, Transcendentalists, and such Christian mystics as Swedenborg and Eckhart, Suzuki also asserted the ultimate superiority of Zen and, hence, Japanese culture.

Suzuki's contentions that Japan was the country where Zen meshed closely with the national spirit and was preserved in its purest form were coupled with a harsh view of the fate of Buddhism, particularly Chan, in China. Although reservedly sanguine about the prospects for the revival of Chinese Buddhism in his 1935 article "Impressions of Chinese Buddhism," Suzuki grew more negative in his appraisal as writings concerning post-Yuan dynasty Chan appeared in English in the years following the Second World War.<sup>12</sup> Like many Japanese scholars and religious leaders, Suzuki held that Chan had entered a precipitous decline in China in recent centuries. In letters and published writings, Suzuki noted the "degeneration" of Chan, although he inconsistently placed the terminus a quo for the decline variously at the end of the Yuan (1368) and the Ming (1644) dynasties.<sup>13</sup> In a 1954 review of Heinrich Dumoulin's *The Development of Chinese Zen after the Sixth Patriarch*, for example, Suzuki wrote, "While Zen is a Chinese production or development out of Indian Buddhism and there are still many Zen monasteries in China, it seems to have ceased to be a living spiritual force, as it once was, in the land of its birth. Apparently, Japan is the only place on earth where Zen is still kept alive."<sup>14</sup> Similarly, in a letter to the translator Chiang Yee, Suzuki commented that "Zen

begins to decline after the Yuan. Works of the later Ming masters have added nothing new to the development of Zen thought.”<sup>15</sup> Writing just months later to Cornelius Crane, Suzuki again noted that “Zen degenerated greatly after the Ming, and there is no Zen in China worth speaking’ [*sic*] of.”<sup>16</sup>

One of the most controversial aspects of Suzuki’s writing on Zen was the emphasis on the supposed connections between Zen and bushido (way of the warrior), particularly swordsmanship. Some authors have seen in Suzuki’s stress in these writings on “moving forward without hesitation,” “abandoning life and death,” and “the sword that kills and the sword that gives life” at the very least tacit support for Japanese militarism and expansionism in Asia during the twentieth century. Unquestionably, Suzuki argued in many of his writings on the Zen Buddhist foundations for Japanese culture about what he believed were the deep connections between bushido, particularly swordsmanship, and Zen.

In his pride in Japanese culture, particularly Zen, as well as his support for the Russo-Japanese War and the colonization of Korea, Suzuki, like his teacher Sōen, did not transcend the views expressed by many intellectuals and cultural leaders of his generation. In arguing that Zen served as the basis for the finest expressions of Japanese culture, including bushido, Suzuki attempted to displace the increasing emphasis on Shinto as the foundation of Japanese life. In so doing, as Albert Welter observed, Suzuki attempted to do for Zen what Motoori Norinaga had attempted to do for Shinto.<sup>17</sup> In addition, as Sueki Fumihiko has noted, like many Japanese intellectuals of his generation, Suzuki passively accepted Japanese imperial expansion and the increasing military aggression against China in the 1930s, although Suzuki did later admit his guilt for his failure to be more outspoken.<sup>18</sup>

Nonetheless, there are several important reasons to question the claim, made most pointedly by Brian Victoria, that Suzuki actively supported Japan’s aggression in the Pacific and in China and sought to bolster the spirit of the Japanese military through his writings. These charges have been disputed at length by Kemmyō Satō in collaboration with Thomas Kirschner, who have demonstrated convincingly that they are without much merit.<sup>19</sup> In addition, Moriya Tomoe has stressed the evolving nature of Suzuki’s positions on war, imperialism, and nationalism. Moriya suggests that as Suzuki and his wife Beatrice Lane grew closer during the period of their courtship and married life, which began in 1904–1905, Beatrice may have influenced Suzuki to move away from the former positions he took on these issues.<sup>20</sup>

Victoria bases most of his claims of Suzuki’s sympathy for Japanese actions in the Pacific War on the presence of articles by Suzuki, largely based on his earlier writings on Zen and bushido, that were included in such publications as *Bushidō no shinzui* (The Essence of Bushido) and *Kaikōsha kiji* (The Kaikō Association Report) the journal of a supporting organization for the army’s officer corps.<sup>21</sup> Although in most of his articles on the subject of bushido, swordsmanship, and



Zen Suzuki attempts to show the ways in which Zen practice, particularly in its emphasis upon equanimity in the face of death and unhesitating action, serves as the basis for training samurai, as Christopher Ives has argued there is little reason to believe these writings played a direct role in stoking support for Japanese aggression in Asia.<sup>22</sup> In addition, Victoria's claims concerning Suzuki's ardent support for Japanese militarism and the Pacific War are based on decontextualized citations of Suzuki's work and guilt by association, as Satō and Kirchner have argued. Based on the current evidence, we do not know whether Suzuki voluntarily provided the articles for the journals in question. Suzuki had spent considerable time abroad, maintained numerous international contacts, was fluent in English, and, until Beatrice's death in 1939, had an American wife. All of these factors could only have made Suzuki an object of suspicion for the increasingly anti-Western Japanese authorities. It is therefore not too difficult to imagine that Suzuki, who was seventy-one years old when the article in *Kaikōsha kiji* was published, would have been reluctant to deny requests by those associated with the military for some of his writings on Zen and bushido. In addition, the Suzuki articles considered most damning by Victoria because of their placement alongside extremely jingoistic writings by other authors that are found in such collections as *Bushidō no shinzui* are remarkable for their almost complete failure to mention China or Japan's other enemies, let alone condemn them. Nor does Suzuki use or valorize such concepts as "Japanese spirit" (*Yamato damashii*), dying for the imperial cause, or State Shinto, which are so common in the writings of other, Western-educated Japanese intellectuals, for example, Harada Jirō and Takakusu Junjirō, who supported the Japanese imperialism in a more full-throated fashion. Given the placement of the articles, one would think that if Suzuki were in favor of the war, he would have taken full advantage of the opportunity to express his patriotism and support. Instead, Suzuki appears to have done little more than provide slightly augmented material from previously written articles on Zen and bushido to the editors of the military and martial journals mentioned above.

Far from being an ardent supporter of Japan's Pacific War efforts, particularly once it became clear that meant engaging the United States and her allies, Suzuki wrote on several occasions during the late 1930s and 1940s that the war in Asia and against the Allies would cause great harm to Japan. In a letter written to the novelist Iwakura Masaji written in 1941, just months before the attack on Pearl Harbor, Suzuki spelled out clearly his opposition to the war, particularly the prospect of opening hostilities with the United States:

This war is certain to take Japan to the brink of destruction—indeed we can say that we are already there. The leaders of Japan cannot continue this fight forever; in their innermost minds they are deeply conflicted, and until this is taken care of there will be no betterment of the country's fortunes. The New Order in East Asia was certain to fail before anything came of it. We must accept the consequences of what we have



done as a nation—there is nothing we can do about it now. I must put off telling you my frank opinion of the situation until we meet directly. History attests to the dangers of entrusting the affairs of a nation to people with no religious convictions; is this not what Japan is dealing with right now?<sup>23</sup>

These words are hardly those of one who vigorously supported the Japanese war effort.

#### SUZUKI'S ZEN PRACTICE

Born in Kanazawa in 1870 into a family whose heads had served as physicians to the rulers of the domain, the Maeda, Suzuki lost his father, Ryōjun (later, Jyū), when Suzuki was only six years old. According to later accounts that Suzuki gave, his involvement with religion began early in life and developed direction while he was still living in the Kanazawa region. In particular, his early years were marked by several encounters with Buddhism that left a lasting mark on Suzuki. Following his father's death, his mother, Masu, introduced Suzuki at an early age to a heterodox stream of True Pure Land Buddhism, the so-called *Hiji bōmon* (Secret Dharma Gate), that purported to convey the teachings of Shinran to his son, Zenran, and thereafter from teacher to disciple through a secret transmission that was popular in the Kanazawa region. Suzuki recalled, when speaking with Akizuki Ryōmin about his early years, having had a religious experience when, at the age of seven or eight, he participated in a *Hiji bōmon* ceremony at his home involving repetitive rocking while chanting the nembutsu. Suzuki retrospectively characterized this experience, in which an extremely focused consciousness is suddenly broken through an interruption (in this case, the sudden stopping of the rhythmic movement and chanting), as akin to the Buddha's awakening when he glimpsed the morning star after being immersed in deep concentration.<sup>24</sup>

Despite this early exposure to True Pure Land Buddhism through his mother, by his mid-teens, in an effort to resolve the discontent that arose as he contemplated the constraints he increasingly faced due to his family's diminished financial circumstances, Suzuki engaged briefly with a Christian missionary to whom he had been introduced by a friend, but soon turned to Zen for solace. This was a natural inclination, since Suzuki's family was formally affiliated with a small Rinzaï Zen temple, Zuikōji, in Kanazawa. It was to the incumbent of Zuikōji that Suzuki directed his first inquiries about Zen. Suzuki states in "Early Memories" that he was disappointed by the incumbent of Zuikōji's lack of learning about the most basic facts of Zen, but his interest in Zen was further stoked with the arrival of Hōjō Tokiyuki (1858–1929), who became a mathematics teacher at Suzuki's upper middle school. Hōjō, who, like his mother Toshi, was part of the active circle of lay disciples of Imakita Kōsen, the incumbent of Engakuji, organized a small Zen group for the upper middle school students.<sup>25</sup> Although Suzuki was soon forced to

withdraw from school for lack of money, he continued to hear from friends about the zazen group started by Hōjō and procured a printed copy of Hakuin's *Orategama* that Hōjō had distributed to some students. (This work would remain of great importance to Suzuki in his early years of Zen practice.) Suzuki also heard stories about a visiting Zen teacher, Setsumon, from the Rinzai temple Kokutaiji, that Hōjō had invited to lead monthly sittings and conduct formal Zen interviews (*sanzen*) with the participating students. Cut off from school activities, Suzuki attempted to further his understanding of Zen directly by visiting Kokutaiji unannounced in order to have an interview with Setsumon. After an unpleasant journey to the temple, days of waiting for Setsumon to return, and harsh treatment during the initial interview, Suzuki soon returned home, feeling somewhat defeated by the whole experience.

Suzuki's interest in Zen remained with him, despite these frustrating early experiences, as he began a somewhat peripatetic existence for the next few years. After serving as an English teacher at several elementary schools in Noto and Mikawa during 1888–1889, Suzuki moved to Kobe to be with his brother, following the death of his mother in April 1890. Suzuki then moved to Tokyo in 1891 to become a university student in Tokyo, first at Tōkyō Senmon Gakkō (later, Waseda University), and then, as a special student at Tokyo Imperial University, he continued pursuing his interest in Zen practice as well. Over the course of the next six years, Suzuki became more deeply involved in two subjects that would remain central to him for the rest of his life. As a university student, Suzuki was exposed in a formal way to the latest in European and American intellectual developments, particularly philosophy. He was also exposed to English spoken by native speakers in an extended fashion for the first time, despite having taught English for several years already.

While living in Tokyo, Suzuki resided at Kuchōkan, a boardinghouse for students who, like Suzuki, were from the Ishikawa region. The residence was founded by Hayakawa Senkichirō (1863–1922), a businessman from Kanazawa who became Minister of the Treasury during the 1890s. Like Hōjō Tokiyuki, Hayakawa and his mother, Katsumi, were avid disciples of Imakita Kōsen. It was through Senkichirō's introduction that Suzuki made his way to Engakuji to begin practicing with Imakita in 1891.<sup>26</sup> When, in January 1892, Imakita died, Suzuki continued his formal Zen practice with Shaku Sōen, Imakita's successor as incumbent of Engakuji. Several months later, at the suggestion of his friend from Kanazawa, Nishida Kitarō, Suzuki began studying philosophy as a special student at Tokyo Imperial University.<sup>27</sup> Even though a university student, Suzuki soon was more engaged in Zen practice than he appears to have been in his academic studies, spending increasingly long periods of time residing in the residence for lay practitioners, Shōden'an at Engakuji. After a number of extended visits to Engakuji, Suzuki finally withdrew from his university studies in May 1895.

When Suzuki arrived at Engakuji, in Kita-Kamakura, he found himself at a monastery that was undergoing a revitalization of practical Zen training and that was one of the most important centers of Meiji-era lay Zen practice. Imakita Kōsen, like many Zen incumbents of his generation, remained rooted in many ways in intellectual trends of the late Edo period. Although surrounded by an environment in which “Western learning” and Western customs were the rage, Imakita, who was well versed in Confucian studies, eschewed such trends, claiming that a Zen student need only master two areas of learning: the course of intensive koan study (literally, the study of awakening; *kenshōgaku*) and, as an ancillary discipline, Chinese studies (*kangaku*).<sup>28</sup> When Imakita arrived at Engakuji in 1877, he rebuilt the monk’s hall, emphasizing practical religious training while rejecting the growing trend toward literary study, particularly that which centered on Western learning. From the beginning of his incumbency, Imakita also presided over a growing circle of serious lay Zen practitioners at Engakuji, at first, according to oral accounts, allowing the lay practitioners (male and female) to use the *zendō* along with the clerics and then to use the subtemple, Shōden’an, where Suzuki later resided, as a center for lay Zen practice.<sup>29</sup> While Imakita was the incumbent at Engakuji, he allowed advanced lay students to teach Zen and recognized at least one layperson, Kawakiri Hōkin (1842–1910), as a dharma heir.<sup>30</sup> During his second formal interview (*sanzen*) with Imakita, with whom Suzuki was very impressed, Suzuki received Hakuin’s koan concerning the sound of one hand clapping, one of two koans frequently assigned to beginning students.

Shaku Sōen, Imakita’s successor as incumbent of Engakuji, had disregarded his teacher’s resistance to secular education and Western learning by studying at Keiō Gijuku (later, Keiō University). More cosmopolitan than Imakita, Sōen also studied Theravāda Buddhism as a novice monk in Ceylon from 1887 to 1890. While in Ceylon, Sōen met a number of Buddhists interested in reviving their traditions’ fortunes in an Asia that had been carved up by Western colonialism and inundated with Christian missionaries. In 1893, Sōen also served as one of Japan’s Buddhist representatives at the World Parliament of Religion, delivering his address, translated into English by Suzuki, along with other Asian religious leaders, including Dharmapala and Vivekananda. Thus, through Sōen, Suzuki’s early Zen practice at Engakuji introduced the young man not just to Zen but also to a worldwide network of Buddhists, Theosophists, and others interested in various manifestations of the tradition across Asia.<sup>31</sup>

Sōen, who soon after becoming the incumbent at Engakuji changed Suzuki’s koan from the “sound of one hand” to “Jōshū’s *mu*,” became Suzuki’s main Zen teacher. Suzuki’s practice at Engakuji remained intensive during the time he remained there prior to departing for the United States in February 1897, with the young lay student commenting in one letter to a friend that during intensive weeks of Zen practice (*sesshin*), he was only sleeping three hours per night and felt as

though for a week there was no difference between night and day.<sup>32</sup> For much of the period from 1894 to 1896, Suzuki remained at Engakuji, working on various English translations of Sōen's lectures, traveling to Yokohama occasionally to study Pāli, and continuing his Zen practice with his teacher.<sup>33</sup>

Suzuki's letters from this period reveal a young man (Suzuki was in his mid-twenties at the time) searching for his path in life. For a time he contemplated following in his Zen teacher's footsteps by heading to Ceylon for a period, going so far as to study Pāli and Sanskrit with Shaku Kōzen, a Japanese cleric who had during his seven years in Ceylon aided Sōen in his studies in that country. In 1895, Suzuki was immersed enough in practice at Engakuji that he wrote to his friend Yamamoto Ryōkichi that he was considering whether to get ordained as a Zen cleric, but by the following year, he seems to have discarded that prospect, at least temporarily, choosing instead to concentrate on life as a Zen layman and scholar.<sup>34</sup> When Paul Carus's father-in-law, Edward C. Hegeler, a wealthy zinc producer and founder of *The Monist*, a magazine devoted to finding the scientific basis for religion, agreed with Sōen to cover Suzuki's expenses if he came to assist his son-in-law in his efforts at *The Monist*, Suzuki, at Sōen's recommendation, accepted the offer.<sup>35</sup> Suzuki remained in the United States from 1897 to 1908, and, after nearly a year of travel in Europe, he finally returned to Japan in March 1909.

According to Suzuki's autobiographical retrospectives produced in the last decade of his life, with the departure to the United States looming in the winter of 1896 (Suzuki set sail from Yokohama to the United States on February 7, 1897), he threw himself fully into his Zen practice during the last months at Engakuji, hoping to pass the koan that had been assigned to him by Sōen. It was during the December meditation intensive (*sesshin*) commemorating Śākyamuni Buddha's awakening that Suzuki achieved *kenshō*, insight into the meaning of the koan. In an interview that became the article "Early Memories," Suzuki described wrestling with his koan and the experience of *kenshō*.

Up until then I had always been conscious that *mu* was in mind. But so long as I was conscious of *mu* it meant that I was somehow separate from *mu*, and that is not a true *samadhi*. But toward the end of that *sesshin*, about the fifth day, I ceased to be conscious of *mu*. I was one with *mu*, identified with *mu*, so that there was no longer the separateness implied by being conscious of *mu*. This is the real state of *samadhi*.

But this *samadhi* alone is not enough. You must come out of that state, be awakened from it, and that awakening is *prajna*. That moment of coming out of *samadhi* and seeing it for what it is—that is *satori*. When I came out of that state of *samadhi* during that *sesshin* I said, "I see. This is it."<sup>36</sup>

At his next formal interview with Sōen, Suzuki passed all but one of a series of checking questions (*sassho kōan*). The next morning, according to his account, Suzuki passed the last checking question. That evening, Suzuki recalled, "I remember that night as I walked back from the monastery to my quarters in the Kigen'in

temple, seeing the trees in the moonlight. They looked transparent and I was transparent too.”<sup>37</sup> Although this particular account was written sixty-eight years following his experience, Suzuki’s recollections match closely a description he recounted to his friend, Nishida Kitarō, in 1902, in which, in the context of writing about William James’s *Varieties of Religious Experience*, Suzuki described his own “religious experience” (*shūkyōteki keiken*):

What this [James’s analysis of religious experience] brings to mind is when I formerly was in Kamakura, one night at the end of scheduled *zazen*, I left the *zendō*. Returning to my residence at the Kigen’in, in the moonlight I passed amid the trees. When, near the main temple gate, I started to descend, suddenly it was as if I forgot myself or, rather, I was not totally forgotten. However, the appearance of the different length shadows of the trees in the moonlight was just like a picture. I was a person in the picture and there was no separation between me and the trees. The trees were me. I had the clear thought that this was my original face. Even after finally returning to the hermitage I suddenly realized I was not the least bit hindered and somehow was suffused with a feeling of joy. Now it is difficult for me to describe in words my state of mind at that time.<sup>38</sup>

According to Suzuki’s own accounts, his understanding deepened after his arrival in the United States, when, one day, he comprehended completely the Zen expression “the elbow does not bend outward.” Suzuki again recalled that “the elbow does not bend outwards might seem to express a kind of necessity, but suddenly I saw that this restriction was really freedom, the true freedom, and I felt that the whole question of free will had been solved for me.”<sup>39</sup>

Contrary to much that has been written or said about Suzuki’s Zen practice, his experience of *kenshō* and his departure for the United States to work with Paul Carus did not mark the end of his formal Zen practice.<sup>40</sup> Suzuki remained in fairly close contact by mail with his teacher in Japan, communicating his impressions concerning life in the United States and describing his evolving ideas concerning Buddhism. Within months of his arrival in LaSalle, Illinois, to work with Paul Carus, Suzuki wrote in a letter to Nishida Kitarō that he once again was trying to decide whether he would be more effective in helping the Buddhist community by getting ordained as a cleric or “lending a hand from the side” in efforts to improve the understanding of Buddhism in Japan.<sup>41</sup> Suzuki also accompanied Sōen in California during Sōen’s extended visit with the Russell family in 1905, remaining in San Francisco with his teacher, who taught Zen to a group of Americans gathered at the Russell mansion, until March 1906. Suzuki remained with Sōen during his teacher’s travels across the United States as well.

Following his return to Japan, Suzuki took up employment as a professor of English at Gakushūin, residing in Tokyo from 1909 to 1921. During those years, Suzuki took advantage of the train from Tokyo to Kamakura, once again spending a considerable amount of time, particularly during Gakushūin’s recesses from the

academic schedule, at Engakuji and the nearby temple, Tōkeiji, where Sōen, who retired as incumbent of Engakuji in 1905, resided. Suzuki recalled in his brief autobiographical account *Yafūryūan jiden*, “During my stint at Gakushūin University I did not do much of anything in particular, except continually go to Kamakura for *sanzen*. By this time the train had been introduced and the transportation facilities were good, so I would constantly come here to Kamakura.”<sup>42</sup> Kirita Kiyohide’s detailed chronology of Suzuki’s life, which is based on Sōen’s and Suzuki’s diaries, as well as numerous other documents, give evidence of Suzuki’s continued work with Sōen. During the period while he was at Gakushūin, Suzuki visited Engakuji or Tōkeiji during many of the school vacations. Although the record may not be complete, the chronology also notes a number of occasions—in 1915 and 1917, for example—when Suzuki had formal interviews (*sanzen*) with Sōen, a clear indication that Suzuki’s Zen training continued in earnest. Suzuki also spent a good deal of time working with Sōen on other matters, for example, going over the English translation of Sōen’s lectures *Sermons of a Buddhist Abbot* and visiting Sōen together with his American wife, Beatrice Lane Suzuki.

Suzuki in his autobiographical accounts says little about the extent of his formal koan training. In conversations with one of his confidants, Akizuki Ryōmin, however, Suzuki did mention that he had reached the stage in which he was working with Sōen on the *kōjō* (directed upward/going beyond) koans, which would have been an advanced stage of koan training at Engakuji in the early twentieth century. With Sōen’s death in 1919, however, Suzuki chose not to work formally with another Zen master. Based on this discussion, Akizuki speculates that if Sōen had lived a while longer, Suzuki eventually would have received permission from Sōen to become a lay Zen teacher.<sup>43</sup>

Although many in Europe and the United States regarded Suzuki as a Zen teacher, he rejected that role, choosing instead to spread Zen through his lectures and writings. According to an account given by Robert Aitken, when he met Suzuki in Hawaii in 1949, he asked whether Suzuki was a Zen teacher. Suzuki responded that “I am a talker, not a teacher.”<sup>44</sup> Suzuki also made the same disclaimer to Donald Ritchie, although the two would meet regularly to discuss koan. Suzuki, as he often did with avid non-Japanese, provided Ritchie with the introduction needed for Ritchie to begin formal zazen practice at Engakuji, however.<sup>45</sup>

Despite Suzuki’s reticence to take on the role as a formal Zen teacher, for much of his career, particularly from the time of Sōen’s death until Suzuki’s own death in 1966, Suzuki took as his mission spreading Zen outside Japan through his writings and, more directly, by providing introductions to non-Japanese who wanted to study Zen with Rinzaï Zen teachers in Japan. In 1930 Suzuki worked, along with Kozuki Tesshū, the incumbent at Myōshinji in Kyoto, in the effort to construct a dojo (practice place) for non-Japanese interested in Zen, although, with Kozuki’s sudden death that year, the dojo for non-Japanese practitioners was closed.<sup>46</sup> To

cite another example of this sort of assistance, when Suzuki met Ruth Fuller Everett (later, Ruth Fuller Sasaki), who came to Japan with a growing interest in Zen, he took her to Kozuki's practice place. In addition, Suzuki gave Ruth Everett basic instruction in zazen, informing her that if she was really interested in Zen, she should study under an authentic master in Japan. When Ruth Fuller Everett returned to Japan in 1932, Suzuki introduced her to the incumbent at Nanzenji, Kono Mukai, who for a time served as her teacher. In a similar fashion, Suzuki later assisted such interested practitioners as Phillip Kapleau, Robert Aitken, and Donald Ritchie in their quest to practice Zen.

Suzuki's writings concerning Zen and, more broadly, all aspects of Buddhism should be considered in the context of this immersion in Zen practice. Suzuki's experience of Zen practice and the religious insights he reached, particularly during the time he worked with his most important teacher, Shaku Sōen, shaped Suzuki's approach to the tradition in fundamental ways. As argued cogently by numerous scholars writing since the beginning of the 1990s, we need to see Suzuki's presentation of Zen as a product of its times and heavily inflected by Suzuki's engagement with contemporaneous European and American thought. Where most scholars (and practitioners) writing or speaking about Suzuki have failed to take his full measure, however, is with regard to the length and depth of Suzuki's Zen practice and his continued faith, until the end of his life, in the efficacy of Rinzai Zen practice to bring individuals, be they Japanese, European, or American, to awakening. When viewed from the perspective of Suzuki's commitment to the Zen tradition as a practitioner, believer, and theoretician, I believe we must see his efforts to modernize Zen, whether we view them as successful adaptations of the tradition or moves that transform the fundamental nature of Zen practice detrimentally, as being as much an outgrowth of Suzuki's immersion in the tradition as it was a result of his familiarity with modern European and American religious movements (Swedenborgianism, Theosophy, New Thought), religious studies, philosophy, and psychology.

#### SUZUKI'S ZEN WRITINGS AND LECTURES

Suzuki's career as an interpreter of Zen through writing and lectures began soon after his arrival at Engakuji in 1891. Although at first Suzuki wrote more about Buddhism than Zen per se, the translation work and general work he did touched on Zen, at least in part, because Suzuki's early understanding of Buddhism largely derived from his training with Imakita and Sōen. When Sōen was preparing to deliver a brief speech at the 1893 World Parliament of Religions in Chicago in his capacity as a Japanese delegation member, he had Suzuki, despite his limited exposure to actual conversational English, translate the lecture "The Law of Cause and Effect as Taught by the Buddha."



Even before heading to the United States, Suzuki would have had ample exposure to American and European ideas concerning religion. New Buddhist journals and newspapers, for example, *Kaigai Bukkyō jijō* (Conditions of Overseas Buddhism) and *Ōbei no Bukkyō* (European and American Buddhism), contained numerous articles concerning Buddhism and Theosophy, many of them translated from English publications. These journals also carried news about Buddhist developments in Europe, the United States, and such Asian regions as India and Siam. As a special student in philosophy at Tokyo Imperial University, Suzuki also was exposed to recent Western philosophical developments, some of them taught by American and European lecturers. More directly, through Sōen, Suzuki learned of news of the various debates and discussions at the Parliament, as he helped his teacher communicate with a number of American interlocutors about Buddhism and religion. In 1895, Suzuki, at Sōen's request, translated Paul Carus's *Gospel of the Buddha* into Japanese (as *Budda no fukuin*) in order to demonstrate to the Japanese signs of growing Western interest in Buddhism, while introducing a new generation of Japanese to the life of the Buddha and his teachings.<sup>47</sup> That same year, Suzuki also translated Carus's article "Buddhism and Christianity." These projects stimulated Suzuki to develop his own theories about the nature of religion, which he published in November 1896 as *Shin shūkyō ron* (A New Interpretation of Religion).

Suzuki's began writing independent articles concerning Zen while he was still studying at Engakuji as a lay practitioner prior to departing for the United States in February 1897. The early articles, entirely in Japanese, were published in a variety of Buddhist journals, for example, *Meikyō shinshi*, *Zenshū*, *Zengaku*, and *Nihonjin*. Covering such topics as Zen and German philosophy, Zen and Ralph Waldo Emerson, the current popularity of Zen in Japan, and the phrase "not setting up words and letters," the articles reflect the broad range of interests that remained with Suzuki for the rest of his career. In particular, in these writings, Suzuki demonstrates his interest in comparative thought and his desire to see Zen Buddhism in relationship to such intellectual currents as American Transcendentalism and continental philosophy. Even at this early stage in Suzuki's career as a public Buddhist intellectual, one sees his ability to talk about Zen in idioms that appealed to a range of audiences inside and outside of Japan.

The publication of articles concerning different theoretical and practical aspects of Zen continued following Suzuki's arrival in LaSalle, Illinois, where he worked at Open Court Press. Judith Snodgrass notes that, in particular, working with Carus on editorial tasks associated with the journal *The Monist* would have exposed Suzuki to new trends in philosophy, physiology, psychology, and religious studies in Europe and the United States.<sup>48</sup> During his time at Open Court, Suzuki also collaborated with Paul Carus on three translations of Daoist texts: the *Daodejing* (1898), *Taishang ganying bian* (1906), and *Yinzhuiwen* (1906). Suzuki also continued to publish articles and books on Buddhism in English, Japanese, and even



German. In an effort to refute what he believed were a number of misunderstandings concerning Mahayana Buddhism, Suzuki translated texts and expounded concepts that he believed were central to understanding the tradition correctly. To this end, Suzuki published his English translation of Śikṣānanda's Chinese translation of the *Dasheng qixin lun* as *Aṣṣvaghosha's Discourse on the Awakening of Faith in the Mahāyāna* in 1900. Suzuki also published a more extended defense of Mahayana's legitimacy, *Outlines of Mahayana Buddhism*, in 1906. In that book Suzuki refuted charges leveled by such critics of Mahayana as Monier Monier-Williams, Samuel Beal, and Laurence Austine Waddell, while arguing that Mahayana was a genuine form of Buddhism.

In these articles and books, particularly those concerned with Zen, Suzuki interprets the tradition using Western physiology, psychology, and philosophy. In 1900, for example, Suzuki and Sōen copublished a pamphlet, *Seiza no susume* (A Recommendation for Quiet Sitting), that dealt at length with the method and benefits of zazen practice and proposed the technique as the most direct, effective means to build the character of Japanese youth. Although supposedly coauthored with Sōen, the pamphlet, which explains the psychological and physiological efficacy of zazen using William James and Carl Lange's theory of emotion, in all likelihood was primarily the work of Suzuki.<sup>49</sup> In the essay Suzuki criticized the tendency to overlook the best aspects of Japanese culture in the mad rush to promote all things Western. To bring his point home, Suzuki turned to the James-Lange theory of emotion, which proposed that emotion arose from physical stimuli within the body or, as James famously wrote, "we feel sorry because we cry, angry because we strike, afraid because we tremble, and not that we cry, strike, or tremble, because we are sorry, angry, or fearful, as the case may be."<sup>50</sup> Writing to convince a Japanese readership of Zen's physiological and psychological efficacy, Suzuki commented that zazen practice, by allowing one not to react physically and reflexively to unexpected stimuli, enabled an individual to remain calm at all times. Suzuki concludes:

From ancient times in China and Japan, the ability of masters of zazen to never lose the feeling of freedom from worldly cares, and to remain composed whether encountering good or bad circumstances or dwelling within the realm of the six desires is, in addition to being due to the power (*toku*) of religious peace of mind, also the power given [to them] through the practice of this full-lotus sitting, we must not forget. The hypothesis of the two Western doctors is not based on the results of the Eastern zazen method, but they only infer it from the observation of everyday facts, [while] zazen masters, without knowing the theory, transmit the way personally to experience [it]. What is more, the conclusion of the two sides is the same, for it is not strange, is it, to say that the truth does not change no matter where one goes?<sup>51</sup>

In addition to this early piece concerning zazen, Suzuki also continued to translate talks by his teacher that were eventually incorporated into the book *Sermons of a Buddhist Abbot*, which was published in 1906.

Apart from Suzuki's translations of Sōen's lectures, his first article about Zen in English appeared in the *Journal of the Pali Text Society* in 1907. In the article, which traces very briefly the traditional history of Zen until the time of Huineng (638–713), Suzuki also outlined the fundamental principles of Zen. Although the essay is a relatively early effort to explain Zen to a non-Japanese readership, in it Suzuki argues for the ultimacy of Zen as a religion using a strategy that he would detail at great length in his most important writings from the 1920s and 1930s. In particular, as Judith Snodgrass has observed, Suzuki argues for the legitimacy of Mahayana as a form of Buddhism capturing the true spirit of the tradition's founder, Śākyamuni Buddha, and that Zen, as a form of Mahayana popular in East Asia, was an effective means of transmitting that spirit directly through a lineage of awakened teachers.<sup>52</sup> In sum, Suzuki thus links his work on Mahayana Buddhism, for example, his translation of the *Awakening of Faith* and *Outlines of Mahayana Buddhism*, with his writing on Zen, which Suzuki sees as the most distinctive Chinese expression of Mahayana teaching. The core of all religious life, according to Suzuki, is mysticism, for without it, there is no difference between religion and mere morality. More specifically, Buddhism, according to Suzuki, was first and foremost about the enlightenment of Śākyamuni. For Suzuki, Zen, more than any other form of Buddhism, transmitted the Buddha's "enlightened subjectivity."<sup>53</sup> In his summary, Suzuki emphasizes that Zen focuses upon mind as the proper domain of study and the source of awakening. According to Suzuki, unlike the rest of the Buddhist tradition, which stresses doctrine as contained in its literature, practitioners of Zen see this "Buddhist lore as something superfluous, for it is no more than a secondhand commentary on the mind, which is the source of enlightenment and the proper subject of study."<sup>54</sup>

Following his return to Japan in 1909, after his long sojourn in the United States and Europe, Suzuki began to write about Zen, primarily in Japanese, with even greater regularity. Although Suzuki wrote for numerous Buddhist newspapers and journals, once Sōen founded the Zendōkai (Zen-Way Society) in Tokyo in 1910, Suzuki became the editor-in-chief of, and a regular contributor to, the official organ of the society, the magazine *Zendō*. Over the next few years, Suzuki wrote at least one article on Zen for each issue of the monthly periodical, discussing such topics as the relationship between Zen and philosophy, koan, zazen practice, and the nature of religion in general. By 1913, Suzuki published a number of these essays in the volume *Zengaku no taiyō* (The Principles of Zen Study) and, the following year, in an expanded version including even more articles from *Zendō* called *Zen no dai ichigi* (The Cardinal Meaning of Zen).<sup>55</sup> In the preface to *Zen no dai ichigi*, Suzuki noted that the book was written for general readers in the hope that they would come to a greater appreciation of what was "the most distinctive product of the Asian intellectual realm."<sup>56</sup>

Although Suzuki was actively writing about Zen for journals and publishing books in Japanese about Zen, he wrote little in English on the subject, apart from

a 1915 article, “Zen and Meditation.”<sup>57</sup> That brief article was published in the journal *The Mahayanist*, which was founded by the convert Buddhists William McGovern and M. T. Kirby in order to render “Northern Buddhism,” in other words, the Mahayana Buddhism of China, Korea, and Japan, more understandable to a non-Asian audience.<sup>58</sup> Along with the founders of the organization and Suzuki, Beatrice Lane Suzuki, Shaku Sōen, and Nukariya Kaiten, a Sōtō cleric who was among the earliest Japanese to write about Zen in English, also contributed to the journal. Although short lived, the *Mahayanist* and the Mahayana Association served as precursors to the organization and journal founded by the Suzukis in 1921 in order to enhance the understanding of Mahayana Buddhism outside of Japan.

In 1917, Suzuki began producing a steady stream of articles about Zen at the behest of the expatriate British journalist J. W. Robertson Scott (1866–1962), who was publishing a journal, *The New East*, while residing in Japan. Scott, who was engaged in a study of rural life in Japan during World War I, started *The New East* with official British government backing in order to further mutual understanding between Japan and the West. Suzuki published six articles in *The New East*, covering such topics as Zen as the spiritual heritage of the East, whether Zen was nihilistic, the nature of satori, and koan. Scott recommended that Suzuki republish the essays as an introductory book on Zen, but Suzuki did not act on that suggestion until 1934, when he published them with several additional chapters as *An Introduction to Zen Buddhism*.<sup>59</sup>

Following the death of Sōen in 1919 and changes in the leadership of Gakushūin that Suzuki found problematic, Suzuki accepted a position as professor of Buddhist philosophy at Ōtani University (Ōtani Daigaku) in Kyoto, an appointment Suzuki would hold formally until his retirement in 1960. With the move to Ōtani University, Suzuki entered one of the most productive phases of his lengthy career. The combination of having, for the first time in his life, a university position appropriate to his interests, a supportive spouse who was deeply interested in Buddhism and a native speaker of English, and financial support for his work from wealthy patrons, particularly Ataka Yakichi (1873–1949), gave Suzuki an unprecedented amount of security and freedom. Along with writing extensively about Zen, during his pre-Pacific War years at Ōtani University Suzuki published articles concerning general Mahayana Buddhism and, as would be expected given his position at a True Pure Land-affiliated university, the relationship between Zen and Pure Land practice.

Soon after their arrival at Ōtani, Suzuki and Beatrice, along with such important Shin scholars as Akanuma Chizen (1884–1937), Sasaki Gesshō (1875–1926), and Yamabe Shūgaku (1882–1944), founded the Tōhō Bukkyō Kyōkai (The Eastern Buddhist Society), which served as the home for the publication of *The Eastern Buddhist*, the bimonthly English-language journal where Suzuki and others published articles on Buddhism. Much like the earlier English-language journal, the

*Mahayanist*, to which both Suzuki and Beatrice had contributed articles, the Society and its journal were founded in order to enhance understanding of Mahayana Buddhism. With the disastrous consequences of World War I still on their minds, the founders wrote in the initial issue of *The Eastern Buddhist*,

Buddhism is a religion of peace and enlightenment, and especially the Mahāyāna school which has been cherished and developed by Far Eastern people has so much light in it that it ought not be kept under a bushel. We the Mahāyānists, want to make the whole world better acquainted with its teachings and see if there are not things in them which may be beneficially utilised for the amelioration of life. We have already suffered too much from sordid industrialism and blatant militarism. Some of a higher idealism must be infused into our lives.<sup>60</sup>

The organizers of the Society noted that one purpose of the organization and its organ was to expose Japanese Buddhists to aspects of their tradition, for example, Sanskrit and Pāli texts, about which, heretofore, they had remained ignorant. At the same time, it was the founder's hope that their efforts would create a more accurate understanding of Mahayana Buddhism, because

Buddhism is not a faith of the past, while it is full of the ancient wisdom. It is alive with faith and force, and the highest ideal of the Eastern people must be sought in it. By the organization of the present Society, we therefore hope that the beacon of Buddhism, especially of Mahāyāna, will be placed in a higher stand than before not only in the land of its birth but in the West where unfortunately it has so far not been presented in its perfect form.<sup>61</sup>

From the journal's founding until publication was temporarily suspended from July 1939 to 1949, Suzuki contributed regularly to it, publishing many of the essays that later were incorporated into the books Suzuki published from 1927 to 1938. Although, like the chapters of the three volumes of *Essays in Zen Buddhism*, Suzuki's contributions were wide ranging, as a whole the writings of this period were part of Suzuki's overall project to enhance the understanding of Mahayana Buddhism and demonstrate the legitimacy of Zen as a distinctive expression of the living tradition.

Suzuki, between the ages of fifty-one and sixty-nine, in a staggeringly impressive flurry of activity that serves as an inspiration to all late-middle-aged writers, published many of his best-known (and most frequently anthologized) works about Zen in English. These titles include some of his most in-depth works on Zen and Mahayana Buddhism, for example, the three-volume *Essays in Zen Buddhism* (1927, 1933, 1934); an English translation, separate study of, and index to the *Lankāvatāra Sūtra* (1930, 1932, 1934); and, with Hokei Idzumi, a critical edition of the *Gaṇḍavyūha Sūtra* (1934, 1935, 1936).

In addition, feeling that the three volumes of *Essays in Zen Buddhism* might prove overly detailed for general readers, Suzuki assembled the introductory arti-

cles about Zen from *The New East* into *An Introduction to Zen Buddhism* (1934). In order to give readers a comprehensive picture of Zen doctrine and practice, Suzuki also compiled the *Manual of Zen Buddhism* (1935), an anthology containing many of the liturgical texts, chants, and writings by Chinese and Japanese Zen teachers that had become part of the practical canon of the Rinzai tradition. The volume also provided a brief guide to the various figures that one was likely to encounter in the statues, paintings, and other forms on display in Zen temples. In an effort to present a full picture of Japanese Zen, Suzuki also published a guide, illustrated by Satō Zenchū, *The Training of the Zen Buddhist Monk* (1934), that detailed, albeit in highly idealized fashion, various Rinzai practices, including initiation to monastic life, work, ceremonies, and meditative practice.

Suzuki was equally prolific in Japanese, publishing serious scholarly studies of writings attributed to important early Chan/Zen figures, including Bodhidharma, Huineng, and Shenhui. In addition, perhaps in part in response to Arthur Waley's criticism that he had failed to utilize newly discovered materials from Dunhuang for his *Essays in Zen Buddhism (First Series)*, Suzuki began ambitiously working with early Chan materials, publishing in Japanese influential critical editions of the *Platform Sutra of the Sixth Patriarch* (*Liuzu tanjing*, 1934); works attributed to Bodhidharma, for example, *Tonkō shutsudo shōshitsu issho* (1935), which Suzuki had tracked down in the Beijing National Library in 1934; and a Dunhuang edition of the collected sayings of Heze Shenhui (1934).<sup>62</sup> Suzuki's visit to China also catalyzed the writing of his survey "Impressions of Chinese Buddhism," which was published in *The Eastern Buddhist* in 1935.<sup>63</sup> That same year, Ōtani University awarded Suzuki, who still held no formal academic credentials, an honorary DLit degree, in recognition of his work on the *Laṅkāvatāra Sūtra*. Although Suzuki continued to publish steadily for the rest of his career, the main foundations for his presentation of Buddhism and, more specifically, Zen were laid during this period.

It was during this same period that Suzuki also expanded greatly his writing and lecturing concerning the relationship between Zen and Japanese and, more broadly, East Asian culture. Suzuki gave form to his ideas for this work against a general intellectual backdrop in which such Japanese intellectuals as Okakura Kakuzō, Hisamatsu Shin'ichi, Kuki Shūzō, Nukariya Kaiten, and others sought to delineate the nature of Japanese culture in what scholars now consider static and essential terms, in contradistinction to European and American cultures, which increasingly were characterized as mechanical, overly technological, and ultimately threatening to Japanese interests at home and abroad. Picking up on themes on which he touched in articles decades earlier, Suzuki began to speak and write with regularity about what he argued was the fundamental importance of Zen to all the arts—martial, visual, and literary—of Japan. For much of the 1930s, Suzuki periodically lectured and wrote about the relationship between Zen and Japanese culture, delivering in 1935 on behalf of the Society for International Cultural

Relations (Kokusai Bunka Shinkokai) a talk that was published the following year as a pamphlet, *Buddhist Philosophy and Its Effects on the Life and Thought of the Japanese People*. Suzuki also included the lengthy chapters “Buddhist, Especially Zen Contributions to Japanese Culture” and “The Zen Life in Pictures” in *Essays in Zen Buddhism (Second Series)*.<sup>64</sup> These materials concerning Buddhism and Japanese culture and, occasionally, Zen and Japanese culture, plus several other lectures delivered in Japan on such topics as the Japanese and nature, became the basis for *Zen Buddhism and Its Influence on Japanese Culture*, which was published in English in 1938 as part of the Ataka Buddhist Library. Republished in 1959 as *Zen and Japanese Culture*, the book became one of Suzuki’s most famous, influential, and controversial works.<sup>65</sup> By 1942, the Japanese art critic Kitagawa Momoo (1899–1969) had translated Suzuki’s book in two parts, *Zen to Nihon bunka* (1940) and *Zoku Zen to Nihon bunka* (1942). A German translation of the work, *Zen und die kultur Japans*, was also published in 1941. In the preface to the Japanese translation, Suzuki commented that increasingly the Japanese resembled a young turtle that had drawn into its shell for protection. In words that echoed his 1913 preface to *Zen no dai ichigi*, Suzuki wrote that because Japan’s cultural heritage was “a priceless jewel,” true cultural maturity required that the Japanese share their treasure with others.<sup>66</sup> Suzuki thus clearly viewed his book as an effort to show the rest of the world, particularly those in Europe and the United States, that which he considered the very heart of Japanese culture, Zen. Through the Pacific War and the postwar era, Suzuki would continue writing about the Buddhist spiritual underpinnings of Japanese and East Asian culture in such major works as *Japanese Spirituality (Nihonteki reisei)* and the untranslated late collection of essays *Tōyōteki na mikata* (The Eastern Perspective).

By the end of this productive period at Ōtani, Suzuki experienced several life-changing events. For much of 1938 and 1939, Suzuki needed to tend to Beatrice, whose failing health required ever more medical attention and prolonged hospitalization at St. Luke’s International Hospital (at the time, Great East Asia Central Hospital) in Tokyo. With the death of Beatrice on July 16, 1939, Suzuki lost his beloved wife as well as his closest American collaborator and the coeditor of *The Eastern Buddhist*. During this same period, Japan became increasingly repressive with the mobilization for the war in China and, shortly thereafter, the Pacific War. Although Suzuki, now sixty-nine, continued lecturing on a fairly regular basis and attended faculty meetings and special events at Ōtani, he spent ever longer periods of time in Kamakura at the Shōden’an on Engakuji’s grounds. There Suzuki began planning with the new incumbent of Tōkeiji, Inoue Zenjō (1911–2006), for the construction of the Matsugaoka Archive that eventually would serve as Suzuki’s library and workplace.

Suzuki’s productivity in this period was markedly less compared to the preceding twenty years, no doubt due to censorship and growing material constrictions

on the populace as the war came home to Japan. As might be expected, given the hostility against all things European and American during the Pacific War years, Suzuki published little in English from 1939 to 1945. The prolonged war with China also created an unreceptive (at best) environment in which to continue his investigations of Chinese Chan. During wartime, Suzuki, whose work on Zen had primarily focused on the Chinese tradition during the Tang and the Song (even if he used much later sources), turned more of his attention to Japanese Zen. One of the most notable and controversial projects of the period was the publication of a major work, *Nihonteki reisei* (1944), an extension of the explorations that produced *Zen Buddhism and Its Influence on Japanese Culture*. In *Nihonteki reisei* Suzuki attempted to delineate the fundamental religious consciousness (*reisei*) of the Japanese.<sup>67</sup> Although this work dealt much more with Hōnen, Shinran, and the Pure Land tradition than with Zen, as in *Zen and Its Influence on Japanese Culture*, Suzuki saw a fundamental structural compatibility between Japanese culture and Zen that allowed the tradition to flourish in Japan. Unlike in China, where, according to Suzuki, Zen/Chan really never penetrated deeply into ordinary life, in Japan, “There appears to be an essential rapport between Zen and the Japanese character. The intelligentsia above all the samurai took to it immediately. In general, it pervaded literature and the arts and came to be the very foundation of Japanese life.”<sup>68</sup> The 1944 edition of *Nihonteki reisei*, unlike the second edition, which served as the basis for the English translation, contained a chapter concerning “Zen of the Diamond Sutra” (“Kongokyō no Zen”) that reflected the influence of Suzuki’s ongoing conversations with Nishida Kitarō and other philosophers of the Kyoto School concerning the Asian and Japanese philosophical foundations for Zen thought.<sup>69</sup> Following the war, Suzuki continued to wrestle with these issues, publishing three more works concerning the nature of Japanese spirituality.

Suzuki’s Zen studies also took a notably Japanese turn during the war years. Suzuki’s major scholarly work of the period, *Zen shisōshi kenkyū—daiichi—Bankei Zen* (1943; Studies in the History of Zen Thought, vol. 1, Bankei Zen), was concerned primarily with Japanese Zen, in particular, the persons Suzuki considered the most paradigmatically Japanese: Bankei Yōtaku (1622–1693) and, to a lesser degree, Hakuin Ekaku (1686–1769) and Dōgen Kigen (1200–1253).<sup>70</sup> In assessing these figures in terms of their “Japaneseness,” Suzuki expanded on reflections concerning the basis for “Japanese spirituality” begun in such works as *Zen Buddhism and Its Influence on Japanese Culture* and *Japanese Spirituality*. Not until after the war, in 1951, did Suzuki publish the second volume of the series, which dealt at length with Bodhidharma and Huineng, although Suzuki had been immersed in that work during the 1930s. During the war years, Suzuki published the collected sayings and writings of the notable Rinzai masters Shūhō Myōchō (aka, Daitō Kokushi, 1282–1337), Bassui Tokushō (1327–1387), and Getsuan Sōkō (1326–1389). Most importantly, it was during the war years that Suzuki became fascinated with



the then lesser-known but distinctive Zen master Bankei Yōtaku, whom he considered one of the most distinctive figures in the history of Japanese Zen. In the first volume of “Studies in the History of Zen Thought” and in several other volumes that he wrote or edited, Suzuki explored Bankei’s “Unborn Zen” (*fushō Zen*), noting that “slightly before Hakuin’s time, however, Bankei appeared. His ‘Unborn Zen’ espoused a fresh departure for the first time since the Zen patriarch Bodhidharma. Unborn Zen is truly one of the most original developments in the entire history of Zen thought. Bankei, indeed, must be considered one of the greatest masters that Japan has ever produced.”<sup>71</sup> Oddly, despite Suzuki’s high appraisal of Bankei’s contribution to Zen, this was one of the portions of his writing on Zen not to be translated into English during Suzuki’s lifetime.

With the end of the Pacific War, Suzuki was once again free to work outside Japan and publish in English as well as Japanese. At seventy-five years of age, Suzuki entered the final phase of his career as growing interest in Asia, sparked by the war and the Allied Occupation of Japan, brought Zen and other aspects of Japanese culture to the attention of Europeans and Americans. The end to the barriers that had increasingly constrained cultural exchange from the late 1930s until the end of the war also were lifted, allowing foreigners interested in Zen to travel to Japan, where many of them sought Suzuki’s advice. Although during the war years Suzuki had directed much of his scholarly energy toward Japanese Buddhism, the greatly reduced controls on publication in the postwar years allowed him once again to publish work begun before the war concerning Chinese Zen, particularly his research on two towering figures in Zen history, Bodhidharma and Huineng. Studies begun years before that remained unpublished through the war years, for example, the second and posthumously published third volumes of Suzuki’s *Zen shisōshi kenkyū* finally were released. Suzuki also continued work in Japanese that he began during wartime concerning another important figure in Zen history, Rinzai Gigen (Linji Yixuan, d. 866), completing a book about him, *Rinzai no kihon shisō* (Rinzai’s Fundamental Thought), in 1949. A small portion of Suzuki’s work on Rinzai, a small translated passage from the *Linji lu* (Record of Rinzai), was also published in the 1958 issue of the literary magazine *Chicago Review*, which was devoted to Zen, alongside articles by Hisamatsu Shin’ichi, Jack Kerouac, Gary Snyder, Philip Whalen, and Alan Watts.<sup>72</sup> In addition, Suzuki’s reflections on Rinzai’s teachings found their way into a great deal of his postwar writings on Zen. Finally, during the postwar period, Suzuki continued work on the Rinzai Zen cleric and painter Sengai Gibon (1750–1837). Suzuki had begun writing about Sengai in 1936, valorizing Sengai’s humor, free-spiritedness, and independence in a brief Japanese essay, but it was not until after the Pacific War that he published a series of essays, some accompanying the 1961 Sengai calendar, drawing attention to Sengai’s paintings that had been collected by the petroleum magnate Idemitsu Sazō. After Suzuki’s death in 1966, Eva van Hoboken edited Suzuki’s



introductory comments and analysis of many of the scrolls in the Idemitsu Sengai collection, publishing Suzuki's most extended work on Zen painting, *Sengai: The Zen Master*.<sup>73</sup>

In the last year of the Pacific War, much of the remaining stock of Suzuki's English-language publications on Zen, along with the molds and printing plates required to reprint the works, had been destroyed, particularly during the bombing of Tokyo and the accompanying fires in 1945. Following the war, in accordance with Suzuki's plan to issue a uniform edition of his English-language works, most of his major publications on Zen were reissued, some of them in revised editions. As Suzuki's reputation grew due to his increased participation in conferences and teaching at colleges in the United States after the war, Christmas Humphreys, William Barrett, and others issued new anthologies of his old essays and new lectures and writings, making Suzuki's work on Zen more visible and accessible outside of Japan than it had ever been.

With renewed access to an Anglophone readership, Suzuki also published several new books on Zen that grew out of projects from the 1930s and 1940s that he had been unable to publish in English. As noted above, in his writing on Bodhidharma and Huineng in Japanese, Suzuki made use of relatively unexamined Dunhuang manuscripts and editions of writings attributed to Bodhidharma and the *Platform Sutra* as well as the usual received texts long in circulation in Japan. One outgrowth of work with these documents was the publication in 1949 of *The Zen Doctrine of No-Mind*, Suzuki's most extended reflection on the *Platform Sutra* and the important Zen concept of "no-mind" (C. *wunian/wuxin*; J. *munen/mushin*).<sup>74</sup> The immediate postwar years and, perhaps, increased interactions with non-Japanese interested in Zen, for example, Christmas Humphreys, Philip Kapleau, Richard DeMartino, and R. H. Blyth, prompted Suzuki to take another stab at presenting Zen in an updated form to Westerners, whom Suzuki characterized as approaching Zen with a "modern scientific spirit." The result of this effort was Suzuki's last general book-length overview of Zen in English, *Living by Zen* (1949), which, in the process of explicating Zen, incorporated much of Suzuki's thinking that grew out of his previous work on such diverse topics as Bankei, Saichi, Pure Land practice, and even Christianity.<sup>75</sup>

By 1949, Suzuki once again began traveling abroad for extended periods of time, living a life that was considerably more peripatetic than it was during the prewar period, despite nearing eighty years of age. From 1949 to 1964, Suzuki participated in a wide range of conferences, for example, the Second, Third, and Fourth East-West Philosophers' Conferences at the University of Hawaii (1949, 1959, 1964), two Erano conferences in Ascona, Switzerland (1953 and 1954), and a "workshop" concerning Zen Buddhism and Psychoanalysis in Cuernavaca, Mexico (1957). Suzuki also began a variety of teaching engagements in the United States at the University of Hawaii (1949), Claremont Graduate School (1951), and

Columbia University (intermittently from 1951 to 1957), where he held a series of seminars, open to auditors from outside the university as well as students, that were funded by Cornelius Crane. During the same period, Suzuki also engaged in a steady stream of lectures around the globe at colleges and universities, religious organizations (both Buddhist and Christian), and a wide variety of cultural events, including an opening address at the 1958 World's Fair in Brussels. Finally, over the last decades of Suzuki's life, religious, philosophical, and cultural developments in Europe and America—for example, an increased interest among Catholics and other Christians in ecumenical dialogue, the rise of existentialism, enhanced interest among psychologists in religion (Jungians and neo-Freudians, for example), and modernist trends in the arts—helped stimulate interest in Suzuki's work. Suzuki's travels allowed him to interact with a variety of new interlocutors concerning Zen. In addition to convert Buddhists who sought out Suzuki's assistance in finding Zen teachers in Japan or establishing Zen groups in the United States—the Cambridge Zen Society is one example—Suzuki, who by the late 1950s was Buddhism's most prominent Asian spokesman, also entered into conversations about Zen with Western scholars of Asian religions and culture, Christian theologians and clerics, religious studies specialists, the Beats, and many other shapers of culture in the United States and Europe.

During the post-Pacific War years, the various venues for Suzuki's lectures and the wide range of interlocutors with whom he engaged spurred Suzuki to think about and present Zen in novel ways. In an effort to address the concerns and perspective of each audience, Suzuki often utilized the specific vocabulary of his conversation partners to render Zen more understandable to them. At the same time, Suzuki maintained a critical stance toward what he regarded as misunderstandings of Zen or reductionist attempts to see Zen as a sort of primitive psychoanalysis or undeveloped version of more sophisticated philosophies or religious traditions. Some of these lectures appeared as articles in a wide range of journals and conference volumes, for example, Charles Moore's multiple edited volumes on comparative philosophy, issues of the *Eranos Jarbuch*, and Erich Fromm's *Zen Buddhism and Psychoanalysis*, rather than in Suzuki's own monographs or self-edited works. A number of other talks, particularly those delivered to Buddhist groups in the United States and Europe, were collected in volumes issued in conjunction with the Buddhist Society, London, and the Zen Studies Society, both of which, through their founders (Christmas Humphreys and Cornelius Crane, respectively), had close ties to Suzuki in the postwar era.<sup>76</sup>

#### SUZUKI'S APPROACH TO ZEN

Suzuki's understanding and presentation of Zen flow from his own intensive practice of Rinzai Zen with Imakita Kōsen in 1891 and Shaku Sōen from 1892 to 1919,

as well as his ongoing, extensive study of Zen literature that formed the basis for his writings on the tradition. Whether one accepts the possibility of the awakening experiences attested to by Suzuki in his autobiographical accounts, letters, and conversations, Suzuki's writings make clear that he wrote about Zen as one who had achieved deep insight into the Rinzai tradition. Although never ordained as a Rinzai cleric and without formal ties to any stream of Zen, Suzuki's long association with Sōen, his lengthy stays, off and on, for much of his adult life in the environs of Engakuji, and the understanding born from Zen training and years of study convinced Suzuki of the validity of the Rinzai tradition's approach to practice. Suzuki was also certain that the system of koan study in which he had engaged with Sōen, although problematic in important ways, remained the most effective method for achieving a true understanding of Buddhism.

At the same time, Suzuki's approach to Zen was deeply inflected by his ongoing engagement with European and American philosophical and religious literature. Suzuki's primary teacher, Sōen, as noted above, was part of a stream of Rinzai Zen, centered at Engakuji, that was unusually supportive of lay Zen practice, approving of lay Zen teachers, and receptive to reframing Zen teachings in light of contemporaneous global conversations concerning religion, Buddhism, philosophy, and science. Thus, as I have noted above, even before departing for the United States, Suzuki had begun trying to understand and write about Zen from the perspectives of European and American philosophy and the nascent fields of religious studies and psychology of religion. Suzuki's efforts to write about Buddhism and, more generally, religion using the vocabularies of contemporaneous Western philosophy and science began prior to his departure for the United States as an outgrowth of Suzuki's own study and his exchanges, often mediated by Sōen, with Paul Carus. In 1896, while still smitten with Carus's efforts to establish a scientifically sound religion, Suzuki wrote *Shin shūkyō ron* (A New Interpretation of Religion). In describing this general work on the nature of religion to Carus in a letter, Suzuki noted that his book "may be said in some points to be an exposition of your view on religion."<sup>77</sup> Suzuki added in another letter to Carus the next year that his arguments in *Shin shūkyō ron* were "your philosophy plus Buddhism plus my own opinion."<sup>78</sup> Further evidence of the early attempt by Suzuki to utilize science to demonstrate the scientific validity of Zen can be seen clearly in Suzuki's essay, described in the previous section, "A Recommendation for Quiet Sitting," in which he uses the James-Lange theory of emotion to explain the efficacy of *zazen*, as I have already noted above.

Soon after arriving in the United States to work with Carus at *The Monist*, however, Suzuki abandoned efforts to explain his experience of Zen and Buddhism in general in terms of nineteenth- and twentieth-century science. Although at first influenced by Paul Carus's efforts to understand religion scientifically, Suzuki quickly grew critical of the conflation of science and religion, claiming that such

religious concepts as “no birth and no death” (*fushō fushi*), the “absolute” (*zettai*), and god (*shin*) could not be grasped by “limited, contradictory reason,” but only subjectively through “immediate experience.” This was why Zen resorted to non-logical koan, for example, Zhaozhou’s *mu* and the sound of one hand clapping.<sup>79</sup> In place of Carus’s Christian monism that strove to harmonize religion with science, Suzuki found himself drawn to William James’s evolving ideas about psychology, particularly the connections between will and belief as expressed in his *Principles of Psychology* (1890) and the nature of religion as detailed in the published version of his Gifford Lectures, *Varieties of Religious Experience* (1902). It was not long after the publication of the latter work that Suzuki felt he had found the key for understanding his own experiences of Zen practice and a strategy for explaining religion more generally. In particular, it was James’s bracketing of religious history, institutions, and doctrine in favor of personal religious experiences that appealed to Suzuki. Writing excitedly about the recently published *Varieties of Religious Experience* to Nishida in 1902, Suzuki noted that unlike Carus and others, James’s work captured the very depths of people’s religious lives. Rejecting the idea that religious experience (*shūkyōteki keiken*) was a delusion or superstition, according to Suzuki, James made an effort to study mystical experiences as psychological realities. In so doing, James carved out a space for religious experience that was separate from both science and philosophy but real nonetheless.<sup>80</sup> The letter is revealing, as it shows clearly the sort of intellectual exchange between Suzuki and Nishida that would continue for much of their lives, as both men wrestled with how to bring their understanding of Buddhism into conversation with the shifting trends in religious studies, psychology, and philosophy taking place in the twentieth century.

One of the most important features of *Varieties* for Suzuki was the methodological emphasis on what James called “personal religion” rather than on religion’s institutional or doctrinal aspects. Although for James this was in part a strategic move to bracket consideration of religious institutions, doctrine, liturgy, and the like in order to isolate the experiences necessary for the construction of a psychology of religion, James did also make an ontological claim that made personal religion the heart of all religious life:

In one sense at least the personal religion will prove itself more fundamental than either theology or ecclesiasticism. Churches, when once established, live at second-hand upon tradition; but the *founders* of every church owed their power originally to the fact of their direct personal communion with the divine. Not only the superhuman founders, the Christ, the Buddha, Mahomet, but all the originators of Christian sects have been in this case;—so personal religion should still seem the primordial thing, even to those who continue to esteem it incomplete.<sup>81</sup>

Continuing on in an effort to define religion as it would be used in *Varieties*, James added, “Religion, therefore, as I now ask you arbitrarily to take it, shall mean for us

*the feelings, acts, and experiences of individual men in their solitude, so far as they apprehend themselves to stand in relation to whatever they may consider the divine.*"<sup>82</sup> At the heart of James's catalog and analysis of these events was an ambiguity with regard to what lay at their foundation—the question of whether these experiences were *sui generis*—that generated a range of interpretations in the United States and Europe. Like theologians and psychologists of religion who, taking their lead from Schleiermacher, sought to ground religion in personal experience, for example, Georg Wobbermin, Rudolf Otto, and eventually Eliade, Suzuki saw James's work as providing clues for preserving religious experiences from reductionism.<sup>83</sup> Although rarely mentioning James in his English writings, Suzuki remained interested in the author for decades. While teaching at Ōtani University, for example, Suzuki conducted courses centered on the *Varieties of Religious Experience* as well as other related works in the philosophy and psychology of religion by Rudolf Otto and William Kelley Wright. Suzuki found in James's approach a means to understand his own religious experiences, for example, the sense of oneness with the moonlit landscape he felt at Engakuji at the time he passed his first koan with Sōen just before departing for the United States, as he wrote to Nishida in 1902.

Suzuki used James as a jumping-off point for the development of his own Buddhist-centered theory of the nature of religion and mysticism. Suzuki constructed this approach contemporaneously with those like Otto, who halfway around the globe were developing perennialist views of religion as fundamentally grounded in religious or mystical experience. Suzuki's reinterpretation of the early modern Rinzai emphasis on *kenshō* to a notion of Zen and Buddhism centering on a universal, generalizable "religious experience" marked a major shift in the way Zen practice was understood in Japan, as Robert Sharf has argued in his pioneering analysis of Suzuki's Zen.<sup>84</sup> This is not to say that *kenshō* was not emphasized in Suzuki's lay practice at Engakuji prior to his encounter with James, however. The emphasis on *kenshō* and even a sort of proto-perennialism clearly can be seen in works like Hakuin Ekaku's autobiography, *Isumadegusa*, and *Orategama*, as well as in many of the other Chinese works cited by Hakuin.<sup>85</sup> In addition, letters from his early days at Engakuji indicate that Suzuki and the other lay practitioners were fascinated by the notion of satori, for example, arguing whether those who, violating the principle of secrecy concerning the exchanges with one's Zen teacher, went public with claims of having solved a koan had actually achieved "great awakening" (*daigo*).<sup>86</sup> In Suzuki's post-*Varieties* interpretation of Zen practice, however, he interprets satori as one of the many types of mystical/religious experiences, thus universalizing and further emphasizing its importance. As Anne Taves observed, this is a major epistemic shift in the history of religions: "We should distinguish between 'religious experience' as an abstract concept, which has played a prominent role in modern religious thought, and 'religious experiences' (in the plural) as

specific behavioral events, which I refer to in what follows as ‘experiences deemed religious.’”<sup>87</sup>

The shift to approaching Zen from the perspective of comparative religious studies and centering the discussion of the tradition on the experience of awakening, that is, what James had called “mystical states of consciousness,” marked a major departure from much previous writing on Zen in both English and Japanese. In a brief, positive review of Suzuki’s Japanese work, *Zen to wa nan zo ya*, Masutani Fumio noted the significance of the shift, which set Suzuki’s approach apart from that of others in Japan writing about Zen. According to the reviewer, previous work that approached the subject through logic could not give a complete explanation of “not setting up words.” Continuing, Masutani noted, “As opposed to this [logical approach] Suzuki’s takes the perspective of the psychology of religion in this book. ‘A special transmission outside the scriptures, Not setting up words,’ in other words, is a mystical experience (*shinpiteki keiken*). The foundation of Zen is not logic but psychology.”<sup>88</sup> Interestingly, in the review Masutani compares Suzuki to Dean William Ralph Inge (1860–1954) of St. Paul’s Cathedral, a prominent English Christian modernist and well-known columnist for the *Evening Standard* newspaper, who held that modern Christianity would have to be based upon mystical experience, not the claims of miracles, if it were to be relevant in the modern age.

The focus on “personal religion” gave Suzuki a means to write about Buddhism and to connect the earliest aspects of the tradition to its more distant forms, Mahayana and, especially, Zen. Within years of *Varieties*’s publication, Suzuki began building on James’s methodological strategy and inherent perennialism to interpret Zen, writing that mystical experience is the vital force at the heart of all religious traditions. In his first extended English-language article on Zen, “The Zen Sect of Buddhism,” Suzuki comments, “Though mysticism has been frequently misinterpreted and condemned, there is no doubt that it is the soul of the religious life, that it is what gives to a faith its vitality, fascination, sublimity, and stability. Without mysticism the religious life has nothing to be distinguished from the moral life, and, therefore, whenever a faith becomes conventionalized, and devoid for some reason or other, of its original enthusiasm, mysticism invariably comes to its rescue.”<sup>89</sup> For Suzuki, this mystical dimension thus distinguished religion from philosophy and morality. In his extended analysis of koan in *Essays in Zen Buddhism (Second Series)*, Suzuki touched on the same theme: “All religion is built upon the foundation of mystical experience. Without which all its metaphysical or theological superstructure collapses [*sic*]. This is where religion differs from philosophy.”<sup>90</sup>

At its most fundamental, according to Suzuki, mystical experience is the same as the enlightenment that is the summum bonum of Zen. This type of religious experience animates all religion, not just Zen or Buddhism alone. Suzuki, shearing

Zen of its historical and institutional accoutrements, states that the ultimate goal of Zen is the acquisition of “a new viewpoint of looking at life and things generally,” or satori. In this essentialized form, Zen was not just a stream of Buddhism that arose and developed in East Asia, but the fount of the vital force driving all religious life:

As I conceive it, Zen is the ultimate fact of all philosophy and religion. Every intellectual effort must culminate in it, or rather must start from it, if it is to bear any practical fruits. Every religious faith must spring from it if it has to prove at all efficiently and livingly workable in our active life. Therefore Zen is not necessarily the foundation of Buddhist thought and life alone; it is very much alive also in Christianity, Mahommedanism, in Taoism, and even in positivistic Confucianism. What makes all these religions and philosophies vital and inspiring, keeping up their usefulness and efficiency, is due to the presence in them of what I may designate as the Zen element. Mere scholasticism or mere sacerdotalism will never create a living faith. Religion requires something inwardly propelling, energizing, and capable of doing work.<sup>91</sup>

The emphasis on mystical experience or “religious experience” (*shūkyōteki keiken*) is a unifying thread that runs through the essays produced for *The Eastern Buddhist* and later incorporated into the set of works published between 1927 and 1939, which was the period of Suzuki’s greatest literary productivity. In these essays, Suzuki uses this notion of a fundamental awakening experience or “enlightenment” as a tool for analyzing various aspects of Buddhism, including such topics as the early teachings of Śākyamuni, the Mahayana sutras, and numerous facets of Zen practice and history. In the process Suzuki builds an argument for the legitimacy of Zen as an orthodox expression of Buddhism that rests on the central importance of religious experience. To accomplish this task, Suzuki, improvising on James’s stress on personal religion, argues that Buddhism, at its foundation, is about the spiritual experience of the Buddha, because “Enlightenment and emancipation are the two central ideas of Buddhism.”<sup>92</sup> Later in the same essay Suzuki adds, “when we reflect, both philosophically and from the Zen point of view, on the life of the Buddha and on the ultimate principle of Buddhahood, we cannot help thinking of his Enlightenment as the most significant and most essential and most fruitful part of Buddhism.”<sup>93</sup> Vital, therefore, for understanding Buddhism is what Suzuki called the “Doctrine of Enlightenment.” To the extent that Mahayana Buddhism and Zen successfully describe and transmit the awakening experience of the Buddha, they too, despite presenting the teachings in radically different forms, are legitimate expressions of the tradition. Suzuki, critiquing contemporaneous scholarly portrayals of Buddha’s early teachings, particularly those of Western scholars, contends that Buddha’s enlightenment involved more than just an intellectual understanding of the teachings. In one of the most eloquent and foundational essays in his corpus, “Enlightenment and Ignorance,” Suzuki opens with a critique of Buddhist scholars



for overemphasizing Buddhist doctrine and the philosophical presentation of the teachings at the expense of grasping the existential nature of an awakening so powerful that it “made the whole universe tremble in six different ways”:<sup>94</sup>

Strange though it may seem, the fact is that Buddhist scholars are engrossed too much in the study of what they regard as the Buddha’s teaching and disciples’ exposition of the Dharma, so-called, while they neglect altogether the study of the Buddha’s spiritual experience itself. According to my view, however, the first thing we have to do in the elucidation of Buddhist thought is to inquire into the nature of this personal experience of the Buddha, which is recorded to have presented itself in his inmost consciousness at the time of Enlightenment (*sambodhi*).<sup>95</sup>

Many Buddhist scholars, according to Suzuki, understand the Buddha’s awakening in solely intellectual terms, for example, as the understanding of the Twelvefold Chain of Causation or the Four Noble Truths, but “In truth, so long as we confine ourselves to intellection, however deep, subtle, sublime, and enlightening, we fail to see into the gist of the matter.”<sup>96</sup> Instead, the enlightenment of the Buddha is “an absolute state of mind in which no ‘discrimination’ (*parikalpana* or *vikalpa*) takes place, and it requires a great mental effort to realize this state of viewing all things ‘in one thought.’”<sup>97</sup> Emphasizing a point that would become central to his presentation of Zen and human psychology, Suzuki wrote that the mental exertion of the Buddha is more than an intellectual act. Instead, it involved “an operation of the will—and the will is the man.”<sup>98</sup> Elaborating about the nature of the Buddha’s awakening, Suzuki continues, “Enlightenment, therefore, must involve the will as well as the intellect. It is an act of intuition born of the will. The will wants to know itself as it is in itself, *yathābhūtam dassana*, free from all its cognitive conditions.” Suzuki concludes, using language that echoes his descriptions of working with koan, “The Buddha attained this end when a new insight came upon him at the end of his ever-circulatory reasoning from decay and death to Ignorance and from Ignorance to decay and death, through the twelve links of *Paṭicca-samuppāda*. The Buddha had to go over the same ground again and again because he was in an intellectual *impasse* through which he could not move further on. He did not repeat the process, as is originally imagined, for his own philosophical edification.”<sup>99</sup> Breaking through this *impasse*, the Buddha achieved awakening.<sup>100</sup>

Focusing on the spiritual experience of the Buddha and the practitioner, Suzuki also links Mahayana and Zen to the Buddha, in the process, as Snodgrass has noted, establishing the orthodoxy of Eastern Buddhism.<sup>101</sup> Writing on a wide range of Mahayana sutras in the three volumes of *Essays in Zen Buddhism* and in *Studies in the Lankavatara Sutra*, Suzuki analyzed the dizzying mythic imagery of these texts, making the sweeping claim that “The sutras, especially Mahayana sutras, are direct expressions of spiritual experiences; they contain intuitions gained by digging down deeply into the abyss of the Unconscious; and they make no pretension



of presenting them through the mediumship of the intellect.”<sup>102</sup> Far from being a sign of the immaturity or irrationality of the Indian mind, “the reason for the introduction of supernaturalism into the Mahāyāna literature of Buddhism was to demonstrate the intellectual impossibility of comprehending spiritual facts.”<sup>103</sup>

One example of Suzuki’s stress on reading Mahayana texts through the lens of religious experience, that is, *satori*, can be seen in his analysis of the concept of the “bodhisattva’s abode,” which draws many of its references from the *Gaṇḍavyūha* section of the *Avatamsaka Sūtra*, a text that remained important to Suzuki as a subject for his essays, lectures, and teaching until the end of his life. For Suzuki, the story of Sudhana entering, with Maitreya’s guidance, the gloriously adorned Tower of Vairocana in the *Gaṇḍavyūha* concerns the fundamental question of what is the source from which all our activities arise, or, as it is presented in the *Gaṇḍavyūha*, what is the “abode of Bodhisattvahood.”<sup>104</sup> The answer given by the author of the *Gaṇḍavyūha*, according to Suzuki, is not one that fruitfully yields its meaning through intellectual analysis, just as it is not the case with the Buddha’s awakening, as we have seen above. Noting that some of the finest Buddhist thinkers attempted to understand the Vairocana Tower primarily through philosophical speculation, Suzuki accepts that their analyses are notable contributions to human intellectual culture. Nonetheless, Suzuki warns, “the outcome of the systematisation of the *Gaṇḍavyūha* has been a pushing away of its spiritual value behind the screen of intelligibility, and consequently that the general reader now comes to discover its original message in the conceptualism of speculative analysis itself.”<sup>105</sup> Being overly wedded to this approach to the Mahayana texts results in turning them into part of a philosophical system, according to Suzuki, a mistake made not just by “European Buddhist scholars,” but also by Fazang (643–712), “one of the finest philosophical minds of China,” whose “analysis may satisfy the intellect, but the intellect is not all of our being.” Rather than approaching Mahayana literature in this fashion, “We with Fa-tsang and Sudhana must once be in the Tower itself and be a witness to all the Vyūhāṅkāras [adornments] shining by themselves reflecting one another unobstructedly. In matters religious, life and experience count far more than analysis. Therefore the Tower with all its Vyūhas must come out of one’s own life.”<sup>106</sup>

Like many writing in the first half of the twentieth century, Suzuki had a tendency to see cultural phenomenon through the lens of essential national characteristics. He thus interprets these elaborate supernaturalistic (or mythic) descriptions of the Tower and other realms as the product of the Indian spiritual imagination that renders spiritual experience in this imaginatively ornate fashion. Commenting on the tendency toward such rococo descriptions in a wide variety of Mahayana texts, Suzuki argues that “the introduction of supernaturalism into the Mahāyāna literature of Buddhism was to demonstrate the intellectual impossibility of comprehending spiritual facts.” In the hands of Chinese Buddhists, particularly Zen masters, however, such descriptions of spiritual facts took on

radically different form, for “the Chinese have no aptitude like the Indians to hide themselves in the clouds of mystery and super-naturalism.” Instead,

The Chinese genius was to demonstrate itself in some other way. When they began inwardly to assimilate Buddhism as the doctrine of Enlightenment, the only course that opened to their concrete practical minds was to produce Zen. When we come to Zen after seeing all the wonderful miracles displayed by the Indian Mahāyāna writers, and after the highly abstracted speculations of the Mādhyamika thinkers, what a change of scenery do we have here? No rays are issuing from the Buddha’s forehead, no retinues of Bodhisattvas reveal themselves before you, there is indeed nothing that would particularly strike your senses as odd or extraordinary, or as beyond intelligence, beyond the ken of logical reasoning.<sup>107</sup>

In his studies of Chinese Buddhism, Suzuki traces the transition from Indian Mahayana Buddhism to the rise of Zen in China. Paying little attention to other schools of Chinese Buddhist thought, Suzuki sees the rise of Zen as the development of a truly Chinese idiom for discussing the “Doctrine of Enlightenment,” which, as we have seen above, was for him the heart of Buddhism. Whether there was a direct transmission of the doctrine of enlightenment from the Buddha through a lineage to Bodhidharma or it arose with Bodhidharma in China is unimportant, according to Suzuki, to the extent that “Zen is true, and has an enduring value.”<sup>108</sup> This process of adaptation, according to Suzuki’s account, begins with Bodhidharma and is completed after the time of Huineng, at which time true Zen, as Suzuki defines it, came into being. At the hands of Chinese Zen masters, the doctrine of enlightenment, portrayed with mythic imagery in India, takes a mundane turn as the Indian Mahayanist interpretation of the doctrine was applied by the Chinese to “the actualities of life”:<sup>109</sup>

The people you associate with are all ordinary mortals like yourselves, no abstract ideas, no dialectical subtleties confront you. Mountains tower high towards the sky, rivers all pour into the ocean. Plants sprout in the spring and flowers bloom in red. When the moon shines serenely, poets grow mildly drunk and sing a song of eternal peace. How prosaic, how ordinary, we may say! but here was the Chinese soul, and Buddhism came to grow in it.<sup>110</sup>

The genius of Chinese Zen, Suzuki writes, citing a verse attributed to Layman Pang, is to express the extraordinary realms of the Indian Mahayana sutras through everyday actions: “How wondrously supernatural! And how miraculous this! I draw water, I carry fuel!” With this shift in perspective, “Samantabhadra’s arms raised to save sentient beings become our own, which are now engaged in passing the salt to a friend at the table, and Maitreya’s opening the Vairocana Tower for Sudhana is our ushering a caller into the parlour for a friendly chat.”<sup>111</sup>

Central to Suzuki’s understanding of religious experience was his own interpretation of *satori* (awakening) or *kenshō* (seeing into one’s own nature), as those

terms were used in the Rinzai Zen tradition in which Suzuki had trained. As I have noted above, Suzuki's view of his own awakening experience and subsequent koan training with Sōen was also deeply shaped by Suzuki's reading of William James and other European and American philosophers and religious thinkers. According to Suzuki, "the central fact of Zen lies in the attainment of 'Satori' or the opening of a spiritual eye."<sup>112</sup> Satori, as Suzuki understood it, was the same thing as what earlier Buddhists referred to as the awakening or realization of *prajna* (wisdom).<sup>113</sup> In other words, "Zen discipline" aims at that which was described in a variety of Mahayana texts, namely, "realising the Unconscious which is at the basis of all things and this Unconscious is no other than Mind-only in the *Gaṇḍa* as well as in the *Laṅkā*. When Mind is attained not as one of the attainables but as going beyond this existence dualistically conceived, it is found that Buddhas, Bodhisattvas, and all sentient beings are reducible to this Mind, which is the Unconscious."<sup>114</sup> Reiterating the Chinese transformation of Mahayana's vision of awakening at the hands of Chinese Zen teachers, Suzuki continues,

The Indian genius makes it develop into a Dharmadhātu which is so graphically depicted in the form of the Vairocana Tower with all its Vyūhas and Alāṅkāras. In the Chinese mind, the heavenly glories resplendent with supernatural lights, so wonderfully described in the *Gaṇḍa*, are reduced more into the colours of this grey earth. Celestial beings are no more here, but hard-toiling men of the world. But there is no sordidness or squalor in Zen, nor is there any utilitarianism. In spite of its matter-of-factness, there is an air of mystery and spirituality in Zen, which has later on developed into a form of nature-mysticism. Hu Shih, the Chinese scholar, thinks Zen is the revolt of Chinese psychology against abstruse Buddhist metaphysics. But the fact is that it is not a revolt but a deep appreciation. Only the appreciation could not be expressed in any other way than in the Chinese way.<sup>115</sup>

Over the course of his career, Suzuki wrote numerous articles and book chapters expounding the meaning of the related concepts of *satori* and *kenshō*, which according to Suzuki were synonymous. The concept of *satori* remained central to Suzuki's thinking about Zen throughout his career, although the language he used to explain the term evolved and his explanations became more discursive with time, as he sought the best ways to explain the concept's meaning. There is a certain ambiguity and inconsistency in the manner that Suzuki used the term, for at times Suzuki seems to be writing about an experience of awakening, while at other moments he uses the term to indicate a particular state of awakened mind.

At its most basic, for Suzuki *satori* refers to an overcoming of the fundamental dualism that underlies all ordinary human experience. The *satori* of Zen was the enlightenment (*saṃbodhi*) that was described in all Buddhist texts, from the earliest Buddhist sutras to the collected sayings of the Zen masters. Opposed to *satori*/enlightenment, according to Suzuki, was Ignorance (*avidya*), a persistently dualistic apprehension of the world that was the root of human dissatisfaction, longing,

and suffering. Suzuki summed up this view that satori was identical with the awakening of the Buddha in *Living by Zen*:

Satori in this respect reflects the general characteristics of Buddhist teaching, especially that of *prajñā* philosophy. The *prajñā* begins its thinking with denying everything; the idea, however, is not to build up a system of philosophy, but to free us from all our egoistic impulses and the idea of permanency, for these are the source of human miseries and not at all intellectually tenable and spiritually altogether unsound. They are the outgrowth of Ignorance (*avidyā*), declares the Buddha. Satori is enlightenment (*saṃbodhi*) just the opposite of ignorance and darkness. Enlightenment consists in spiritually elucidating the facts of experience and not denying or abnegating them. The light whereby satori illuminates the continuum also illuminates the world of divisions and multitudes. This is the meaning of the Buddhist diction: *Shabetsu* (difference) and *byōdō* (sameness) are identical.<sup>116</sup>

Suzuki's definition of ignorance and satori was rooted in his understanding of human psychology, in particular, the manner in which we became estranged from the deepest truths of existence. Suzuki does not explicitly state the sources of the language he uses to characterize the arising of ignorance and its destruction through satori or enlightenment, but one can detect echoes of the Mahayana texts, important in the Zen tradition in China, with which he worked closely, for example, the *Awakening of Faith*, the *Gaṇḍavyūha*, the *Laṅkāvatāra Sūtra*, and the *Vajrasamādhi Sūtra*. At the heart of Suzuki's understanding of the emergence of ignorance and the return to awakening was what he later called an "advaitist" view of the world that, he contended, served as the foundation much of Asian thought and religion. About this nondualistic perspective Suzuki stated, "Advaitism is not the same as monism; it simply asserts that reality is nondualistic. Monism limits, whereas advaitism leaves the question open, and refuses to make any definite statement about reality. It is not-two, which not the same as one. It is both yes and no, yet it is neither the one nor the other."<sup>117</sup> Suzuki contended that advaitism distinguished Eastern from Western thinking. Thus, although the world was fundamentally not dualistic, Suzuki believed that much of Asian culture was grounded in this nondualism, while Western culture was not.<sup>118</sup>

Suzuki's notion of the relationship between enlightenment and ignorance developed in the context of the nineteenth-century idealism and continental philosophy of Immanuel Kant (1724–1804), Arthur Schopenhauer (1788–1860), and Eduard von Hartmann (1842–1906), as well as the critique and development of their thought by his colleague Nishida Kitarō, in particular relying on such terms as "will," "Subconscious," and "Unconscious" to render in English Buddhist concepts. One can also clearly see how Suzuki, while developing language for explaining ignorance and the awakening that was satori in Buddhism, engaged with the notion of "pure experience" being developed in the first half of the twentieth century by William James and Nishida Kitarō, who was stimulated by James's efforts

to detail the contours of a philosophy of “radical empiricism.” As James wrote in one of his opening forays into the subject, an essay titled “Does ‘Consciousness’ Exist?”: “My thesis is that if we start with the supposition that there is only one primal stuff or material in the world, a stuff of which everything is composed, and if we call that stuff ‘pure experience,’ then knowing can easily be explained as a particular sort of relation towards one another into which portions of pure experience may enter. The relation itself is part of pure experience; one of its ‘terms’ becomes the subject or bearer of the knowledge, the knower, the other becomes the object known.”<sup>119</sup> Similarly, through his reading of James and James’s own psychological and philosophical inspirations for this notion of pure experience, particularly Gustav Fechner and Henri Bergson, Nishida Kitarō, stressing a monistic vision of ultimate reality, described “pure experience” as “pure” because it is consciousness prior to being divided into a subject and object.<sup>120</sup>

The language Suzuki used to describe these concepts shifted with time and encounters with different audiences. Although the dangers of misunderstanding and misleading resonances are considerable in the effort to render Buddhist technical terms in Euro-American philosophical language, in so doing, Suzuki managed to write about Buddhism in a manner that appealed to both Anglophone and Japanese audiences. As new trends in European and American intellectual life became prominent, Suzuki would adopt slightly different terminology, ranging from the philosophical to the psychological, to describe the nature of nondualistic reality. In the course of his career, Suzuki would use such terms as “will,” “Unconscious,” “Self,” and the Japanese *kokoro* to represent the “abyss of absolute nothingness” for the source from which “all things are produced” and to which they all return. According to Suzuki, when properly understood the encounter dialogues of the Zen teachers were all “expressions directly bursting out of an abyss of absolute nothingness,” that is, *kokoro*.<sup>121</sup>

In writings from the 1920s onward, Suzuki would frequently write about will as the most basic aspect of the person, for, as noted above, “the will is the man.” Elaborating further on the importance of the will, Suzuki noted that “The will is prior to the intellect, the intellect starts from the will.”<sup>122</sup> Will, as Suzuki defines it,

is more basic than the intellect because it is the principle that lies at the root of all existences and unites them all in the oneness of being. The rocks are where they are—this is their will. The rivers flow—this is their will. The birds fly—this is their will. Human beings talk—this is their will. The seasons change, heaven sends down rain or snow, the earth occasionally shakes, the waves roll, the stars shine—each of them follows its own will. To be is to will and so is to become. There is absolutely nothing in this world that has not its will. The one great will from which all these wills, infinitely varied, flow is what I call the “Cosmic (or ontological) Unconscious,” which is the zero-reservoir of infinite possibilities.<sup>123</sup>

For Suzuki, will was basic to Zen, but he warned against seeing will in static terms: "Where this will acts there is Zen, but if I am asked whether Zen is a philosophy of will, I rather hesitate to give an affirmative answer. Zen is to be explained, if at all explained it should be, rather dynamically than statically."<sup>124</sup> For Suzuki, one important dynamic expression of the will was the koan.

Suzuki, using language that echoes descriptions found in the *Awakening of Faith* and the *Vajrasamādhi Sūtra*, explains the emergence of basic ignorance as a result of a spontaneous bifurcation of the will/consciousness into an actor and a "knower," the latter of which becomes "the spectator and critic, and even aspires to be the director and ruler."<sup>125</sup> This, according to Suzuki, is the Ignorance that is the source of human suffering:

With this arises the tragedy of life, which the Buddha makes the basis of the Fourfold Noble Truth. That pain (*duḥkha*) is life itself as it is lived by most of us, is the plain, undisguised statement of facts. This all comes from Ignorance, from our consciousness not being fully enlightened as to its nature, mission, and function in relation to the will. Consciousness must first be reduced to the will when it begins to work out its "original vows" (*pūrvapraṇidhāna*) in obedience to its true master. "The awakening of a thought" marks the beginning of Ignorance and is its condition. When this is vanquished, "a thought" is reduced to the will, which is Enlightenment. Enlightenment is therefore returning.<sup>126</sup>

The return, in which the divided self is directly apprehended as a "continuum," that is, as an "all-embracing whole" that is complete in itself, was satori. Satori, Suzuki wrote, using a new, postwar vocabulary in 1949, "is the apprehending of the continuum as such, as not subject to differentiation and determination."<sup>127</sup> Although in explicating the arising of ignorance and the return to enlightenment Suzuki described the deepest function of mind as the "sub-conscious" or "supra-conscious," he warns that ultimately these terms are conventions, for there is no "'beyond,' no 'underneath,' no 'upon' in our consciousness. The mind is one indivisible whole and cannot be torn in pieces."<sup>128</sup> Returning toward the end of his career to language he first used at the start of the twentieth century, Suzuki drew from Daoism in order to sketch what he argued was the basis for nondualistic thinking in East Asian thought. In that context, Suzuki characterized awakening as the experience of *myō* (literally, the wonderful), that is, "the feeling reflecting the mystic experience of Identity (*gendō*, *xuantong*), in which nothingness (*jōmu*, *changwu*) and somethingness (*jōu*, *changyou*) are indistinguishably merged as one, though differentiated in name."<sup>129</sup>

In stressing the fundamental importance of will, Suzuki joined a global conversation about the subject that had been taking place among philosophers since Schopenhauer, who defined will as that cosmic power underlying all experience, that is, the noumenal realm of the "thing-in-itself."<sup>130</sup> Suzuki's contemporaries William James and Nishida Kitarō as well, at the start of the twentieth century wrote

extensively about the notions of “pure experience,” will, and the nondual nature of consciousness/reality. In particular, Suzuki must have been familiar with the work of his friend Nishida, who, beginning with *An Inquiry into the Good* (*Zen no kenkyū*) and continuing in *Intuition and Reflection in Self Consciousness* (*Jikaku ni okeru chokkan to hansei*), as well as other works, characterized will as “the immediate, absolute process of creation.”<sup>131</sup> As James Heisig has summarized in his analysis of the latter work, for Nishida, “Not only is the absolute of will the basis of the self, it is, he suggests, the final principle of reality itself.”<sup>132</sup> For Nishida, as for Suzuki, we should note, this reality is fundamentally one in nature, that is, there is a single principle undergirding it.<sup>133</sup> Or, as Nishida wrote in 1921, “The absolute annuls all thought and distinction, but the best approximation to the truth of it is absolute will. . . . Up to this point I have grasped reality as self-consciousness, but behind all self conscious systems lies this absolute will.”<sup>134</sup> One can see similarities in the writings of both men in the 1920s, with Suzuki developing his notion of will as fundamental to humans and the alternation between ignorance and enlightenment as a departure and return with Nishida’s notions of absolute will and reality as “both infinite development and infinite return; both *egressus* and *regressus*.”<sup>135</sup> Although, as with their exchanges concerning James’s psychology of religion, the frequent intellectual conversations between Nishida and Suzuki make it difficult to assess just who was influencing whom, it is clear that they shared a rich philosophical and religious lexicon that was tied to intellectual developments around the globe. As Nishida pushed his philosophy toward a religious conception of absolute will, Suzuki used the same term to elucidate the philosophical underpinnings of Zen. Unlike Nishida, however, whose works remained largely unavailable to non-Japanese readers, Suzuki’s writings were available widely to those in Europe and the United States, which allowed him to participate actively in these cross-cultural intellectual discussions.

Suzuki was a committed Zen layman, but, except for his relationships with Imakita and Sōen, he held no formal ties to specific Zen institutions. Nonetheless, Suzuki remained a steady and, at times, surprisingly doctrinaire partisan of Japanese Rinzai-style Zen practice. The deep imprint of the Japanese Rinzai tradition on Suzuki can be detected in the sources he used as the basis for his presentation of Zen history and koan, particularly in the works produced in the 1920s and 1930s when he produced his most systematic, sustained presentation of the tradition. Suzuki drew on those works until the end of his life, urging those wanting to understand how to approach koan properly to study them. Listed among these sources one finds many Ming Chinese and Korean works concerning koan, including *Sōn’ga kwigam* (C. *Chanjia guijian*) by Chǒnghō Hyujōng (1520–1604), *Changuan cejin* (J. *Zenkan sakushin*) by Yunqi Zhuhong (1535–1615), and Boshan’s *Boshan sanchan jingwu* (J. *Hakusan sanzen keigo*). The former two works were cited by Rinzai teachers from the early Edo period onward and held an important



place in Hakuin's autobiographical and Zen writings, thus cementing their role as part of the Rinzai "practical canon" for koan study.<sup>136</sup> All of these works described the method of working with the koan in psychological detail, making them useful for Suzuki as he attempted to explicate Zen to Americans and Europeans. As Dale Wright astutely observed, "It is interesting to note that in his own writings about the *kōan*, Suzuki draws heavily upon this Yüan/Ming literature. This was naturally the literature most applicable to Suzuki's task, that of explaining to us in an entirely different cultural context why the great Zen masters said and did such 'strange things.'"<sup>137</sup>

Although Suzuki believed that transformative religious experiences occurred in many religious traditions, as I have noted above, he contended that in most mystical traditions the achievement of a deep understanding of "the continuum," that is, *satori*, was a matter of happenstance. The system of koan training that was developed and preserved by the Rinzai Zen tradition in Japan was not subject to the vicissitudes of fortune determining the occurrence of religious experiences, as in other traditions. Rather than occurring spontaneously and haphazardly, for those who practice Rinzai Zen with a "competent master," using koans in conjunction with the *zazen* (seated meditation), "Zen-experience is possible and a state of *satori* will surely come."<sup>138</sup> Suzuki, while acknowledging the flaws in the koan system developed by Hakuin and his disciples, also believed it was essential for ensuring that Zen did not degenerate into mere passivity: "The systematisation of *kōan* is, therefore, the one thing that is most characteristic of Zen. It is this that saves Zen from sinking into trance, from becoming absorbed in mere contemplation, from turning into an exercise in tranquillisation."<sup>139</sup>

At the heart of Zen practice, according to Suzuki, was a combination of *zazen* and koan, both of which were indispensable for successful realization. Suzuki saw *zazen* as an indispensable aid to reaching a thorough understanding of Zen, for, "even when the *kōan* is understood, its deep spiritual truth will not be driven home to the mind of the Zen student if he is not thoroughly trained in *zazen*. *Kōan* and *zazen* are the two handmaids of Zen; the first is the eye and the second is the foot."<sup>140</sup> Nonetheless, although the practice of seated meditation was necessary for the Zen student to realize fully the meaning of the koan, at the same time *zazen* practice alone was nothing more than "a secondary consideration," because Zen did not consider meditative concentration (*dhyana*) an end in itself.<sup>141</sup> Overemphasis on the practice of *zazen* created a stumbling block to true realization. Suzuki made the point forcefully in an interview with Ueda Shizuteru that focused on Rinzai's teachings. In response to Ueda's contention that Rinzai continued his *zazen* practice subsequent to awakening, thus demonstrating the practice's centrality to the tradition, Suzuki acknowledged that Rinzai had done a great deal of *zazen*, but added that Rinzai's awakening "was the working of that which makes one do *zazen* rather than the working of *zazen* itself. That's why I tell you you must



see that which makes one do zazen. When we are caught by zazen, we come to see various kinds of strange mental pictures. Those who make zazen the focus are apt to take those pictures as essential. Psychologists and psychoanalysts are fond of these mental conditions. This is harmful.<sup>142</sup> Reducing the practice of Zen to zazen led to the overemphasis of superficial psychological phenomena rather than a true understanding of what Rinzai called the “True Man” (*nin*): “Rinzai revealed only the Man. He cast all other things aside. When Bokujū told Rinzai to go and ask Ōbaku something, Rinzai replied he didn’t know what to ask. Though he then spent three years under Ōbaku doing zazen, he still didn’t understand. So what is important is not zazen itself. We must look intensively at this state of our own non-understanding. This will not come about only through zazen.”<sup>143</sup> This perspective concerning the subsidiary role played by zazen in Zen practice came across not only in Suzuki’s interviews and writings, but also strongly in his interactions with Americans interested in Zen practice. In an interview, Dr. Albert Stunkard, for example, who was introduced to Zen by Suzuki, recalled that Suzuki downplayed the importance of zazen while emphasizing insight, although Suzuki explained to Stunkard such details of zazen as how to time the period of sitting with a stick of incense, giving Stunkard an incense burner from his student days for that purpose.<sup>144</sup>

Through the use of such koan as “Jōshu’s *mu*” or Hakuin’s “sound of one hand,” the Zen master could guide the student toward an intellectual impasse where, at last, “the intellect is to give its place to the will.”<sup>145</sup> According to Suzuki, it was essential for the student to digest the koan with his whole being, not just his intellect, practicing (*kufū suru*) with the koan by using his abdomen rather than his head. Although acknowledging that this language was, perhaps, “ante-scientific,” Suzuki contended it was indicative of the need to move beyond mere intellectual or philosophical understanding of the koan.<sup>146</sup> Here again, Suzuki focuses on will as the central factor for successful koan practice, for, “when the will or spirit of inquiry is strong and constantly working, the koan is necessarily kept without interruption before the eye, and all the other thoughts that are not all cogent are naturally swept off the field of consciousness. This exclusion and sweeping off is a by-product, it is more or less accidental. This is where the koan exercise is distinct from mere concentration and also from the Indian form of Dhyāna, that is, meditation, abstraction, or thought-cessation.”<sup>147</sup>

Suzuki’s approach to koan practice and his understanding of the underlying stories drawn from the transmission records, biographies, and collected sayings of Zen masters shared a great deal with the received Rinzai tradition in Japan in which he had trained under the tutelage of Imakita and Sōen. Suzuki deliberately gave much more discursive explanations of koan and koan practice than those provided by contemporaneous monastic Zen teachers who wrote in Japanese or English, but Suzuki’s descriptions are consonant with the understanding expressed by such

twentieth-century teachers as Asahina Sōgen (1891–1979), who trained at Engakuji, like Suzuki, and eventually became that temple's incumbent.<sup>148</sup> Although a lay Buddhist who remained without a formal affiliation to a particular denomination of Buddhism, Suzuki consistently held that the best way to reach a complete understanding of Zen and Buddhism was to work through the system of koan established by Hakuin and his disciples with a certified Rinzai master, preferably, at least for a time, in the context of a traditional Rinzai Zen monastery. In the effort to understand "What Is Zen?" Suzuki wrote, "The best way to understand it will be, of course, to study and practice it at least some in years in the Meditation Hall."<sup>149</sup> According to Suzuki, if a person of average intelligence and "a good amount of perseverance and indefatigability" were to devote himself or herself fully to the combination of zazen, formal interviews with the master, liturgy, and work that are integral to Japanese Rinzai Zen monastic life, they should be able "to probe within a space of ten years into every intricacy of the teachings of Zen."<sup>150</sup>

At the hands of several of his postwar editors, Suzuki's views about formal monastic practice were often overlooked, as new anthologies neglected to include essays concerning this important part of Suzuki's writing on Zen.<sup>151</sup> By contrast, the books concerning Zen produced by Suzuki during his most productive period of writing about Zen—from 1921 to 1939—frequently contain chapters describing aspects of monastic life, practice, and liturgy, albeit in a very idealized and anachronistic fashion. For example, both *Essays in Zen Buddhism (First Series)* and *An Introduction to Zen Buddhism* include chapters concerning life in the meditation hall (*zendo*). More pointedly, according to Suzuki's preface to *Manual of Zen Buddhism*, which contained translations of many of the liturgical texts used in Rinzai Zen monasteries, the *Manual*, along with *An Introduction to Zen Buddhism* and *The Training of the Zen Buddhist Monk*, were parts of a trilogy intended to provide non-Japanese readers a complete picture of Zen life that encompassed Zen teachings, monastic life, and the liturgical materials associated with monastic training.<sup>152</sup> As Suzuki characterized this trilogy in the final volume of the set to be published, *Manual of Zen Buddhism*, "In my *Introduction to Zen Buddhism* (published 1934), an outline of Zen teaching is sketched, and in *The Training of a Zen Monk* (1934) a description of the Meditation Hall and its life is given. To complete a triptych the present *Manual* has been compiled. The object is to inform the reader of the various literary materials relating to the monastery life."<sup>153</sup>

Given this positive assessment of Rinzai Zen training and his respect for a number of Rinzai teachers, it was natural that Suzuki would steer non-Japanese toward Rinzai practice. From as early as the 1930s, when he worked to open an international Zen training center in Kyoto with Kozuki Tesshū, Suzuki introduced Americans and Europeans interested in Zen to Rinzai teachers he considered legitimate, effective teachers open to training foreigners. Suzuki directed such non-Japanese Zen aspirants as Cornelius Crane, Eva von Hoboken, Phillip

Kapleau, Richard DeMartino, Bernard Phillips, Ruth Fuller Sasaki, Lunsford P. Yandell, and others to study directly with teachers who were part of the Rinzai establishment, for example, Asahina Sōgen (1891–1979), Shibayama Zenkei (1894–1979), and Yamada Mumon (1900–1988), as well as leaders of Rinzai lay practice groups, for example, Hisamatsu Shin'ichi and Osaka Kōryū, chief teacher at the Shakamunikai (Śākyamuni Society) in Tokyo.

Due to his preference for Rinzai-style koan training, Suzuki was critical of new Zen movements inside and outside of Japan. When, for example, Bernard Phillips, Phillip Kapleau, and Richard DeMartino began practicing with Yasutani Hakuun, a Tokyo-based disciple of Harada Sōgaku and an important leader of the Sambōkyōdan lineage that became increasingly influential with American and European Zen practitioners, Suzuki expressed great dismay. Suzuki wrote to Richard DeMartino in 1964 that the “psychological Zen” of Yasutani and others “is not Zen.” Asserting that the training methods used by proponents of this stream of Zen were overly harsh, Suzuki continued, “I met Yasutani, but he has no philosophy. The initial experience, i.e., satori, is most important, therefore. And philosophical reflections are not to be neglected or set aside in the understanding of Zen, for they are to be included in Zen proper.”<sup>154</sup> As American students of Yasutani proliferated, Suzuki grew more strident in tone, writing in 1965 to Lunsford Yandell, another American interested in Zen, that Yasutani’s approach was “too indiscriminate or too ‘grandmotherly’ as we say in Japan.”<sup>155</sup> Suzuki also warned his supporter, Cornelius Crane, the founder of the Zen Studies Society in New York, who was also searching for a teacher in Japan, that to gain the correct understanding of Zen, eventually Kapleau and Phillips would have to work with a “good Rinzai master.”<sup>156</sup> Fearing that the overemphasis on the experience of satori was harmful, Suzuki continued, “Zen is not a mere play of thought or ‘experience’ so called. Zen is really a most serious business. From some reports I get from his associates here in Japan and from America, and also from reading some of his works, I am afraid that Yasutani does not fully realize the harm he is doing. His handling of Zen is injurious to its development in America. His way may lead his adherents even to mental aberrations.”<sup>157</sup>

As more works on Zen were published, Suzuki also wrote critically, especially in his letters, concerning those whom he felt were writing without deep insight into Zen, noting that “To understand Zen satori is needed. Without this experience no amount of talk is of any use in elucidating what Zen is. What such writers with no satori may write cannot be of first-hand significance.”<sup>158</sup> In addition to this “personal experience,” which could require “a number of years” to acquire, writing about Zen or coming to a full understanding of it also required a thorough study of “the whole range of Zen literature,” particularly, according to Suzuki, the sermons and encounter dialogues (*mondō*) contained within the collected sayings (*goroku*) of the Tang and Song dynasty Zen.<sup>159</sup> Judged from the perspective of both

practical and academic familiarity with Zen, Suzuki found the work of such authors as Garma C. Chang, Heinrich Dumoulin, and Ronald Shaw wanting.

In addition, Suzuki cast a harsh eye on the popularization of Zen in the United States and Europe during the early 1960s, although in part his own writings helped catalyze its growing prominence. As Zen became a fad in Europe and the United States, Suzuki was critical—harshly so, at times—of the misappropriation of Zen by writers, artists, musicians, and psychologists experimenting with hallucinogenic drugs. Responding to the mistaken identification by such psychologists as Timothy Leary of drug-induced altered states of consciousness with religious awakening, Suzuki complained in a 1965 preface to R. H. Blyth's translation of the *Mumonkan* that the “new world” of Zen,

has been the subject of gross misunderstanding and fantastic interpretation by those who have never actually had the Zen experience. Among such interpreters we count the modern addicts to uses of so-called psychedelic [*sic*] drugs (LSD, mescaline, psilocybin, etc.). That the visions have really nothing to do with Zen, psychologically or spiritually, is ascertainable when one carefully studies, for instance, Case XIX of this book. Zen is not concerned with these visions, as the drug takers are, but with the “person” who is the subject of the visions. . . . As long as these psychologists are charmed with the phenomenology of consciousness, they can never get into the identity of experience itself. They are forever on the surface of reality and never look into the secrets of the “Here-Now,” which transcends the relative world of knowing and not-knowing, of seeing and not-seeing. The “supreme reason” does not lie in the domain of mystical visions of any kind.<sup>160</sup>

Commenting on the phenomenon in the article “Religion and Drugs,” Suzuki rejected the attempts to conflate drug-induced psychedelic experiences with Zen. Reflecting from the perspective of his study of Rinzai's teachings, Suzuki warned that these sorts of hallucinatory states were dismissed by many Zen teachers, because they distracted the practitioner from the real focus of Zen, “the true man of no rank.” From this perspective, an experience, however “mystical” it might seem, was not the point of focus, but rather it was essential for the Zen practitioner to know firsthand the “*true man* who is doing the seeing.”<sup>161</sup>

The invocation of Zen by some Beat writers who helped popularize Zen in the 1950s and 1960s also irritated Suzuki, who lamented, “Lately there have taken place some incidents around me. One of them is the rise of the so-called ‘beat-generation’ which is at present calling public attention not only in America but also in Japan. They grossly misrepresent Zen and there are some people to [*sic*] imagine that Zen is really responsible for the movement.”<sup>162</sup>

At the same time, although Suzuki contended that the established koan system in Rinzai Zen was the best means for ensuring that a practitioner would achieve deep spiritual insight, he was aware of the artificiality of the system and widespread abuses in koan study. Like other contemporaneous critics of Rinzai prac-

tice, for example, the pseudonymous Hau Hōō, the former Ōbaku Zen cleric Kawaguchi Ekai, and Suzuki's confidant, the Rinzai cleric Akizuki Ryōmin, Suzuki attacked the formulaic practice of koan Zen in Japan.<sup>163</sup> Suzuki viewed the systematization of the koan that took place over the course of the history of Zen as a necessary evil, an artificial construct that "harbours grave pitfalls," but which, nonetheless, preserved the heart of Zen teaching.<sup>164</sup> Continuing at length concerning the dangers of formal koan practice, Suzuki wrote:

This is the real reason why masters of the past devised the method of giving koan to their students. It was, as I have been saying, an expression of the deepest compassion—what Zen calls "grandmotherly kindness." But along with that kindness goes an accordingly great danger. The danger lies in the tendency to formalization. It may happen that a petty thief crowing like a cock at dawn will get past the barrier by deceiving the gatekeeper into opening the gates. As a matter of fact, in the koan system such fellows do get past, or rather we should say that they are passed through. The danger that the goods will be sold cheap is something intrinsic to the system. In any construct devised by man a pattern invariably evolves. When the pattern becomes fixed, the quick of life cannot move within it. When the realm of true reality which is free of samsaric suffering is treated in such a way that it comes to resemble the fixed gestures and patterned moves learned in a fencing class, Zen ceases to be Zen. At times patterns work well and are useful. And they do have the virtue of universal currency. But no living thing is produced from that alone. I suppose, though, there are some who even find enjoyment in such a counterfeit, lifeless thing, much as they would divert themselves with games of chess or mahjong.<sup>165</sup>

According to Suzuki, the system of koan gave the trainee access to satori and a true understanding of Zen, but the koan system was, unlike the most well-known koans, which were "alive to the very core," subject to abuse by those for whom Zen consisted merely of "climbing up the gradation of the *koans* one after another."<sup>166</sup> Those who took such a formulaic approach, however, were missing the main point of Zen, which, Suzuki wrote, was "the unfolding of a man's inner life." Without "faith and personal effort," Zen became nothing more than "a mere bubble." If the practitioner had the proper spirit of inquiry, truly grasping the meaning of a handful of koans or even just one of them could reveal the depths of Zen.<sup>167</sup> Although the koan system as practiced in Rinzai Zen was "the only method nowadays to master Zen anywhere . . . at the same time it is liable to induce students to cherish a very limited and imperfect interpretation of Zen. The spirit of Zen is thereby destroyed or crippled. Japan is at present suffering from this type of Zen. The so-called *roshis* and their disciples are unable to transcend the koan."<sup>168</sup> In an interview conducted toward the end of his life, Suzuki called for reform of the whole koan system, speaking with admiration about those who, like the Tokugawa-period Zen master Bankei, rejected classical koan as unnecessary for an understanding of Zen. Although at times Suzuki expressed great frustration about the

failure of Westerners to grasp what he was trying to transmit about Zen, seeing the tenacity of the Rinzai koan system as the model for Zen training, Suzuki, late in life, called for a contemporary “Bankei” who “has been trained in the mold and then decides to go forward on his own.” Chances are, Suzuki continued, that it quite possibly would be “someone among the Westerners who has the strength to do this.”<sup>169</sup>

Furthermore, in interviews and his private correspondence, Suzuki, a lay Buddhist who wished to disseminate Zen broadly, occasionally voiced criticism of the Zen establishment, including many of the Zen masters, for their insularity and conservatism. Suzuki commented in the preface to his 1927 essay collection *Zuihitsu Zen (Zen Essays)*, for example, “In any case, the thing called ‘Zen’ should not be cloistered in the monastery. It should also be made available in the world.”<sup>170</sup> Writing to Ruth Fuller Sasaki to get answers concerning the *Blue Cliff Record* from her teacher, Gōtō Zuigan (1879–1965), Suzuki complained about the lack of attention to vow (*praṇidhāna*) and to liberating others in contemporaneous Rinzai approaches to the text, concluding that “Most of the so-called roshi in Japan are a self-sufficient or self-complacent sort of teachers. They are not modern men.” What was necessary, Suzuki continued, was a concrete, rather than merely intellectual, interpretation of the doctrine of reaching out to sentient beings in order to liberate them (*geke shujō*).<sup>171</sup>

In a brief preface to a book concerning koan by Akizuki Ryōmin that was written just more than a year before his death, Suzuki summed up his views concerning the strengths and weaknesses of Rinzai practice in Japan, as well as his vision for the future of Zen. Writing about the use of koan to move one from a world of “working” to a world of “seeing,” in just a few sentences Suzuki alludes to both Nishida’s philosophy and Dongshan Liangjie’s Five Ranks/Five Positions. In calling on those cloistered in monasteries to make their teachings accessible to all, Suzuki expressed his hopes for Zen in the modern world:

Thinking about it, there is nothing so mysterious as human existence. After falling into a snare of our own making, we then writhe in agony, and we contrive to get free. It really makes one wonder what life is for. From “moving,” or in other words “working,” it is good to go on and participate in a world of “seeing,” but the one who “sees” comes to see himself as an independent existence completely isolated from the one at “work.” A person who has moved from “working” to “seeing” must now once again return to the midst of work. Is that not the meaning of “Finally returning to sit at ease among the dust and ashes”? I love this phrase. I believe in modernizing this sentiment so that Zen can serve as a vital force today.<sup>172</sup>

Richard M. Jaffe

## EDITORIAL NOTE

The essays by D. T. Suzuki contained in this volume are based mostly on previously published texts that are cited in the introduction to each essay. As much as possible, we have adhered to Suzuki's original text, although we have made some changes according to the following editorial principles:

- British spellings and punctuation have been changed to American.
- Chinese and Japanese characters are deleted from the text and assembled in a glossary at the end of the volume.
- Romanization of Japanese and Chinese terms conforms to the modified Hepburn and the pinyin system respectively.
- Romanization of Sanskrit and Pāli terms follows the conventions of Nakamura Hajime's *Bukkyōgo daijiten*.
- The spelling, hyphenation, capitalization, and italicization of a few specialized terms (for example, *Namu-amida-butsu*) are standardized throughout the volume even though they vary in Suzuki's original texts.
- In places where Suzuki gives dates for people, events, historical periods, and so on that have been revised by contemporary scholars, we have noted the correct date in a note with the initials of the volume editor making the emendation to the original text.
- Foreign words are changed to their anglicized form if they appear in *Webster's Third International Dictionary*, except for ones specifically presented as foreign terms.
- Corrections are made to misspellings and missing words where they are obvious or where they are confirmed in later republications of the same essay or translations of it into Japanese.

- Slight changes are made to the punctuation to correct obvious errors or nonstandard and misleading punctuation.
- Square brackets indicate text inserted by the editor (or the translator) into the essays. Editorial changes made by the volume editor are identified by the editor's initials. Other editorial changes noted in the text are as they are in the published version of the text used as the basis for the essay in the current volume.
- In most cases capitalization of words (for example, Vow vs. vow, or Gatha vs. gatha) follows Suzuki's original texts despite their inconsistencies.
- Lengthy quotations have been reformatted as block quotations.
- In a few rare cases, corrections are made to content, especially where those corrections are confirmed in later republications of the essays or in Japanese translations of them.



## A Recommendation for Quiet Sitting

“A Recommendation for Quiet Sitting” (*Seiza no susume*) was published in 1900 by Kōyūkan, a Buddhist publication house.<sup>1</sup> The work was published while Suzuki was residing in LaSalle, Illinois, and Chicago, working with Paul Carus on *The Monist* magazine and translations of Buddhist and classical Chinese texts. Although listed as a coeditor of the work with his Zen teacher, Shaku Sōen, the 1908 edition of the work, *Hyōshaku seiza no susume*, which was annotated by one of Sōen’s clerical disciples, Seigo Hōgaku, makes clear that the idea to promote quiet sitting to improve the moral character of Japanese youth was Sōen’s, but the text was written by Suzuki.

“A Recommendation for Quiet Sitting” is a fine example of Suzuki’s early writings on religion and Buddhism in which he strove to harmonize Buddhism and science, a position that can be seen in this essay and in “New Interpretation of Religion” (*Shin shūkyō ron*, 1896), in which he argued that through science the beauty of religion, including Buddhism, would be revealed. This essay was written against the backdrop of widespread concern in Japan that the character of the nation’s youth had declined during the Meiji era (1868–1912) and in the context of the widespread promotion of *seiza* (quiet sitting) as a means for personal cultivation by a variety of religious denominations. As is clear in the article, for Suzuki the best method of quiet sitting was zazen practice. Through this simple sitting practice, Suzuki argues, the youth of Japan will obtain emotional stability and moral clarity. In the essay, Suzuki bases his argument in favor of zazen practice on the then important theory of emotion, still known as the James-Lange theory of emotion, that was put forth independently by William James in an 1884 essay, “What Is an Emotion?,” and the following year by the Danish psychologist Carl Lange. According to the James-Lange theory, the physical changes that were commonly believed to be the result of an emotion were rather the emotion itself, or, as James famously wrote in his essay, “we feel sorry because we cry, angry because we strike, afraid because we tremble.” By controlling our response to these physiological changes, Suzuki argues, “one obtains composure of mind.”

Kōyūkan reissued “A Recommendation for Quiet Sitting” eleven times between 1900 and 1939, with slight variations between the editions with regard to ancillary material surrounding the main text, for example, verses, notes, and images. The text also was serialized in a variety of Japanese journals in 1900, under the variant title, “Hinsei shūyōhō to shite zazen kufū o seinen shoshi ni susumu” (Promoting Zazen Practice to Young People as a Method for Cultivating Character). This English translation of the work is based on the version contained in the *Suzuki Daisetsu zenshū* (SDZ 18:391–404). All footnotes in this essay are by the editor (RMJ) of this volume.

• • •

In recent days the character of our Japanese youth has become noticeably depraved. It is truly at the limit of the lamentable that it has reached the point where not even a trace of the visage of the feudal warriors of old can be recognized in them. Consequently, those of clear intentions aim to create a path to rescue [the youth] based on the power of religion, or the revival of the morality of Confucius and Mencius from former days, or ethical theories that have been tempered by the iron hammer of recent science, or through the distinctive Japanese love of country that has been tempered by and compounded with Western-style nationalism. In truth, there is no doubt that preventing the current decay of the youth and cultivating healthy character are of the greatest urgency. Therefore, we will also express our own opinion a bit and beg for the sage advice of those wiser than us about this matter.

We, however, are not going to attempt to compare various theories here, nor will we try to critique various opinions concerning the means for preventing the corruption of the youth, because these opinions mostly appeal to the youthful intellect or promote the regard for social obligation and the working of the discriminative faculty to cultivate the power [to make] discernments concerning law and justice. For this reason, as methods for preventing the overflowing of the passions, they do not teach solid practices (*kufū*) that [work on] the individual level. If this practice is lacking, no matter the amount of extremely subtle theorizing or minutely detailed study, the benefits for character building will be few. Therefore, we do not take the sort of circuitous path that controls reasoning using reasoning but straightaway describe a familiar, actual method of practice in the hope that young people will trouble themselves a bit to take heed of it.

The practice most appropriate for character building we believe is the zazen practice (*zazen kufū*) of the Zen denomination (Zenshū). For the most part, for the youth of education and discrimination, there is no better method for character building. We do not advance this argument in self-interest; it is rather a plan arrived at after deeply considering the state of learning and intelligence in our nation's youth. We will demonstrate that [this method] has actual benefit. When we mention zazen practice, there are those who will conjure up Zen clerics seques-

tered in the mountains, working on [koan like] “what is your original face?” However, the “zazen practice” we speak of does not have such a specialized meaning. First of all, take the case of an aspiring young student, one who is boarding in a tiny second-floor room in Hongō district [near Tokyo University]. He may decide to put his room in order, light a stick of incense, and, based on the principles set forth in the *Zazengi*, sit there quietly (*seiza*) for a half-hour or an hour. But if he just sits there vacantly, swarms of deluded thoughts and passions (*bonnō*) arise and he cannot continue quiet sitting for even ten minutes, unless he has a koan-like subject to work on. However, most people, being neither philosophers nor religionists, can avoid the Zen school’s koans, which it describes as “biting into raw iron.” Instead, according to their personal taste, be it for the Bible’s Golden Rule, the splendid words of the Analects, or, again, the principles of utilitarianism (*kōrikyō*), the expositions of the Stoics, or whatever, they should seize upon a phrase appropriate to building their character and focus all their powers of attention, examining it deeply in every possible way, from side to side and top to bottom. Additionally, the focusing of one’s attention on this [phrase] must never be done in the head. This is the foremost matter of vital importance. To those who have a smattering of the theories of recent psychology and physiology, it is [common to say things like] because all mental function arises from within the cranium, when practicing zazen, it is natural to exert the brain—but there is no bigger fallacy than this. Recent theory does not accept the notion that gives disproportionate emphasis to the brain, that is, it does not say that we think with our head, but states [instead] that we think with our whole body. Therefore, you should be aware that when we practice zazen, not only do the cells in the gray matter in the cranium undergo chemical transformations, but the whole body’s muscular mechanism, and so on, also all expend some energy. Whatever the academicians may say on this subject aside, when one constantly focuses all one’s attention in the brain alone, incurable afflictions of the brain will arise; moreover, even if they do not have consumption, the strong and harmful influence of various nervous afflictions will result in them, naturally creating a variety of illnesses.

Therefore, when practicing zazen, put the force of one’s whole body in the abdomen, and it is essential that the lungs and heart function fully. Your backbone should be like an iron pillar rising up to the heavens, your abdomen thrust out as immovably as Mount Tai. When all of the mind’s functioning takes place in the lower abdomen, we know it is something at the beck and call of our will. In this way, when we place the practice [in our abdomen] stably, inside our chest naturally becomes expansive without even the smallest place of obstruction. Those who are cowardly become bold, those whose minds are filled with stress obtain leisure, those who are impetuous and lacking in patience obtain an interest in freedom from worldly cares, those who cannot overcome immediate desires

cultivate the virtues of prudence and affability, and so on. The depth and profundity of this [practice] must be grasped by each individual; then one will understand this explanation.

Zen study does not only take zazen practice as its main activity; therefore its koan are not chosen from such things as the Bible's Golden Rule or the hypotheses of science that easily give rise to associative thought. Rather, they take up problems that seem like riddles. The sound of one hand clapping. What is your original face? They rain down upon the practitioner like blows from a hammer striking his head. This is because superficial mental functions that float around and around on the surface—discrimination, memory, and associative thoughts—with one kick are tripped up, forcing one to penetrate to the great origin of one's self. However, because, for ordinary youth who are practicing zazen in order to cultivate moral character, zazen practice itself is the immediate purpose, the sort of koan used in Zen study probably would instead cause mental anguish to increase. Therefore, we stated previously that whatever phrase appropriate for the development of one's character one takes up, if one earnestly strives to reach that landmark, it would be sufficient. If we speak from the position of a Zen practitioner, drowning in the realm of diverse moral discriminations is unpleasant; the number one practice is to face the true meaning of the existence of the self, for when one reaches the point where he has no place at all to lay a hand or foot, and he dies and is reborn, then, for the first time, one experiences being back and peacefully settled in one's native place, and one values the new and vital life based on zazen practice that arises from this. But only a person of superior roots in the Great Vehicle, that is, one rich in religious spirit, can reach that point. Not just any person can aspire to this, much as not everyone is able to be a scientist or captain of industry. However, because every person wants to maintain the majestic dignity of building one's character, we promote for everyone the zazen practice of the Zen specialist and desire for it to become a practical method for the cultivation of moral character. In Christianity there is silent prayer; in Neo-Confucianism there is "quiet sitting" (*seiza*); in addition, Indian yoga masters practice fasting and purification. For the most part, in every religion there are spiritual practices for training its adherents. However, these training methods have a special meaning and corresponding efficacy for that religion's believers; it is not a practical method for building character for ordinary nonadherents. However, the practice of the Zen specialist sitting full-lotus, placing one's power in the abdomen, and restricting attention to a single place, apart from its religious import, psychologically, biologically has a striking efficacy for benefiting ordinary people. It seems outrageous to state that regulating breathing, putting one's power in the lower abdomen, holding the spinal column erect, and so on, based on this kind of practice, which resembles child's play, will cultivate a person's character. We beg to explain generally in the following [sections] the reason why this is not the case.

## I

When one makes an effort to place one's power in one's lower abdomen and gather the whole body's attention, then one's volitional attention greatly is increased. When all of one's mental function arises in the head, the hands are placed on the brow, and the neck is inclined in thought, all of the blood in the body gathers in the upper part of the body, [and] ultimately one cannot prevent a headache from arising. Therefore, doing [things] like making the head clear and thinking continuously one particular thought in this way is by no means something of which the nervous are capable. By contrast, when one assumes the full-lotus posture, holding the spinal column erect, placing one's power in the lower abdomen, the functioning of the lungs and the heart is provided ample room, and when one's breathing is quietly methodical, the blood of the whole body obtains ample oxygen, not only circulating unfettered from the head to the feet, but all the muscles also obtain proper stimulation, and the power of attention can work at its maximum level of strength. In this way, when one time, and then another time, and so on one quickens the spirit to the full, one clearly becomes conscious of a gradual increase in mental power. This is something to which all of the ancient zazen practitioners can attest. However, we have two types of attentiveness, involuntary and voluntary.<sup>2</sup> Involuntary attention is not important as far as the education of the individual is concerned. From elementary school to the university, teachers, in using all their energy to nurture students, actually attempt to increase voluntary attention. It is not a distortion to say that the secret for success of great scientists, great inventors, great captains of industry, and so on is in almost every case due to great power of voluntary attention. When one rejects all external, extraneous stimuli and sensations and focuses the mind at a single point, one understands the words and ample experience of the ancient who declared that "there is nothing under the sun that one cannot understand." At this point, although we will not cite numerous actual examples, we believe this principle is extremely clear.

Thus, when the power of voluntary attention gradually increases, the brain is always lucid and imminent [matters of] profit and loss lose their captivating power. It goes without saying that voluntary attention is powerful in the intellectual realm, so it can easily be understood how extremely efficacious it is for the cultivation of moral character. [This is] because increasing the power of voluntary attention amounts to increasing mental function as a whole and increased mental function as a whole directly becomes the foundation of our character.

## II

When, through the method of zazen practice, one places power in one's lower abdomen, causing the lungs and heart to function fully, the timid become daring,

the impetuous become tolerant, those who are chased by momentary desires without thought of past or future are able to coolly withdraw from the swarm of desires, world-abnegating ones who worry about trifling matters and cheerlessly take no pleasure give rise to courage and become cheerful. That this is something that has been personally realized and attested to since ancient times by those who have devoted themselves to zazen there is not the slightest doubt, but for the sake of the today's youths who have become enthralled with the logic of theoretical argument, it will be necessary to expound on the complications at some length.

From very ancient times, in the East this method has been familiar; however, it is strange that we have to say that the possession of this technique for cultivating powerful character has been forgotten by Meiji-era people, who in all things speak again and again of the West. When we see the Western scholars that they worship boasting of a new theory that explains the zazen method, the blindness of these Easterners stands out all the more. There are [for example,] Doctor Lange of Copenhagen University and James of Harvard University.<sup>3</sup> According to the explanations of these two doctors, our feelings are not the result of the object directly setting in motion consciousness. The object first gives rise to a transformation in the physical body, then that transformation appears in our consciousness, giving rise to a feeling. To concretely explain this, let us suppose we meet something frightening, namely, in the desolate mountains we meet with a bandit carrying a drawn sword. According to the former way of thinking, first there occurs a frightful thought in consciousness, then afterward the chest heaves, the lower abdomen becomes empty, the base of the tongue will not move, and the muscles of the whole body quiver, as it is said, like a frog's leg to which electricity is applied. The two scholars say, however, this is not so, since an indication of bodily fear first occurs, then afterward the internal consciousness becomes aware of this indication and we think we are frightened. If these changes do not occur in the physical body, the fearful thought will certainly not occur. As proof of this, see what happens when one eliminates the empty feeling in the lower abdomen, immobility of the base of the tongue, trembling with fear of the whole body, constriction of the breathing, wild fluctuations of the pulse: the so-called thought of fear is nothing more than an empty feeling, that is, it completely becomes a meaningless thing. Those who are opposed to the theory exaggerate and mockingly state, "we do not cry because we are sad, nor are amused because of something funny, but because we cry we are sad, because the muscles in our face convulse, we are amused." The doctors, however, in earnest state that "those opposed certainly do not exaggerate, for look, when one suppresses tears, one is not internally sad. When one releases the dam one time, one cannot bear the sadness [with its] sobbing and weeping. The same is true of laughing. The same is true of anger." If we look from our perspective, the doctors' theory has some interesting points. According to the zazen method at hand, one strives to always keep the lower abdomen full of power, the breathing

always uniform, the heart beat tranquil, the muscles of the whole body always resilient, so if, for example, a scary person should appear before one, because one's chest would not palpitate or face lose its color, our mind would not be a bit different than usual, and one necessarily would remain calm and collected as if no one was there. According to the Lange-James hypothesis, this is because emotion is nothing more than consciousness of changes in the physical body arising from an object. When changes in the physical body, that is, the chest palpitating, emptiness in the abdomen, and the like, that are indications of fear quickly dissipate due to the practice of *zazen*, what sort of abnormal impulses can arise in consciousness? From ancient times in China and Japan, the ability of masters of *zazen* to never lose the feeling of freedom from worldly cares, and to remain composed whether encountering good or bad circumstances or dwelling within the realm of the six desires is, in addition to being due to the power (*toku*) of religious peace of mind, also the power given [to them] through the practice of this full-lotus sitting, we must not forget. The hypothesis of the two Western doctors is not based on the results of the Eastern *zazen* method, but they only infer it from the observation of everyday facts, [while] *zazen* masters, without knowing the theory, transmit the way personally to experience [it]. What is more, the conclusion of the two sides is the same, for it is not strange, is it, to say that the truth does not change no matter where one goes?

Here we have explained this using as an example the thought of something fearful, but the same principle can be applied to other feelings as well. For example, there is the feeling of bashfulness. Although this feeling of bashfulness is prevalent among women, it is not rare among men as well. When appearing before others, one is different than when one is by oneself and, somehow, one loses one's ordinary composure, as one's breathing becomes somewhat quickened, the pulse irregular, with its rhythm changing somewhat. In particular, when meeting one's superiors or total strangers, these feelings are extremely pronounced. Considering this in light of the aforementioned principle, the ability of *zazen* practice to also eliminate the feeling of constriction to the free activity of the mind in this manner becomes clear. Master Hakuin's ability, after sitting *zazen* all night, to at once awaken to the import of his great fear, becoming undaunted by kings, princes, or nobles, was [due to] a condition of the mind and body suddenly flashing across his consciousness that was able to control fully the physical body's symptoms arising from feelings of bashfulness and intimidation and so on.

Because, in the *zazen* practice of the Zen specialist, one does not work from the perspective only of the physical body, but rather trains the mind along with it, the practical manifestation of its efficacy is extremely remarkable. As much as possible we should promote it to everyone, using religious principles for those who adhere to [Zen] and the method of *zazen* practice for those who are external [to it], but, although nothing is superior to training body and mind together, because, as

stated above, within people's spiritual capacity and circumstances there are a multitude of distinctions, for the time being we will be content just with promoting the outward form of the practice. There is a person in the West known as Pascal, who said that in serving others do not speak about religious theories and the like, for in any case, just by being thankful for, believing in, and saying amen to the various ceremonies conducted daily, the truth of religion will naturally manifest in your companion's heart, did he not? This is extremely interesting. The hypothesis, noted above, of the two doctors, the hypothesis about building up the lower abdomen through the practice of *zazen*, and Pascal's hypothesis: are not all of these just looking at the same coin from both sides? In this manner, a particular sort of mental state corresponds to a particular sort of state of the physical body, therefore if the state of the physical body is completely content, that mental state will come to naturally correspond. Therefore, we can say that when an actor steps onto the stage and mimics the actions of a loyal subject, based on the degree to which he is able to mimic, he, at that moment, to that extent, becomes a loyal subject.

### III

If one has completely trained the body and mind through the practice of *zazen*, one has reserves when confronted with circumstances. Wealth, honor, and prosperity are like floating clouds and adversity resembles dreams and phantasms. One's authority and power cannot be bowed and flattery cannot stain one, for one is completely a true, imposing great man. Mencius also spoke of cultivating flood-like vital energy; in the end this means nothing more than that, through the benefit of the practice of *zazen*, the fundamental energy for our activity is not expended outside [of oneself] [but] is kept deeply inside. At the end of section 1, when we explained voluntary attention, this was already a point that the reader probably had grasped. In other words, accumulating the fundamental power of our activity internally, according to psychology, is called restraining reflex action. If we look at this positively, this is increasing the voluntary power of attention.

Mental reflex action is said to be when the mind moves unconsciously directly in response to external stimuli. So-called transitory feelings are all included within this [class of] reflex actions. When one sees all sorts of sumptuous delicacies, one experiences the secretion of saliva; when one meets a woman so beautiful that flowers close in shyness and the moon hides itself, the feeling of yearning [for her] is unbearable; when one sees a person of wealth, honor, and prosperity, it is hard to suppress feelings of envy; like floating clouds, when one gains honor, abruptly one feels as if one was walking on air; tasting the bitterness [of life], one cannot keep from losing heart; and so on. Since we reside in the world of impermanence and constant change, mental vitality is wasted in [the face of] the alternation of joy



and sorrow and gain and loss. These all can be seen as keen indications of reflex action.

In plants there is only reflex action. When one reaches the lower animals, there is some consciousness, and for dogs, cats, and the like they probably have some sort of thought that is separate from immediate stimuli and present sensations. Infants are also like this; they just cry when hungry and smile when embraced. Through youth until reaching adulthood, reflex action increasingly diminishes, as one tries to approach all things after first engaging in reflection and deliberation. Therefore, we can say that as one draws closer to perfecting one's character, [the more] one's mental activity becomes centered and accumulates [power]. With regard to this point, physical laws and psychology agree, that is, the more energy is accumulated, the power to accomplish even a great deal of work grows.

For this reason, if one wants to obtain composure of mind, as much as possible restrain reflex action in response to momentary stimuli, and one must at all times build up mental energy internally. Furthermore, the primary condition for restraining reflex action is providing the mental faculty with extra time [for deliberation]. When one has extra time [for deliberation], because one obtains the margin for reflection and deliberation, one does not move due to transitory feelings. The majority of people allow themselves to be overcome by momentary anger, then instantly after striking their companion become greatly remorseful—does that not happen frequently? Or, one's imagination takes flight upon hearing a sudden sound, one reaches an extreme of panic, [to the point of] utter helplessness, then, noticing that the sound was a rat jumping down from a shelf, one naturally is embarrassed by one's own inordinate panic—does that not happen frequently? If these people had a margin of time [to reflect], they certainly would not have wasted mental energy in reflex actions such as these. In this being so, when we ask how one can obtain this margin of time [to reflect], there is nothing like zazen practice. When one engages in zazen practice for a long time, naturally there is power in one's lower abdomen, and, like the swaggering stride of an imposing, experienced warrior, the activity of one's lungs and heart is not easily disturbed. In addition, because the whole body is filled with power and vital force like water extending without any lack throughout the great oceans, even if an external stimulus should suddenly appear, one remains unmovable as a rock, able to gather all of these [stimuli] in the recesses of one's heart and leave them [as if they were no more than] numerous waves on the great ocean. This is because no matter how much these external stimuli and present feelings push one to respond reflexively, because the whole body is filled with the power of the vital force one can easily summon the strength within to prevent [these external urges] from penetrating to the recesses of one's heart. It is as if "one does not become the servant of things," or as if "one makes the utmost of all twenty-four hours of the day." Of course, although this is no different than religious training, we also must not forget that more than anything else, zazen practice helps in this regard.

## IV

If one continues to engage in zazen practice for a long period of time, even if one is not able to penetrate to the “true original face” of religion, one is nonetheless sure to reach the point where he finds he is attaining greater peace of mind. As the proverb states, “although one isn’t completely on the mark, still it is not far away.” Then, if you are fortunate, you may experience a sudden flash of religious insight announcing that you have at this point reached the stage of primary importance [in which one comprehends] the cause for the appearance of Buddhas in the world, that is, achieving awakening and saving all sentient beings from suffering. If one completely penetrates into this realm, one is able to realize the limitless meaning in a blade of withered wild field grass and one can affirm the inexpressible beauty of the amoeba tumbling about in the sludge. Even the affairs of we humans—the confused, complicated, passion-ridden, and deluded entangling worldly concerns—are all illuminated by the original light [of the Buddhas] and one can make clearly manifest the spiritual realm that is beyond expression. Religionists call this “being provided with the eye that penetrates to the highest point,” or also “being embraced and received by Amitābha’s compassion, or “receiving the grace of God.” Although they are based on differences in the premises and although there are expressions that differ between positive and negative and self-power versus other-power, those whose eyes one time have seen this subjective mystery clearly for themselves can know firsthand this different realm that is removed from the tangled web of words and thought. From the perspective of discriminative knowledge, Plato’s world of ideals and Kant’s world of true substance have no meaning. However, once one has experienced Buddhist awakening and has seen its subjective and mysterious light, that world, which seemed like a dream, immediately becomes the real and actual world, the world of one’s own five senses and desires. Those with eyes must look; those with ears must listen!

At this point, we should conclude our general proclamation of the efficacy of zazen practice. Superficially, it might seem to be insignificant, a mere trifle, but when one reflects upon it a bit further and sees its psychological, biological, and religious foundations, it possesses an actuality beyond what one expected. I believe this is something of which today’s youth are unaware. In any case, we hope that these individuals will take up this perfectly fitting method of practice and try sitting zazen, mustering all the power they can command in an effort to overcome their deluded thoughts. In the beginning they probably cannot do zazen satisfactorily for even five minutes. However, if one lacks the intent to triumph over this, how can one build one’s character? Here we do not inquire about what doctrines or ideals these individuals embrace; we only recommend that they for a time attempt to apply, beginning with the external form, this concrete practice.

## Zen and Meditation

Apart from the frequently anthologized article “The Zen Sect of Buddhism,” which was published in 1907 in the *Journal of the Pāli Text Society*, “Zen and Meditation” is one of Suzuki’s earliest English-language articles on Zen. The article was published in the journal *The Mahayanist*, which was edited by two Western ordained converts to Japanese Buddhism, Mortimer T. Kirby (1877–?) and William Montgomery McGovern (1897–1964). Published from 1915 to 1916, the journal served as the official organ for the Mahayana Association (Daijō Kai), which had been founded by Kirby and McGovern. Suzuki and his wife Beatrice were members of the Association and contributors to the journal. The purpose of the Association and its journal was to increase the understanding and appreciation of the generalized, pansectarian “Mahayana Buddhism,” which had been given visibility with the publication of Suzuki’s *Outlines of Mahayana Buddhism* in 1907. (See Yoshinaga, “Three Boys on a Great Vehicle.”) In “Zen and Meditation,” Suzuki departs from the earlier presentation of Zen seen in his “New Interpretation of Religion” (*Shin shūkyō ron*) and “A Recommendation for Quiet Sitting,” as he sheds the influence of Paul Carus and the effort to harmonize Buddhism with science. Instead, in this essay we see foreshadowings of Suzuki’s emphasis on the abandonment of dualism and on openness, which he considers the hallmarks of Zen. These are points that are developed further in the essays he would write a few years later for the *New East* that became *Introduction to Zen* and, in the 1920s and 1930s, *Essays in Zen Buddhism*.

The essay was published in *The Mahayanist* 1, no. 2 (1915): 13–14. Apart from its inclusion on the privately distributed PDF version of *The Mahayanist* released by Yoshinaga Shin’ichi, which is based on his discovery of the journal at the temple Shōtokuji in Osaka, no other versions of this article by Suzuki have been published.

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Those who are not very well acquainted with the method and teaching of Zen are apt to imagine that Zen is another name for meditation or something similar to it.

And by meditation they mean a system of mental discipline by concentration of thought. For instance, to keep our minds free from petty daily disturbances, they would advise [us] to think of, or to meditate on, the absolute serenity of Godhead in whom we live and move and have our being. When we get disciplined in this high thinking, the mind will naturally obtain poise or equilibrium. The final result of this discipline will be what is known as realization by those who advocate meditation.

But if Zen is understood in this way, its spirit will be entirely and woefully lost sight of.

In the first place, Zen has nothing to do with dogmatism, it makes no presuppositions or hypotheses, it does not try to give any definite and predetermined statements on which its followers are requested to fix their thought. Indeed, Zen starts with skepticism, or more appropriately, with quite an unpreoccupied, unprepossessed, and thoroughly blank mind. There is in it no postulate of an Absolute or Infinite. Whether there is God, all-creating, all-governing, and all-comprehensive, Zen does neither assert nor deny.<sup>1</sup> For assertion and denial are foreign to Zen, at least in its start. When the monk Ming understood the meaning of the question "What was your original face you had before you were born of your own parents?" set forth by the Sixth Patriarch, Huineng, Ming asked the Patriarch if there was any other secret to be explored; the answer was, "If there is any, it will be on your own side."

Therefore, Zen has no propositions to be given away as subjects for meditation. The question of the existence or non-existence of God remains with the students themselves to solve. Whether there is life after death, or whether there is such a thing as ego—all these questions await the student's own solution. What Zen does is to help him to find out a path which is beyond the ordinary passage of the understanding, and which, when really found out, directs him to the comprehension of all the secrets of nature and life.

As the chief object of Zen discipline is to make the students understand by themselves all such problems as concern religion and philosophy, Zen is not an esoteric teaching. Zen refuses to recognize the distinction between exoteric and esoteric, as these terms are commonly interpreted. From the exoteric point of view, therefore, if such could be assumed, or when things are looked at as aspects of manifestation, everything is open to our eyes, the whole universe lies before us in its holiday attire for our unstinted admiration. But when we consider it from the esoteric point of view, nothing is open to us, nature is a completely sealed book. Even when the truth is thrust upon us to force our spiritual apprehension of it, we are totally blind. An insignificant piece of stone defies our understanding. A yellow little flower blossoming in front of my window is enough to stagger my intellectual powers. Why should Zen then keep anything away from its students as its deep secrets, which are to be given only to the initiated?

“Ask and you will be given.”—this principle holds good with Zen, though there is no giver in Zen other than the one who asks. And this asking must be done with all the sincerity that lies in the heart of the seeker of truth. His whole being must be poured out upon the thing he asks for, when his inner chamber opens and gives out all that is contained therein. What he gets is, after all, what he has possessed in himself from the very beginning of things. Only he has been unaware of his inner treasures. But if the asking is not sincere, is not done in tears and in blood, his storehouse of things inestimably precious will forever remain unexplored.

“When you ask for bread, would your heavenly father give you a stone?” Ask from the bottom of your heart, and your sincerity will surely and most amply be rewarded. Zen knows no favoritism. It deals with us in the most impartial way. If you do not get from it what you wanted, do not blame Zen, rather blame yourself for the lack of courage, earnestness, sincerity, and faith. For in yourself is all that you want to get for yourself. “Men of little faith” would better keep themselves away from Zen. The sun shines on the good as much as the bad; if you want to bask in it, why do you not come out of that hollow of ignorance and self-conceit?

## On Satori—The Revelation of a New Truth in Zen Buddhism

Without doubt, the concept of satori plays a central role in Suzuki's presentation of Zen, a point that has been emphasized particularly in Robert Sharf's writings on Suzuki's Zen. This important essay, which was written during the 1920s and was included in *Essays in Zen Buddhism (First Series)*, was one of Suzuki's most extended explorations of a topic to which he would return numerous times in his later career in lectures, articles, and book chapters. For Suzuki, as with Hakuin and Dahui, satori was essential for an understanding of Zen, although Suzuki makes clear elsewhere in his corpus that the insight of satori must be complemented by further practice and study, if one is to achieve a mature understanding of Zen. Suzuki never mentions William James directly in this analysis of satori, but the influence of James's work on the psychology of religious experience as presented in *The Varieties of Religious Experience* can be detected in Suzuki's equation of satori with the concept of religious conversion, which, according to James, amounted to a process by which "a self hitherto divided, and consciously wrong inferior and unhappy, becomes unified and consciously right superior and happy in consequence of its firmer hold on religious realities" (James, *Writings, 1902–1910*, 177). The citation of Rudolf Otto in the essay and Suzuki's use of James's and Otto's works in courses he taught at Ōtani University during the period in which he wrote this essay make clear the ongoing influence of liberal Protestant interpretations of James's psychology of religion on Suzuki's thinking about Zen and religion more generally.

This version of the chapter "On Satori" is taken from the first edition of *Essays in Zen Buddhism (First Series)*, which was published in London by Luzac and Company in 1927. The first edition of the book contained Chinese and Japanese characters for many of the proper names and lengthy passages of Chinese text translated or paraphrased by Suzuki, including bibliographic citations. In postwar editions of the book published in the United Kingdom and the United States, however, the scholarly annotation in Chinese was not reproduced. In this version of the essay, unlike in the original edition, in which all Chinese and Japanese names and passages were placed in a separate set of endnotes, I have merged

the substantive English-language notes with the longer Chinese ones, combining the two notes when appropriate. The notes containing Chinese and Japanese names have been removed and have been placed in the glossary for the volume instead. In addition to its inclusion in *Essays in Zen Buddhism (First Series)*, "On Satori—the Revelation of a New Truth in Zen Buddhism" was also included in William Barrett's influential anthology of Suzuki's writings, *Zen Buddhism: Selected Writings of D. T. Suzuki*, published in New York by Doubleday and Company in 1956. The essay reproduced here is based on the version found in *Essays in Zen Buddhism (First Series)*, pp. 213–250, which published by Luzac and Company, London, 1927.

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# I

The essence of Zen Buddhism consists in acquiring a new viewpoint of looking at life and things generally. By this I mean that if we want to get into the inmost life of Zen, we must forego all our ordinary habits of thinking which control our everyday life, we must try to see if there is any other way of judging things, or rather if our ordinary way is always sufficient to give us the ultimate satisfaction of our spiritual needs. If we feel dissatisfied somehow with this life, if there is something in our ordinary way of living that deprives us of freedom in its most sanctified sense, we must endeavor to find a way somewhere which gives us a sense of finality and contentment. Zen proposes to do this for us and assures us of the acquirement of a new point of view in which life assumes a fresher, deeper, and more satisfying aspect. This acquirement, however, is really and naturally the greatest mental cataclysm one can go through with in life. It is no easy task, it is a kind of fiery baptism, and one has to go through the storm, the earthquake, the overthrowing of the mountains, and the breaking in pieces of the rocks.

This acquiring of a new point of view in our dealings with life and the world is popularly called by Japanese Zen students "satori" (*wu* in Chinese). It is really another name for Enlightenment (*anuttarā-samyak-sambodhi*), which is the word used by the Buddha and his Indian followers ever since his realization under the Bodhi-tree by the River Nairāñjanā. There are several other phrases in Chinese designating this spiritual experience, each of which has a special connotation, showing tentatively how this phenomenon is interpreted. At all events, there is no Zen without satori, which is indeed the Alpha and Omega of Zen Buddhism. Zen devoid of satori is like a sun without its light and heat. Zen may lose all its literature, all its monasteries, and all its paraphernalia; but as long as there is satori in it, it will survive to eternity. I want to emphasize this most fundamental fact concerning the very life of Zen; for there are some even among the students of Zen themselves who are blind to this central fact and are apt to think when Zen has been explained away logically or psychologically or as one of the Buddhist philosophies

which can be summed up by using highly technical and conceptual Buddhist phrases, Zen is exhausted and there remains nothing in it that makes it what it is. But my contention is, the life of Zen begins with the opening of satori (*kaiwu* in Chinese).

Satori may be defined as an intuitive looking into the nature of things in contradistinction to the analytical or logical understanding of it. Practically, it means the unfolding of a new world hitherto unperceived in the confusion of a dualistically-trained mind. Or we may say that with satori our entire surroundings are viewed from quite an unexpected angle of perception. Whatever this is, the world for those who have gained a satori is no more the old world as it used to be; even with all its flowing streams and burning fires, it is never the same one again. Logically stated, all its opposites and contradictions are united and harmonized into a consistent organic whole. This is a mystery and a miracle, but according to the Zen masters such is being performed every day. Satori can thus be had only through our once personally experiencing it.

Its semblance or analogy in a more or less feeble and fragmentary way is gained when a difficult mathematical problem is solved, or when a great discovery is made, or when a sudden means of escape is realized in the midst of most desperate complications, in short, when one exclaims, "Eureka! eureka!" But this refers only to the intellectual aspect of satori, which is therefore necessarily partial and incomplete and does not touch the very foundations of life considered one indivisible whole. Satori as the Zen experience must be concerned with the entirety of life. For what Zen proposes to do is the revolution, and the revaluation as well, of oneself as a spiritual unity. The solving of a mathematical problem ends with the solution, it does not affect one's whole life. So with all other particular questions, practical or scientific, they do not enter the basic life-tone of the individual concerned. But the opening of satori is the re-making of life itself. When it is genuine—for there are many simulacra of it—its effects on one's moral and spiritual life are revolutionary, and they are so enhancing, purifying, as well as exacting. When a master was asked what constituted Buddhahood, he answered, "The bottom of a pail is broken through." From this we can see what a complete revolution is produced by this spiritual experience. The birth of a new man is really cataclysmic.

In the psychology of religion this spiritual enhancement of one's whole life is called "conversion." But as the term is generally used by Christian converts, it cannot be applied in its strict sense to the Buddhist experience, especially to that of the Zen followers; the term has too affective or emotional a shade to take the place of satori, which is above all noetic. The general tendency of Buddhism is as we know more intellectual than emotional, and its doctrine of Enlightenment distinguishes it sharply from the Christian view of salvation; Zen as one of the Mahayana schools naturally shares a large amount of what we may call transcendental intellectualism which does not issue in logical dualism. When poetically or figura-



tively expressed, satori is “the opening of the mind-flower,”<sup>1</sup> or “the removing of the bar,”<sup>2</sup> or “the brightening up of the mind-works.”<sup>3</sup> All these tend to mean the clearing up of a passage which has been somehow blocked, preventing the free, unobstructed operation of a machine or a full display of the inner works. With the removal of the obstruction, a new vista opens before one, boundless in expanse and reaching the end of time. As life thus feels quite free in its activity, which was not the case before the awakening, it now enjoys itself to the fullest extent of its possibilities, to attain which is the object of Zen discipline. This is often taken to be equivalent to “vacuity of interest and poverty of purpose.” But according to the Zen masters the doctrine of non-achievement concerns itself with the subjective attitude of mind which goes beyond the limitations of thought. It does not deny ethical ideals, nor does it transcend them; it is simply an inner state of consciousness without reference to its objective consequences.

## II

The coming of Bodhidharma (Bodaidaruma in Japanese, Puti Damo in Chinese) to China early in the sixth century was simply to introduce this satori element into the body of Buddhism whose advocates were then so engrossed in subtleties of philosophical discussion or in the mere literary observance of rituals and disciplinary rules. By the “absolute transmission of the spiritual seal”<sup>4</sup> which was claimed by the first patriarch, is meant the opening of satori, obtaining an eye to see into the spirit of the Buddhist teaching. The sixth patriarch, Enō (Huineng), was distinguished because of his upholding the satori aspect of dhyana against the mere mental tranquilization of the Northern School of Zen under the leadership of Jinshū (Shenxiu). Baso (Mazu), Ōbaku (Huangbo), Rinzai (Linji), and all the other stars illuminating the early days of Zen in the Tang dynasty were advocates of satori. Their life-activities were unceasingly directed toward the advancement of this; and as one can readily recognize, they so differed from those merely absorbed in contemplation or the practicing of dhyana so called. They were strongly against quietism, declaring its adherents to be purblind and living in the cave of darkness. Before we go on, it is advisable, therefore, to have this point clearly understood so that we leave no doubt as to the ultimate purport of Zen, which is by no means wasting one's life away in a trance-inducing practice, but consists in seeing into the life of one's being or opening an eye of satori.

There is in Japan a book going under the title of *Six Essays by Shōshitsu* (that is, by Bodhidharma, the first patriarch of Zen); the book contains no doubt some of the sayings of Dharma, but most of the essays are not his; they were probably composed during the Tang dynasty when Zen Buddhism began to make its influence more generally felt among the Chinese Buddhists. The spirit however pervading the book is in perfect accord with the principle of Zen. One of the essays entitled

“Kechimyakuron,” or “Treatise on the Lineage of Faith,”<sup>5</sup> discusses the question of *jianxing*<sup>6</sup> or satori, which, according to the author, constitutes the essence of Zen Buddhism. The following passages are extracts.

If you wish to seek the Buddha, you ought to see into your own Nature (*xing*); for this Nature is the Buddha himself. If you have not seen into your own Nature, what is the use of thinking of the Buddha, reciting the Sutras, observing a fast, or keeping the precepts? By thinking of the Buddha, your cause [i.e., meritorious deed] may bear fruit; by reciting the Sutras your intelligence may grow brighter; by keeping the precepts you may be born in the heavens; by practicing charity you may be rewarded abundantly; but as to seeking the Buddha, you are far away from him. If your Self is not yet clearly comprehended, you ought to see a wise teacher and get a thorough understanding as to the root of birth-and-death. One who has not seen into one's own Nature, is not to be called a wise teacher.

When this [seeing into one's own Nature] is not attained, one cannot escape from the transmigration of birth-and-death, however well one may be versed in the study of the sacred scriptures in twelve divisions. No time will ever come to one to get out of the sufferings of the triple world. Anciently there was a Bhikshu Zenshō (Shan-xing<sup>7</sup>) who was capable of reciting all the twelve divisions of scriptures, yet he could not save himself from transmigration, because he had no insight into his own Nature. If this was the case even with Zenshō, how about those moderners who being able to discourse only on a few Sutras and Shastras regard themselves as exponents of Buddhism? They are truly simple-minded ones. When Mind is not understood, it is absolutely of no avail to recite and discourse on idle literature. If you want to seek the Buddha, you ought to see into your own Nature, which is the Buddha himself. The Buddha is a free man—a man who neither works nor achieves. If, instead of seeing into your own Nature, you turn away and seek the Buddha in external things, you will never get at him.

The Buddha is your own Mind, make no mistake to bow [to external objects]. “Buddha” is a Western word, and in this country it means “enlightened nature”; and by “enlightened” is meant “spiritually enlightened.” It is one's own spiritual Nature in enlightenment that responds to the external world, comes in contact with objects, raises the eyebrows, winks the eyelids, and moves the hands and legs. This Nature is the Mind, and the Mind is the Buddha, and the Buddha is the Way, and the Way is Zen. This simple word, Zen, is beyond the comprehension both of the wise and the ignorant. To see directly into one's original Nature, this is Zen. Even if you are well learned in hundreds of the Sutras and Shastras, you still remain an ignoramus in Buddhism when you have not yet seen into your original Nature. Buddhism is not there [in mere learning]. The highest truth is unfathomably deep, is not an object of talk or discussion, and even the canonical texts have no way to bring it within our reach. Let us once see into our own original Nature and we have the truth even when we are quite illiterate, not knowing a word. . . .

Those who have not seen into their own Nature, may read the Sutras, think of the Buddha, study long, work hard, practice religion throughout the six periods of the day, sit for a long time and never lie down for sleep, and may be wide in learning and

well-informed in all things; and they may believe that all this is Buddhism. All the Buddhas in successive ages only talk of seeing into one's Nature. All things are impermanent; until you get an insight into your Nature, do not say, "I have perfect knowledge." Such is really committing a very grave crime. Ānanda, one of the ten great disciples of the Buddha, was known for his wide information, but did not have any insight into Buddhahood, because he was so bent on gaining information only. . . .

The sixth patriarch, Huineng (Enō), insists on this in a most unmistakable way when he answers the question: "As to your commission from the fifth patriarch of Huangmei, how do you direct and instruct others in it?" The answer was: "No direction, no instruction there is; we speak only of seeing into one's Nature and not of practicing dhyana and seeking deliverance thereby." Elsewhere they are designated as the "confused" and "not worth consulting with," they that are empty-minded and sit quietly having no thoughts whatever; whereas "even ignorant ones, if they all of a sudden realize the truth and open their mental eyes, are after all wise men and may attain even to Buddhahood." Again when the patriarch was told of the method of instruction adopted by the masters of the Northern School of Zen, which consisted in stopping all mental activities, quietly absorbed in contemplation, and in sitting cross-legged for the longest while at a stretch, he declared such practices to be abnormal and not at all to the point, being far from the truth of Zen, and added this stanza which was quoted elsewhere:

While living one sits up and lies not  
When dead, one lies and sits not;  
A set of ill-smelling skeleton!  
What is the use of toiling and moiling so?

When at Denbōin, Baso used to sit cross-legged all day and meditating. His master, Nangaku Ejō (Nanyue Huairang, 677–744), saw him and asked,<sup>8</sup>

"What seekest thou here thus sitting cross-legged?"

"My desire is to become a Buddha."

Thereupon, the master took up a piece of brick and began to polish it hard on the stone nearby.

"What workest thou on so, my master?" asked Baso.

"I am trying to turn this into a mirror."

"No amount of polishing will make a mirror of the brick, sir."

"If so, no amount of sitting cross-legged as thou doest will make of thee a Buddha," said the master.

"What shall I have to do then?"

"It is like driving a cart; when it moveth not, wilt thou whip the cart or the ox?"

Baso made no answer.

The master continued: "Wilt thou practice this sitting cross-legged in order to attain dhyana or to attain Buddhahood? If it is dhyana, dhyana does not consist in

sitting or lying; if it is Buddhahood, the Buddha has no fixed forms. As he has no abiding place anywhere, no one can take hold of him, nor can he be let go. If thou seekest Buddhahood by thus sitting cross-legged, thou murderest him. So long as thou freest thyself not from sitting so,<sup>9</sup> thou never comest to the truth."

These are all plain statements, and no doubts are left as to the ultimate end of Zen, which is not sinking oneself into a state of torpidity by sitting quietly after the fashion of a Hindu saint and trying to exclude all the mental ripples that seem to come up from nowhere and after a while pass away—where nobody knows. These preliminary remarks will help the reader carefully to consider the following "Questions and Answers" (known as *mondō* in Japanese); for they will illustrate my thesis that Zen aims at the opening of satori, or at acquiring a new point of view as regards life and the universe. The Zen masters, as we see below, are always found trying to avail themselves of every apparently trivial incident of life in order to make the disciples' minds flow into a channel hitherto altogether unperceived. It is like picking a hidden lock, the flood of new experiences gushes forth from the opening. It is again like the clock's striking the hours; when the appointed time comes it clicks, and the whole percussion of sounds is released. The mind seems to have something of this mechanism; when a certain moment is reached, a hitherto closed screen is lifted, an entirely new vista opens up, and the tone of one's whole life thereafter changes. This mental clicking or opening is called satori by the Zen masters and is insisted upon as the main object of their discipline.

In this connection the reader will find the following words of Meister Eckhart quite illuminative: "Upon this matter a heathen sage hath a fine saying in speech with another sage: 'I become aware of something in me which flashes upon my reason. I perceive of it that it is something, but what it is I cannot perceive. Only meseems that, could I conceive it, I should comprehend all truth.'"<sup>10</sup>

### III

The records quoted below do not always give the whole history of the mental development leading up to a satori, that is, from the first moment when the disciple came to the master until the last moment of realization, with all the intermittent psychological vicissitudes which he had to go through. The examples are just to show that the whole Zen discipline gains meaning when there takes place this turning of the mental hinge to a wider and deeper world. For when this wider and deeper world opens, everyday life, even the most trivial thing of it, grows loaded with the truths of Zen. On the one hand, therefore, satori is a most prosaic and matter-of-fact thing, but on the other hand when it is not understood it is something of a mystery. But after all is not life itself filled with wonders, mysteries, and unfathomabilities, far beyond our discursive understanding?

A monk asked Jōshū (Zhaozhou Congshen, 778–897) to be instructed in Zen. Said the master, “Have you had your breakfast or not?” “Yes, master, I have,” answered the monk. “If so, have your dishes washed,” was an immediate response, which, it is said, at once opened the monk’s mind to the truth of Zen.

This is enough to show what a commonplace thing satori is; but to see what an important role this most trivial incident of life plays in Zen, it will be necessary to add some remarks which were made by the masters, and through these the reader may have a glimpse into the content of satori. Unmon (Yunmen Wenyan, died 949) who lived a little later than Jōshū commented on him: “Was there any special instruction in the remark of Jōshū, or not? If there was, what was it? If there was not, what satori was it that the monk attained?” Later, Unpo Mon’etsu (Yunfeng Wen Yue, 997–1062) made a retort, saying, “The great master Unmon does not know what is what, hence this comment of his. It was altogether unnecessary, it was like painting legs to the snake and growing a beard to the eunuch. My view differs from his: that monk who seems to have attained a satori goes to hell as straight as an arrow!”<sup>11</sup>

Now, what does this all mean—Jōshū’s remark about washing the dishes, the monk’s attainment of satori, Unmon’s alternatives, and Mon’etsu’s assurance? Are they speaking against each other? Is this much ado about nothing? This is where Zen is difficult to grasp and at the same time difficult to explain. Let me add a few more queries. How did Jōshū make the monk’s eye open by such a prosaic remark? Did the remark have any hidden meaning, however, which happened to coincide with the mental tone of the monk? How was the monk so mentally prepared for the final stroke of the master whose service was just pressing the button as it were? Nothing of satori is so far gleaned from washing the dishes; we have to look somewhere else for the truth of Zen. At any rate, we could not say that Jōshū had nothing to do with the monk’s realization. Hence Unmon’s remark which is somewhat enigmatic, yet to the point. As to Mon’etsu’s comment, it is what is technically known as *Nenrō*, “handling and playing,” or “playful criticism.” He appears to be making a disparaging remark about Unmon, but in truth he is joining hands with his predecessors.

Tokusan (Deshan Xuanjian, 779–865)<sup>12</sup> was a great scholar of the *Diamond Sutra* (*Vajracchedikā*). Learning that there was such a thing as Zen, ignoring all the written scriptures, and directly laying hand on one’s soul, he came to Ryūtan (Longtan) to be instructed in the doctrine. One day Tokusan was sitting outside trying to see into the mystery of Zen. Ryūtan said, “Why don’t you come in?” Replied Tokusan, “It is pitch dark.” A candle was lighted and handed over to Tokusan. When the latter was at the point of taking it, Ryūtan suddenly blew the light out, whereupon the mind of Tokusan was opened.<sup>13</sup>

Hyakujō (Baizhang Huaihai, 724–814)<sup>14</sup> one day went out attending his master Baso (Mazu). A flock of wild geese was seen flying and Baso asked

"What are they?"

"They are wild geese, sir."

"Whither are they flying?"

"They have flown away, sir."

Baso abruptly taking hold of Hyakujō's nose gave it a twist. Overcome with pain, Hyakujō cried aloud, "Oh! Oh!"

"You say they have flown away," Baso said, "but all the same they have been here from the very beginning."

This made Hyakujō's back wet with cold perspiration. He had satori.

Is there any connection in any possible way between the washing of the dishes and the blowing out of a candle and the twisting of the nose? We must say with Unmon: If there is none, how could they all come to the realization of the truth of Zen? If there is, what inner relationship is there? What is this satori? What new point of viewing things is this? So long as our observation is limited to those conditions which preceded the opening of a disciple's eye we cannot perhaps fully comprehend where lies the ultimate issue. They are matters of everyday occurrence, and if Zen lies objectively among them, every one of us is a master before we are told of it. This is partly true inasmuch as there is nothing artificially constructed in Zen, but if the nose is to be really twisted or the candle blown out in order to take the scale off the eye, our attention must be directed inwardly to the working of our minds, and it will be there where we are to take hold of the hidden relation existing between the flying geese and the washed dishes and the blown out candle and any other happenings that weave out infinitely variegated patterns of human life.

Under Daie (Dahui, 1089–1163), the great Zen teacher of the Song dynasty, there was a monk named Dōken (Daoqian) who had spent many years in the study of Zen, but who had not yet delved into its secrets if there were any. He was discouraged when he was sent on an errand to a distant city. A trip requiring half a year to finish would surely be a hindrance rather than a help to his study. Sōgen (Zongyuan), one of his fellow-monks, took pity on him and said, "I will accompany you on this trip and do all that I can for you. There is no reason why you cannot go on with your meditation even while traveling." They started together. One evening Dōken despairingly implored his friend to assist him in the solution of the mystery of life. The friend said, "I am willing to help you in every way, but there are five things in which I cannot be of any help to you. These you must look after yourself." Dōken expressed the desire to know what they were. "For instance," said the friend, "when you are hungry or thirsty, my eating of food or drinking does not fill your stomach. You must drink and eat yourself. When you want to respond to the calls of nature, you must take care of them yourself, for I cannot be of any use to you. And then it will be nobody else but yourself that will carry this corpse of yours [i.e., the body] along this highway." This remark at once opened the mind of the truth-seeking monk, who, so transported with his discovery, did not

know how to express his joy. Gen now told him that his work was done and that his further companionship would have no meaning after this. So they parted company and Dōken was left alone to continue the trip. After the half-year Dōken came back to his own monastery.<sup>15</sup> Daie, his teacher, happened to meet him on his way down the mountain, and made the following remark, "This time he knows it all." What was it, one may remark, that flashed through Dōken's mind when his friend gave him a most matter-of-fact advice?

Kyōgen (Xiangyan) was a disciple of Hyakujō. After the master's death he went to Isan (Weishan, 771–853) who was a senior disciple of Hyakujō. Isan asked him,<sup>16</sup> "I am told that you have been under my late master Hyakujō, and also that you have remarkable intelligence; but the understanding of Zen through this medium necessarily ends in intellectual and analytical comprehension, which is not of much use. Yet you may have had an insight into the truth of Zen. Let me have your view as to the reason of birth and death, that is, as to your own being before your parents gave birth to you."

Thus asked, Kyōgen did not know how to reply. He retired into his own room and assiduously made research among his notes which he had taken of the sermons given by his late master. He failed to come across a suitable passage he might present as his own view. He returned to Isan and implored him to teach in the faith of Zen. But Isan said, "I really have nothing to impart to you, and if I tried to do so, you may have occasion to make me an object of ridicule later on. Besides, whatever I can instruct you is my own and will never be yours." Kyōgen was disappointed and considered his senior disciple unkind. Finally he came to the decision to burn up all his notes and memorandums which were of no help to his spiritual welfare, and, retiring altogether from the world, to spend the rest of his life in solitude and simplicity in accordance with the Buddhist rules. He reasoned, "What is the use of studying Buddhism, so difficult to comprehend and too subtle to receive instructions from another? I shall be a plain homeless monk, troubled with no desire to master things too deep for thought." He left Isan and built a hut near the tomb of Chū (Huizhong), the National Master, at Nanyang. One day he was weeding and sweeping the ground, and when a piece of rock brushed away struck a bamboo, the sound produced by the percussion unexpectedly elevated his mind to a state of satori. The question proposed by Isan became transparent; his joy was boundless, he felt as if meeting again his lost parent. Besides he came to realize the kindness of his abandoned senior brother monk who refused him instruction. For he now knew that this would not have happened to him if Isan had been unkind enough to explain things for him.

Below is the verse he composed soon after his achievement from which we may get an idea of his satori.

One stroke has made me forget all my previous knowledge.  
No artificial discipline is at all needed;  
In every movement I uphold the ancient way,

And never fall into the rut of mere quietism;  
 Wherever I walk no traces are left,  
 And my senses are not fettered by rules of conduct;  
 Everywhere those who have attained to the truth,  
 All declare this to be of the highest order.

## IV

There is something, we must admit, in Zen that defies explanation, and to which no master however ingenious can lead his disciples through intellectual analysis. Kyōgen or Tokusan had enough knowledge of the canonical teachings or of the master's expository discourses; but when the real thing was demanded of them, they significantly failed to produce it either to their inner satisfaction or for the master's approval. The satori is not a thing after all to be gained through the understanding. But once the key is within one's grasp, everything seems to be laid bare before him; the entire world assumes then a different aspect. By those who know, this inner change is recognized. The Dōken before he started on his mission and the Dōken after the realization were apparently the same person; but as soon as Daie saw him, he knew what had taken place in him even when he uttered not a word. Baso twisted Hyakujō's nose, and the latter turned into such a wild soul as to have the audacity to roll up the matting before his master's discourse had hardly begun (see below). The experience they have gone through within themselves is not a very elaborate, complicated, and intellectually demonstrable thing; for none of them ever try to expound it by a series of learned discourses, they do just this thing or that, or utter a single phrase unintelligible to outsiders, and the whole affair proves most satisfactory both to the master and to the disciple. The satori cannot be a phantasm, empty and contentless, and lacking in real value, while it must be the simplest possible experience perhaps because it is the very foundation of all experiences.

As to the opening of satori, all that Zen can do is to indicate the way and leave the rest all to one's own experience; that is to say, following up the indication and arriving at the goal—this is to be done by oneself and without another's help. With all that the master can do, he is helpless to make the disciple take hold of the thing, unless the latter is inwardly fully prepared for it. Just as we cannot make a horse drink against his will, the taking hold of the ultimate reality is to be done by oneself. Just as the flower blooms out of its inner necessity, the looking into one's own nature must be the outcome of one's own inner overflowing. This is where Zen is so personal and subjective, in the sense of being inner and creative. In the Āgama or Nikāya literature we encounter so frequently such phrases as "Atta-dīpā viharatha atta-saraṇā anañña-saraṇā," or "sayaṃ abhiññā," or "Diṭṭha-dhammo patta-dhammo vidita-dhammo pariyogāḷha-dhammo aparappaccayo satthu sāsane";



they show that Enlightenment is the awakening, within oneself and not depending on others, of an inner sense in one's consciousness, enabling one to create a world of eternal harmony and beauty—the home of Nirvana.

I said that Zen does not give us any intellectual assistance, nor does it waste time in arguing the point with us, but it merely suggests or indicates, not because it wants to be indefinite, but because that is really the only thing it can do for us. If it could, it would do anything to help us come to an understanding. In fact Zen is exhausting every possible means to do that, as we can see in all the great masters' attitudes toward their disciples.<sup>17</sup> When they are actually knocking them down, their kindheartedness is never to be doubted. They are just waiting for the time when their pupils' minds get all ripened for the final moment. When this has come, the opportunity of opening an eye to the truth of Zen lies everywhere. One can pick it up in the hearing of an inarticulate sound, or listening to an unintelligible remark, or in the observation of a flower blooming, or in the encountering of any trivial everyday incident such as stumbling, rolling up a screen, using a fan, etc. These are all sufficient conditions that will awaken one's inner sense. Evidently a most insignificant happening, and yet its effect on the mind infinitely surpasses all that one could expect of it. A light touch of an ignited wire, and an explosion shaking the very foundations of the earth. In fact, all the causes of satori are in the mind. That is why when the clock clicks, all that has been lying there bursts up like a volcanic eruption or flashes out like a bolt of lightning.<sup>18</sup> Zen calls this "returning to one's own home"; for its followers will declare: "You have now found yourself; from the very beginning nothing has been kept away from you. It was yourself that closed the eye to the fact. In Zen there is nothing to explain, nothing to teach, that will add to your knowledge. Unless it grows out of yourself, no knowledge is really of value to you, a borrowed plumage never grows."

Kō Zankoku (Huang Shangu),<sup>19</sup> a Confucian poet and statesman, came to Kaidō (Huitang, 1024–1100)<sup>20</sup> to be initiated into Zen. Said the Zen master, "There is a passage in the text you are so thoroughly familiar with, which fitly describes the teaching of Zen. Did not Confucius declare, 'Do you think I am holding back something from you, O my disciples? Indeed I have held nothing back from you.'" Sankoku tried to answer, but Kaidō immediately made him keep silence by saying, "No, no!" The Confucian disciple felt troubled in mind, and did not know how to express himself. Some time later they were having a walk in the mountains. The wild laurel was in full bloom and the air was redolent. Asked the Zen master, "Do you smell it?" When the Confucian answered affirmatively, Kaidō said, "There, I have kept nothing back from you!" This suggestion from the teacher at once led to the opening of Kō Zankoku's mind. Is it not evident now that satori is not a thing to be imposed upon another, but that it is self-growing from within? Though nothing is kept away from us, it is through a satori that we become cognizant of the fact, being convinced that we are all sufficient unto ourselves. All that therefore Zen

contrives is to assert that there is such a thing as self-revelation, or the opening of satori.

## V

As satori strikes at the primary fact of existence, its attainment marks a turning point in one's life. The attainment, however, must be thoroughgoing and clear-cut in order to produce a satisfactory result. To deserve the name "satori" the mental revolution must be so complete as to make one really and sincerely feel that there took place a fiery baptism of the spirit. The intensity of this feeling is proportional to the amount of effort the opener of satori has put into the achievement. For there is a gradation in satori as to its intensity, as in all our mental activity. The possessor of a lukewarm satori may suffer no such spiritual revolution as Rinzai, or Bukkō (Foguang) whose case is quoted below. Zen is a matter of character and not of the intellect, which means that Zen grows out of the will as the first principle of life. A brilliant intellect may fail to unravel all the mysteries of Zen, but a strong soul will drink deep of the inexhaustible fountain. I do not know if the intellect is superficial and touches only the fringe of one's personality, but the fact is that the will is the man himself, and Zen appeals to it. When one becomes penetratingly conscious of the working of this agency, there is the opening of satori and the understanding of Zen. As they say, the snake has now grown into the dragon; or more graphically, a common cur—a most miserable creature wagging its tail for food and sympathy, and kicked about by the street boys so mercilessly—has now turned into a golden-haired lion whose roar frightens to death all the feeble-minded.

Therefore, when Rinzai was meekly submitting to the "thirty blows" of Ōbaku, he was a pitiable sight; as soon as he attained satori, he was quite a different personage and his first exclamation was, "There is not much after all in the Buddhism of Ōbaku."<sup>21</sup> And when he saw the reproachful Ōbaku again, he returned his favor by giving him a slap on the face. "What an arrogance, what an impudence!" Ōbaku exclaimed; but there was reason in Rinzai's rudeness, and the old master could not but be pleased with this treatment from his former tearful Rinzai.

When Tokusan gained an insight into the truth of Zen, he immediately took up all his commentaries on the Diamond Sutra, once so valued and considered indispensable that he had to carry them wherever he went; he now set fire to them, reducing all the manuscripts into nothingness. He exclaimed: "However deep your knowledge of abstruse philosophy, it is like a piece of hair placed in the vastness of space; and however important your experience in things worldly, it is like a drop of water thrown into an unfathomable abyss."<sup>22</sup>

On the day following the incident of the flying geese,<sup>23</sup> to which reference was made elsewhere, Baso appeared in the preaching hall and was about to speak before a congregation, when Hyakujō came forward and began to roll up the mat-

ting.<sup>24</sup> Baso without protesting came down from his seat and returned to his own room. He then called Hyakujō and asked him why he rolled up the matting before he uttered a word.

“Yesterday you twisted my nose,” replied Hyakujō, “and it was quite painful.”

“Where,” said Baso, “was your thought wandering then?”

“It is not painful anymore today, master.” How differently he behaves now! When his nose was pinched, he was quite an ignoramus in the secrets of Zen. He is now a golden-haired lion, he is master of himself, and acts so freely as if he owned the world, pushing away even his own master far into the background.

There is no doubt that satori goes deep into the very root of individuality. The change achieved thereby is quite remarkable, as we see in the examples above cited.

## VI

Some masters have left in the form of verse known as “Ge” (gatha) what they perceived or felt at the time when their mental eye was opened. The verse has the special name of “Tōki-no-ge”<sup>25</sup> and from the following translations the reader may draw his own conclusions as to the nature and content of a satori so highly prized by the Zen followers. But there is one thing to which I like to call his attention, which is that the contents of these gathas are so varied and dissimilar as far as their literary and intelligible sense is concerned that one may be at a loss how to make a comparison of these divers exclamations. Being sometimes merely descriptive verses of the feelings of the author at the moment of satori, analysis is impossible unless the critic himself has once experienced them in his own inner life. Nevertheless these verses will be of interest to the psychological students of Buddhist mysticism even as merely emotional utterances of the supreme moment.

The following is by Chōkei (Changqing, died 932) whose eye was opened when he was rolling up the screen:

How deluded I was! How deluded, indeed!  
Lift up the screen, and come see the world!  
“What religion believest thou?” you ask.  
I raise my *hossu*<sup>26</sup> and hit your mouth.<sup>27</sup>

Hōen (Fayan) of Gosoan (Wuzushan), who died in 1104, succeeded Shutan (Shouduan), of Hakuun (Baiyun), and was the teacher of Engo (Yuanwu), composed the following when his mental eye was first opened:

A patch of farm land quietly lies by the hill,  
Crossing my hands over the chest I ask the old farmer kindly:  
“How often have you sold it and bought it back by yourself?”  
I like the pines and bamboos that invite a refreshing breeze.<sup>28</sup>

Eno (Yuanwu, 1063–1135) was one of the greatest teachers in the Song dynasty and the author of a Zen textbook known as the *Hekigan shū*. His verse stands in such contrast to that of his teacher, Hōen, and the reader will find it hard to unearth anything of Zen from the following romanticism:

The golden duck no more issues odorous smoke behind the brocade screens,  
Amid flute-playing and singing, he retreats, thoroughly in liquor and supported by  
others:  
A happy event in the life of a romantic youth,  
It is his sweetheart alone that is allowed to know.<sup>29</sup>

Enju, of Yōmeiji (Yongming Yanshou, 904–975), who belonged to the Hōgen School of Zen Buddhism, was the author of a book called “Shukyōroku” (*Record of Truth-Mirror*) in one hundred fasciculi, and flourished in the early Song. His realization took place when he heard a bundle of fuel dropping on the ground.

Something dropped! It is no other thing;  
Right and left, there is nothing earthy:  
Rivers and mountains and the great earth—  
In them all revealed is the Body of the Dharmarāja.<sup>30</sup>

The first of the following two verses is by Yō Dainen (Yang Danian, 973–1020), a statesman of the Song dynasty,<sup>31</sup> and the second by Iku, of Toryō (Tuling Yu),<sup>32</sup> who was a disciple of Yōgi (Yangqi, 1024–1072),<sup>33</sup> the founder of the Yōgi Branch of the Rinza School.

An octagonal millstone rushes through the air;  
A golden-colored lion has turned into a cur:  
If you want to hide yourself in the North Star,  
Turn round and fold your hands behind the South Star.  
  
I have one jewel shining bright,  
Long buried it was underneath worldly worries;  
This morning the dusty veil is off, and restored is its luster.  
Illumining rivers and mountains and ten thousand things.

A sufficient variety of the verses has been given here to show how they vary from one another and how it is impossible to suggest any intelligible explanation of the content of satori by merely comparing them or by analyzing them. Some of them are easily understood, I suppose, as expressive of the feeling of a new revelation; but as to what that revelation itself is, it will require a certain amount of personal knowledge to be able to describe it more intelligently. In any event all these masters testify to the fact that there is such a thing in Zen as satori through which one is admitted into a new world of value. The old way of viewing things is abandoned and the world acquires a new signification. Some of them would declare that they were “deluded” or that their “previous knowledge” was thrown into

oblivion, while others would confess they were hitherto unaware of a new beauty which exists in the “refreshing breeze” and in the “shining jewel.”

## VII

When our consideration is limited to the objective side of satori as illustrated so far, it does not appear to be a very extraordinary thing—this opening an eye to the truth of Zen. The master makes some remarks, and if they happen to be opportune enough, the disciple will come at once to a realization and see into a mystery hitherto undreamed of. It seems all to depend upon what kind of mood or what state of mental preparedness one is in at the moment. Zen is after all a haphazard affair, one may be tempted to think. But when we know that it took Nangaku (Nanyue) eight long years to answer the question, “Who is he that thus cometh toward me?” we shall realize the fact that there was in him a great deal of mental anguish and tribulation which he had to go through with before he could come to the final solution and declare, “Even when one asserts that it is a somewhat, one misses it altogether.”<sup>34</sup> We must try to look into the psychological aspect of satori, where is revealed the inner mechanism of opening the door to the eternal secrets of the human soul. This is done best by quoting some of the masters themselves whose introspective statements are on record.

Kōhō (Gaofeng, 1238–1285) was one of the great masters in the latter part of the Song dynasty. When his master first let him attend to the “Jōshū’s Mu,”<sup>35</sup> he exerted himself hard on the problem. One day his master, Setsugan (Xueyan), suddenly asked him, “Who is it that carries for you this lifeless corpse of yours?”<sup>36</sup> The poor fellow did not know what to make of the question; for the master was merciless and it was usually followed by a hard knocking down. Later in the midst of his sleep one night he recalled the fact that once when he was under another master he was told to find out the ultimate signification of the statement, “All things return to one”;<sup>37</sup> and this kept him up the rest of that night and through the several days and nights that succeeded. While in this state of an extreme mental tension, he found himself one day looking at Goso Hōen’s verse on his own portrait, which partly read,<sup>38</sup>

One hundred years—thirty-six thousand morns,  
This same old fellow moveth on forever!

This at once made him dissolve his eternal doubt as to “Who’s carrying around this lifeless body of yours?” He was baptized and became an altogether new man.

He leaves us in his “Goroku” (*Sayings Recorded*) an account of those days of the mental strain in the following narrative: “In olden days when I was at Sōkei (Shuangjing), and before one month was over after my return to the Meditation Hall there, one night while deep in sleep I suddenly found myself fixing my

attention on the question: 'All things return to the One, but where does this One return?' My attention was so rigidly fixed on this that I neglected sleeping, forgot to eat, and did not distinguish east from west, nor morning from night. While spreading the napkin, producing the bowls, or attending to my natural wants, whether I moved or rested, whether I talked or kept silent, my whole existence was wrapt up with the question, 'Where does this one return?' No other thoughts ever disturbed my consciousness; no, even if I wanted to stir up the least bit of thought irrelevant to the central one, I could not do so. It was like being screwed up or glued; however much I tried to shake myself off, it refused to move. Though I was in the midst of a crowd or congregation I felt as if I were all by myself. From morning till evening, from evening till morning, so transparent, so tranquil, so majestically above all things were my feelings! Absolutely pure and not a particle of dust! My one thought covered eternity; so calm was the outside world, so oblivious of the existence of other people I was. Like an idiot, like an imbecile, six days and nights thus elapsed when I entered the Shrine with the rest, reciting the Sutras, and happened to raise my head and looked at the verse by Goso. This made me all of a sudden awake from the spell, and the meaning of 'Who carries this lifeless corpse of yours?' burst upon me—the question once given by my old master. I felt as if this boundless space itself were broken up into pieces, and the great earth were altogether leveled away. I forgot myself, I forgot the world, it was like one mirror reflecting another. I tried several koan in my mind and found them so transparently clear! I was no more deceived as to the wonderful working of Prajna (transcendental wisdom)." When Kōhō saw his old master later,<sup>39</sup> the latter lost no time in asking him, "Who is it that carries this lifeless corpse of yours?" Kōhō burst out a "Katsu!" Thereupon the master took up a stick ready to give him a blow, but the disciple held it back saying, "You cannot give me a blow today." "Why can't I?" was the master's demand. Instead of replying to him, however, Kōhō left the room briskly. The following day the master asked him. "All things return to the One, and where does the One return to?" "The dog is lapping the boiling water in the cauldron." "Where did you get this nonsense?" reprimanded the master. "You had better ask yourself," promptly came the response. The master rested well satisfied.

Hakuin (1683–1768)<sup>40</sup> is another of those masters who have put down their first Zen experience in writing, and we read in his book entitled *Orategama* the following account:

When I was twenty-four years old, I stayed at the Eigan Monastery, of Echigo. ["Jōshū's Mu" being my theme at the time] I assiduously applied myself to it. I did not sleep days and nights, forgot both eating and lying down, when quite abruptly a great mental fixation<sup>41</sup> (*dayi*) took place. I felt as if freezing in an ice-field extending thousands of miles, and within myself there was a sense of utmost transparency. There was no going forward, no slipping backward; I was like an idiot, like an imbecile, and there was nothing but "Jōshū's Mu." Though I attended the lectures by the master,

they sounded like a discussion going on somewhere in a distant hall, many yards away. Sometimes my sensation was that of one flying in the air. Several days passed in this state, when one evening a temple-bell struck which upset the whole thing. It was like smashing an ice-basin, or pulling down a house made of jade. When I suddenly awoke again, I found that I myself was Gantō<sup>42</sup> (Yantou) the old master, and that all through the shifting changes of time not a bit [of my personality] was lost. Whatever doubts and indecisions I had before were completely dissolved like a piece of thawing ice. I called out loudly, "How wondrous! how wondrous! There is no birth-and-death from which one has to escape, nor is there any supreme knowledge (*Bodhi*) after which one has to strive. All the complications<sup>43</sup> past and present, numbering one thousand seven hundred, are not worth the trouble of even describing them."

The case of Bukkō (Foguang) the National Teacher<sup>44</sup> was more extraordinary than that of Hakuin, and fortunately in this case, too, we have his own recording of it in detail. "When I was fourteen," writes Bukkō,

I went up to Kinzan. When seventeen I made up my mind to study Buddhism and began to unravel the mysteries of "Jōshū's Mu." I expected to finish the matter within one year, but I did not come to any understanding of it after all. Another year passed without much avail, and three more years, also finding myself with no progress. In the fifth or sixth year, while no special change came over me, the "Mu" became so inseparably attached to me that I could not get away from it even while asleep. This whole universe seemed to be nothing but the "Mu" itself. In the meantime I was told by an old monk to set it aside for a while and see how things would go with me. According to this advice, I dropped the matter altogether and sat quietly. But owing to the fact that the "Mu" had been with me so long, I could in no way shake it off however much I tried. When I was sitting, I forgot that I was sitting; nor was I conscious of my own body. Nothing but a sense of utter blankness prevailed. Half a year thus passed. Like a bird escaped from its cage, my mind, my consciousness moved about [without restraint] sometimes eastward, sometimes westward, sometimes northward or southward. Sitting<sup>45</sup> through two days in succession, or through one day and night I did not feel any fatigue.

At the time there were about nine hundred monks residing in the monastery, among whom there were many devoted students of Zen. One day while sitting, I felt as if my mind and my body were separated from each other and lost the chance of getting back together. All the monks about me thought that I was quite dead, but an old monk among them said that I was frozen to a state of immovability while absorbed in deep meditation, and that if I were covered up with warm clothing, I should by myself come to my senses. This proved true, for I finally awoke from it; and when I asked the monks near my seat how long I had been in that condition, they told me it was one day and night.

After this, I still kept up my practice of sitting. I could now sleep a little. When I closed my eyes, a broad expanse of emptiness presented itself before them, which then assumed the form of a farmyard. Through this piece of land I walked and

walked until I got thoroughly familiar with the ground. But as soon as my eyes were opened, the vision altogether disappeared. One night sitting far into the night I kept my eyes open and was aware of my sitting up in my seat. All of a sudden the sound of striking the board in front of the head-monk's room reached my ear, which at once revealed to me the "original man" in full. There was then no more of that vision which appeared at the closing of my eyes. Hastily I came down from the seat and ran out into the moonlit night and went up to the garden house called Ganki, where looking up to the sky I laughed loudly, "Oh, how great is the Dharmakaya! Oh, how great and immense for evermore!"

Thence my joy knew no bounds. I could not quietly sit in the Meditation Hall; I went about with no special purpose in the mountains walking this way and that. I thought of the sun and the moon traversing in a day through a space 4,000,000,000 miles wide. "My present abode is in China," I reflected then, "And they say the district of Yang is the center of the earth. If so, this place must be 2,000,000,000 miles away from where the sun rises; and how is it that as soon as it comes up, its rays lose no time in striking my face?" I reflected again, "The rays of my own eye must travel just as instantaneously as those of the sun as it reaches the latter; my eyes, my mind, are they not the Dharmakaya itself?" Thinking thus, I felt all the bounds snapped and broken to pieces that had been tying me for so many ages. How many numberless years had I been sitting in the hole of ants! Today even in every pore of my skin there lie all the Buddha-lands in the ten quarters! I thought within myself, "Even if I have no greater satori, I am now all sufficient unto myself."

Here is the stanza<sup>46</sup> composed by Bukkō at the great moment of satori, describing his inner feelings:

With one stroke I have completely smashed the cave of the ghosts;  
Behold, there rushes out the iron face of the monster Nata!  
Both my ears are as deaf and my tongue is tied;  
If thou touchest it idly, the fiery star shoots out!<sup>47</sup>

## VIII

These cases will be sufficient to show what mental process one has to go through with before the opening of satori takes place. Of course these are prominent examples and highly accentuated, and every satori is not preceded by such an extraordinary degree of concentration. But an experience more or less like these must be the necessary antecedent to all satori, especially to that which is to be gone through with at the outset of the study. The mirror of mind or the field of consciousness then seems to be so thoroughly swept clean as not to leave a particle of dust on it. When thus all mentation is temporarily suspended, even the consciousness of an effort to keep an idea focused at the center of attention is gone, that is, when, as the Zen followers say, the mind is so completely possessed or identified with its object of thought that even the consciousness of identity is lost as when one mirror



reflects another, the subject feels as if living in a crystal palace, all transparent, refreshing, buoyant, and royal. But the end has not yet been reached, this being merely the preliminary condition leading to the consummation called satori. If the mind remains in this state of fixation, there will be no occasion for its being awakened to the truth of Zen. The state of "Great Doubt" (*daigi*), as it is technically known, is the antecedent. It must be broken up and exploded into the next stage, which is looking into one's nature or the opening of satori.

The explosion, as it is nothing else, generally takes place when this finely balanced equilibrium tilts for one reason or another. A stone is thrown into a sheet of water in perfect stillness, and the disturbance at once spreads all over the surface. It is somewhat like this. A sound knocks at the gate of consciousness so tightly closed, and it at once reverberates through the entire being of the individual. He is awakened in the most vivid sense of the word. He comes out baptized in the fire of creation. He has seen the work of God in his very workshop. The occasion may not necessarily be the hearing of a temple bell, it may be reading a stanza, or seeing something moving, or the sense of touch irritated, when a most highly accentuated state of concentration bursts out into a satori.

The concentration, however, may not be kept up to such an almost abnormal degree as in the case of Bukkō. It may last just a second or two, and if it is the right kind of concentration and rightly handled by the master, the inevitable opening of the mind will follow. When the monk Jō (Ding) asked Rinzai,<sup>48</sup> "What is the ultimate principle of Buddhism?" the master came right down from his seat, took hold of the monk, slapped him with his hand, and pushed him away from him. The monk stood stupefied. A bystander suggested, "Why don't you make a 'bow?'" Obeying the order, Jō was about to bow when he abruptly awoke to the truth of Zen. In this case Jō's self-absorption or concentration did not seemingly last very long, the bowing was the turning point, it broke up the spell and restored him to sense, not to an ordinary sense of awareness, but to the inward consciousness of his own being. Generally we have no records of the inner working prior to a satori, and may pass lightly over the event as a merely happy incident or some intellectual trick having no deeper background. When we read such records, we have to supply from our own experience, whatever this is, all the necessary antecedent conditions for breaking up into a satori.

## IX

So far the phenomenon called satori in Zen Buddhism has been treated as constituting the essence of Zen, as the turning point in one's life which opens the mind to a wider and deeper world, as something to be gleaned even from a most trivial incident of everyday life; and then it was explained how satori is to come out of one's inner life, and not by any outside help except as merely indicating the way to

it. Next I proceeded to describe what a change satori brings in one's idea of things, that is, how it all upsets the former valuation of things generally, making one stand now entirely on a different footing. For illustrations, some verses were quoted which were composed by the masters at the moment of their attainment of satori. They are mostly descriptive of the feelings they experienced, such as those by Bukkō and Yō Dainen and Engo and others are typical of this class, as they have almost no intellectual elements in them. If one tries to pick up something from these verses by a mere analytical process, one will be greatly disappointed. The psychological side of satori which is minutely narrated by Hakuin and others will be of great interest to those who are desirous of making a psychological inquiry into Zen. Of course these narratives alone will not do, for there are many other things one has to consider in order to study it thoroughly, among which I may mention the general Buddhist attitude toward life and the world and the historical atmosphere in which the students of Zen find themselves.

I wish to close this Essay by making a few general remarks in the way of recapitulation on the Buddhist experience known as satori.

1. People often imagine that the discipline of Zen is to induce a state of self-suggestion through meditation. This is not quite right. As we can see from the various instances above cited, satori does not consist in producing a certain pre-meditated condition by intensely thinking of it. It is the growing conscious of a new power in the mind, which enables it to judge things from a new point of view. Ever since the unfoldment of consciousness we have been led to respond to the inner and outer conditions in a certain conceptual and analytical manner. The discipline of Zen consists in upsetting this artificially constructed framework once and for all and in re-modeling it on an entirely new basis. The older frame is called "Ignorance" (*avidya*) and the new one "Enlightenment" (*sambodhi*). It is evident therefore that meditating on a metaphysical or symbolical statement which is a product of our relative consciousness plays no part in Zen, as I have touched on this in the Introduction.

2. Without the attainment of satori no one can enter into the mystery of Zen. It is the sudden flashing of a new truth hitherto altogether undreamed of. It is a sort of mental catastrophe taking place all at once after so much piling of matters intellectual and demonstrative. The piling has reached its limit and the whole edifice has now come to the ground when behold a new heaven is opened to your full survey. Water freezes suddenly when it reaches a certain point, the liquid has turned into a solidity, and it no more flows. Satori comes upon you unawares when you feel you have exhausted your whole being. Religiously this is a new birth, and, morally, the revaluation of one's relationship to the world. The latter now appears to be dressed in a different garment which covers up all the ugliness of dualism, which is called in Buddhist phraseology delusion (*māyā*) born of reasoning (*tarka*) and error (*vikalpa*).

3. Satori is the *raison d'être* of Zen, and without which Zen is no Zen. Therefore every contrivance (*upāya*) disciplinary or doctrinal is directed toward the attainment of satori. Zen masters could not remain patient for satori to come by itself, that is, to come sporadically and at its own pleasure. They earnestly seek out some way to make people deliberately or systematically realize the truth of Zen. Their manifestly enigmatical presentations of it were mostly to create a state of mind in their disciples, which would pave the way to the enlightenment of Zen. All the intellectual demonstrations and exhortatory persuasions so far carried out by most religious and philosophical leaders failed to produce the desired effect. The disciples were led further and further astray. Especially when Buddhism was introduced into China with all its Indian equipments, with its highly metaphysical abstractions, and in a most complicated system of moral discipline, the Chinese were at a loss how to grasp the central point of the doctrine of Buddhism. Daruma, Enō, Baso, and other masters noticed the fact. The natural outcome was the proclamation of Zen, satori was placed above Sutra reading and scholarly discussion of the Shastras, and it came to be identified with Zen. Zen therefore without satori is like pepper without its pungency. But at the same time we must not forget that there is such a thing as too much satori, which is indeed to be detested.

4. This emphasizing in Zen of satori above everything else makes the fact quite significant that Zen is not a system of dhyana as practiced in India and by other schools of Buddhism than the Zen. By dhyana is understood popularly a kind of meditation or contemplation, that is, the fixing of thought, especially in Mahayana Buddhism, on the doctrine of emptiness (*sunyata*). When the mind is so trained as to be able to realize the state of perfect void in which there is not a trace of consciousness left, even the sense of being unconscious having departed, in other words, when all forms of mental activity are swept clean from the field of consciousness which is now like a sky devoid of every speck of cloud, a mere broad expanse of blue, dhyana is said to have reached its perfection. This may be called ecstasy or trance, but it is not Zen. In Zen there must be a satori; there must be a general mental upheaval which destroys the old accumulations of intellectuality and lays down a foundation for a new faith; there must be the awakening of a new sense which will review the old things from an angle of perception entirely and most refreshingly new. In dhyana there are none of these things, for it is merely a quieting exercise of the mind. As such it has doubtless its own merits, but Zen ought not to be identified with such dhyanas. The Buddha therefore got dissatisfied with his two Sankhya teachers, in whose teaching the meditations were so many stages of self-abstraction or thought-annihilation.

5. Satori is not seeing God as he is, as may be contended by some Christian mystics. Zen has from the very beginning made clear its principal thesis, which is to see into the work of creation and not interview the creator himself. The latter may be found then busy molding his universe, but Zen can go along with its own

work even when he is not found there. It is not depending on his support. When it grasps the reason of living a life, it is satisfied. Hōen, of Gosoan, used to produce his own hand and asked his disciples why it is called a hand. When one knows the reason, there is satori and one has Zen. Whereas, with the God of mysticism there is the grasping of a definite object, and when you have God, what is not God is excluded. This is self-limiting. Zen wants absolute freedom, even from God. "No abiding place" means that; "Cleanse your mouth even when you utter the word 'Buddha,'" amounts to the same thing. It is not that Zen wants to be morbidly unholy and godless, but that it knows the incompleteness of a name. Therefore, when Yakusan (Yaoshan) was asked to give a lecture, he did not say a word, but instead came down from the pulpit and went off to his own room. Hyakujō (Baizhang) merely walked forward a few steps, stood still, and opened his arms—which was his exposition of the great principle of Buddhism.<sup>49</sup>

6. Satori is the most intimate individual experience and therefore cannot be expressed in words or described in any manner. All that one can do in the way of communicating the experience to others is to suggest or indicate, and this only tentatively. The one who has had it understands readily enough when such indications are given, but when we try to have a glimpse of it through the indices given we utterly fail. We are then like the man who says that he loves the most beautiful woman in the world and yet who knows nothing of her pedigree or social position, of her personal name or family name, knows nothing of her individuality physical as well as moral. We are again like the man who puts up a staircase in a place where four crossroads meet, to mount up thereby into the upper story of a mansion, and yet who knows not just where that mansion is, in the East or West, in the North or South. The Buddha was quite to the point when he thus derided all those philosophers and vain talkers of his day, who merely dealt in abstractions, empty hearsay, and fruitless indications. Zen therefore wants us to build the staircase right at the front of the very palace into whose upper story we are to mount up. When we can say, "This is the very personality, this is the very house," we have the satori interviewed face to face and realized by oneself. (*Diṭṭhe va dhamme sayam abhiññā sacchikatvā.*)

7. Satori is not a morbid state of mind, a fit subject for abnormal psychology. If anything, it is a perfectly normal state of mind. When I speak of a mental upheaval, one may be led to consider Zen something to be shunned by ordinary people. This is a mistaken view of Zen, unfortunately often held by prejudiced critics. As Nansen (Nanquan) declared, it is your "everyday thought." When later a monk asked a master<sup>50</sup> what was meant by "everyday thought," he said,

Drinking tea, eating rice,  
I pass my time as it comes;  
Looking down at the stream, looking up at the mountains,  
How serene and relaxed I feel indeed!<sup>51</sup>

It all depends upon the adjustment of the hinge whether the door opens in or out. Even in the twinkling of an eye, the whole affair is changed, and you have Zen, and you are as perfect and normal as ever. More than that, you have in the meantime acquired something altogether new. All your mental activities are now working to a different key, which is more satisfying, more peaceful, and fuller of joy than anything you ever had. The tone of your life is altered. There is something rejuvenating in it. The spring flowers look prettier, and the mountain stream runs cooler and more transparent. The subjective revolution that brings out this state of things cannot be called abnormal. When life becomes more enjoyable and its expanse is as broad as the universe itself, there must be something in satori quite healthy and worth one's striving after its attainment.

8. We are supposedly living in the same world, but who can tell the thing we popularly call a stone lying before this window is the same thing to all of us? According to the way we look at it, to some the stone ceases to be a stone, while to others it forever remains a worthless specimen of geological product. And this initial divergence of views calls forth an endless series of divergencies later in our moral and spiritual lives. Just a little twisting as it were in our modes of thinking and yet what a world of difference will grow up eventually between one another! So with Zen, satori is this twisting or rather screwing, not in the wrong way, but in a deeper and fuller sense, and the result is the revelation of a world of entirely new values.

Again, you and I sip a cup of tea. The act is apparently alike, but who can tell what a wide gap there is subjectively between you and me? In your drinking there may be no Zen while mine is brimful of it. The reason is, the one moves in the logical circle and the other is out of it; that is to say, in one case rigid rules of intellection so called are asserting themselves, and the actor even when acting is unable to unfetter himself from these intellectual bonds; while in the other case the subject has struck a new path and is not at all conscious of the duality of his act, in him life is not split into object and subject or into acting and acted. The drinking at the moment to him means the whole fact, the whole world. Zen lives and is therefore free, whereas our "ordinary" life is in bondage; satori is the first step to freedom.

9. Satori is Enlightenment (*sambodhi*). As long as Buddhism is the doctrine of Enlightenment as we all know from its earliest literature as well as from its later one, and as long as Zen asserts satori to be its culmination, satori must be said to represent the very spirit of the Buddhist teaching. When it announces itself to be the transmission of the Buddha-citta (*foxin*) not dependent upon the logical and discursive exposition in the canonical writings, either Hinayana or Mahayana, it is by no means exaggerating its fundamental characteristic as distinguished from the other schools of Buddhism that have grown up in Japan and China. Whatever this may be, there is no doubt that Zen is one of the most precious and in many respects the most remarkable spiritual possessions bequeathed to Eastern people. Even

when it is considered the Buddhist form of speculative mysticism not unknown to the West in the philosophy of Plotinus, Eckhart, and their followers, its complete literature alone since the sixth patriarch, Enō (Huineng, 637–713), so well preserved, is worth the serious study of scholars and truth-seekers. And then the whole body of the koans systematically grading the progress of the spiritual awakening is the wonderful treasure in the hands of the Zen monks in Japan at present.

## The Secret Message of Bodhidharma, or The Content of Zen Experience

In several of the chapters of *Essays in Zen Buddhism (Second Series)*, Suzuki expanded on his interpretation of the nature of koan and koan practice. During the period he was composing the essays for the volume, Suzuki was well aware of the revolution that was occurring in Zen historical studies, as scholars in China, Europe, and Japan became increasingly aware of Buddhist texts that had been discovered at Dunhuang and deposited in libraries around the globe. As such scholars as Hu Shi, Matsumoto Bunzaburō, and others used Dunhuang to separate fabrication from fact in the early history of Chan (or, as Suzuki called it, “Chinese Zen”), they produced revised interpretations of Bodhidharma’s biography and the genesis of the Platform Sutra. Suzuki had been criticized by Arthur Waley in a brief review of *Essays in Zen Buddhism (First Series)* in the *Times Literary Supplement* in 1927 for not having taken advantage of Dunhuang materials demonstrating the Chinese, rather than the Indian, origins of Chan. Consequently, Suzuki, although still not fully utilizing those sources for the *Second Series*, remarks in the preface to the volume that these new documents had shed light on the history of Chan and that he would produce a fourth volume of *Essays in Zen Buddhism* that contained a revised history of the tradition. Although that fourth volume was never produced, Suzuki worked extensively with the new documents, uncovering Chan materials in the Dunhuang collections and publishing in Japanese new editions of such vital Chan texts as the *Xiaoshi yishu* (J. *Shōshitsu issō*), which contained texts attributed to Bodhidharma, a volume of the collected sayings of Shenhui, and new critical editions of the Platform Sutra.

Even while engaging in text-critical and historical research concerning Chan, much of Suzuki’s energy was directed toward creating what he called a history of Zen thought, which focused on what Suzuki believed were the timeless truths of Zen, rather than the historical, political, social, and cultural contingencies that shaped superficial dimensions of the tradition. Suzuki makes clear this position in the first note of this article in which he states that although what is written in Chan histories may or may not be actual fact, the purpose of the

article is to investigate "What is the message of the first teacher of Zen?" To this end, Suzuki gleans numerous variations of encounter dialogues (mondo) concerning the question "What is the meaning of Bodhidharma's coming from the West?" from Chan literature, utilizing in particular the Yuan-period collection the *Chanlin leiju* (1307), and weaves them together with his own commentary, concluding in the end that one can only reply to that question, "Inevitable!"

"The Secret Message of Bodhidharma" was first published in *The Eastern Buddhist* (Original Series) 4, no. 1 (1926): 1–26, before being revised for *Essays in Zen Buddhism* (Second Series), pp. 189–214, which was published by Luzac and Company, London, in 1933. The first edition of the volume, like the other two first editions in the *Essays in Zen Buddhism* series, contained the Chinese characters for most of the proper names found in the article. The essay reproduced here is based on the version found in the first (1933) edition of *Essays in Zen Buddhism* (Second Series).

. . .

"What is the meaning of Bodhidharma's coming from the West?"<sup>1</sup> This is one of the questions frequently asked by Zen masters, and forms one of the most important subjects in the study of Zen. As an historical event, the question, however, is not at all concerned with the coming of Bodhidharma to China, that is, with the historical signification of Bodhidharma in Chinese Buddhism. His landing on the southern shore of China is recorded as taking place in the first year of Putong (A.D. 520). But the question has nothing to do with these things. Zen is above space-time relations, and naturally even above historical facts. Its followers are a singular set of transcendentalists. When they ask about the first coming of Bodhidharma to China, their idea is to get into the inner meaning, if there were any, of his special teaching, which is thought to be spiritually transmitted to his successors. For there had been so many foreign Buddhist teachers and scholars who came to China before Bodhidharma, and they were all learned and pious and translated many Buddhist texts into the Chinese language; some of them were even great adepts in meditation, and performed wonderful deeds moving the affections of unseen spiritual beings who used to live all over China in those ancient days. Were it not for some well-defined purpose characteristically distinguishing him from his numerous predecessors, there was perhaps no special need for Bodhidharma to appear among them. What was his message then? What mission did he have for the people of the Far East?

As to that, Bodhidharma did not make any open declaration; he simply vanished from the world, for nine long years as tradition has it, keeping himself in complete retirement at Songshan in the dominion of Wei. If he had any message to give to Chinese Buddhists concerning the truth of Buddhism, it must have been something quite unique and out of the way. What was his reason to keep himself in absolute seclusion? What is the signification of his silent teaching? Perhaps when this is mastered, Buddhism may yet open up some hidden treasure which



cannot be described in words and reasoned out logically. The question, therefore, "What is the meaning of Bodhidharma's coming from the West?" points directly to the presence of some truth innerly and mystically lying in the system of Buddhism. It amounts to this: "What is the essence of Buddhism as understood by the First Patriarch of Zen Buddhism?" Is there anything in Buddhism which cannot be expressed and explained in the canonical writings classified into the Three Baskets (*Tripiṭaka*) and arranged in the Nine or Twelve Divisions? Shortly, what is the truth of Zen? All the answers, therefore, given to this all-important question are so many different ways of pointing to the ultimate truth.

As far as it is recorded in history still in existence, the question seems to have been first raised in the latter half of the seventh century, that is, about one hundred and fifty years after the coming of Bodhidharma, but the idea for some time before must have been in a state of brewing. When Huineng, the sixth patriarch, established what may be called the native Chinese school of Zen in contradistinction to the Indian Zen of the first patriarch, Chinese Buddhists must have come to realize the significance of the spiritual message of the Zen patriarchs. Since then the question, "What is the meaning of the First Patriarch's coming from the West?" naturally came to be one of the most meaningful subjects to be discussed among the Zen followers.

The first questioners as to the meaning of Dharma's coming to China were Tanran and Huairang, according to *The Transmission of the Lamp*, who in the latter half of the seventh century came to Huian the national teacher and asked,

"What is the meaning of the First Patriarch's coming from the West?"

"Why don't you ask about your own mind?" the teacher answered.

"What is our own mind, sir?"

"You should contemplate the secret working."

"What is the secret working, sir?"

The teacher merely opened and closed his eyes, instead of giving any verbal explanation.

Perhaps the next questioner on record was a certain monk who came to Xuansu of Helin very early in the eighth century and asked the question to which the master answered, "When you understand, it is not understood; when you doubt, it is not doubted." Another time his answer was, "It is that which is neither understood nor doubted, again neither doubted nor understood."

As in other cases the masters' answers to the question show such an endless variety as to bewilder the uninitiated, making them wonder how they could ever expect to see into its essence through this labyrinth of thought. And the worst thing is that the variety of answers increases in proportion with the frequency of the question asked, for no masters will ever give the same answer as far as wording goes; indeed, if they did there would have been no Zen long before this. The originality and individuality, however, thus shown by the masters, instead of clearing

up the matter, complicate it to the utmost. But when one goes carefully over the answers, it is not so difficult to handle them under a certain number of headings. Of course, this classifying does not mean that the unintelligibility grows thereby less unintelligible, only that it may help the student to a certain extent, however tentatively, to find some clues to the orientation of the Zen message. The following is thus my imperfect attempt to erect a few signposts for the guidance of the student.

(1) Cases where an object nearby is made use of in answering the question. The master when questioned may happen to be engaged in some work, or looking out of the window, or sitting quietly in meditation, and then his response may contain some allusion to the objects thus connected with his doing at the time. Whatever he may say, therefore, on such occasions is not an abstract assertion on an object deliberately chosen for the illustration of his point. Weishan, for instance, questioned by Yangshan answered, "What a fine lantern this!" Probably he was looking at a lantern at the moment, or it stood nearest to them and came in most convenient for the master to be utilized for his immediate purpose. On another occasion his answer to the same question may not be the same, he is sure to find it more desirable and appropriate to demonstrate Zen in some other way. This is where Zen differs from the conceptual arguments of the philosopher.

Zhaozhou's answer was, "The cypress tree in the court"; and Fenyang Shanzhao's, "How cool this blue silk fan is!" The connection between the Zen patriarch's visit to China and all those objects such as the lantern, cypress tree, or silk fan may seem to be the remotest possible one, and these answers charge our imaginative faculty to do its utmost. But this is what the Zen student is asked to find; for according to these masters, when the cypress tree in the court is understood, the reason of Zen Buddhism is understood, and when the reason of Zen Buddhism is understood, everything else will be understood, that is, all the variety of answers to be given below will be more or less thoroughly understood. One string passes through the one hundred and eight beads of a rosary.

(2) Cases where definite judgments are given concerning the question itself or the position of the questioner.

Damei Fachang's answer was quite decisive, "There is no meaning in his coming from the West."

Muzhou Zong: "I have no answer to give."

Liangshan Yuanguan: "Don't talk nonsense."

Jiufeng Puman: "What is the use of asking others?"

Baoming Daocheng: "I have never been to the Western world."

Nanyue Si: "Here goes another one walking the same old way."

Benjue Shouyi: "It is like selling water by the riverside."

Baoning Renyong: "It is like adding frost to snow."

Longya Judun: "This is the hardest question to answer."

Shitou Xiqian: "Ask the post standing there." When this was not comprehended by the inquiring monk, the master said, "My ignorance is worse than yours."

Jingshan Daoqin: "Your question is not to the point."

The monk asked, "How shall I get it to the point?"

"I will tell you when I am dead," was the master's way to get it to the point.

I cannot help quoting Linji here, who was singularly "reasonable" with regard to this question although he was notorious for his "rough" treatment of the monks and for his exclamation "Katsu!" When he was asked about the meaning of the patriarchal arrival from the West, he said,

"If there were any meaning, no one could save even himself."

"If there were no meaning here, what truth is it that the second patriarch is said to have attained under Bodhidharma?"

"What is called 'attained,'" said the master, "is really 'not-attained.'"

"If that is the case, what is the meaning of 'not-attained'?"

Linji explained: "Just because your mind is ever running after every object that comes before it and knows not where to restrain itself, it is declared by a patriarch that you are the foolish seeker of another head over your own. If you turn your light within yourself as you are told to do, without delay, and reflect, and stop seeking things external, you will realize that your own mind and those of the Buddhas and patriarchs do not differ from one another. When you thus come to a state of doing nothing, you are said to have attained the truth."

(3) Cases where the masters appeal to "direct action." This has not taken place frequently with regard to the present question, though appealing to direct action is quite an ordinary proceeding in the demonstration of Zen Buddhism since the time of Mazu whose case is related here. He was one of the greatest masters in the history of Zen, and in fact it was due to his masterly way of handling Zen that it came to be recognized as a great spiritual force in China. When Shuiliao asked Mazu as to the meaning of Dharma's coming from the West, Mazu at once gave the questioner a kick over the chest which sent him down to the ground. This, however, awakened Shuiliao to the realization of the truth of Buddhism, for when he stood up again on his feet he declared this, clapping his hands and laughing loudly:

"How very strange! How very strange! All the Samadhis without number and all the religious truths unfathomable—I know them all now through and through even as they are revealed at the tip of one single hair."

He then made a bow and quietly retired.

(4) Cases in which some kind of movement is involved either on the part of the master or on the part of the monk. This is the most favorite method with the master, and we can readily see why it is so. Inasmuch as Zen is not to be explained in words, an acting or a gesture<sup>2</sup> must be resorted to in order to bring its truth nearer home to the student. Since Zen is the truth of life, something more intimate and immediate than words is to be made use of, and this can be found in some kind of

movement symbolizing life as it moves on. Words may be used too, but in this case they are not meant to convey ideas, but merely as expressive of something living and doing works. This also explains why cries or exclamations or ejaculations serve as answers.

When Xuefeng and Xuansha were mending a fence, Sha asked, "What is the meaning of Dharma's coming from the West?" Feng shook the fence.

Sha said, "What is the use of making so much ado?"

"How with you then!"

"Kindly pass me the *bitou*,"<sup>3</sup> said Xuansha.

When Touzi Datong met Cuiwei in the Dharma Hall, he asked the master about the meaning of the patriarchal visit from India. Cuiwei the master kept on looking back for a while. Datong wanted some express instruction, whereupon Cuiwei said, "Do you want another dipperful of dirt over your head?" This meant that the questioner had already been once bathed in dirt and did not know the fact. When Cuiwei turned back, there was an answer to the question, and if Datong had his eye already opened he could have seen into the meaning without further asking for special wordy instruction. But he failed, hence the master's reproach, which, however, ought not to be understood as implying any feeling of slight or unkindness on the part of the master. In all Zen "mondo" or transactions, absolute sincerity and confidence exist between master and disciple. Wording may be quite frequently strong and impatient, but this is the way with the Zen master, who only wants to attract such souls as do not break down under his training staff. Zen is by no means a democratic religion. It is in essence meant for the elite.

A monk came from Weishan to Xiangyan when the latter asked the monk: "There was once a monk who asked Weishan concerning the Patriarch's idea of coming to China, and Weishan in answer held up his *hossu*. Now how do you understand the meaning of Weishan's action?"

Replied the monk, "The master's idea is to elucidate mind along with matter, to reveal truth by means of an objective reality."

"Your understanding," the master said, "is all right as far as it goes. But what is the use of hurrying so to theorize?"

The monk now turned round and asked, "What will be your understanding?"

Xiangyan held up his *hossu* like the other master.

Another time when Xiangyan was asked as to Bodhidharma's idea of coming to China, he put his hand into his pocket, and when he got it out it was formed into a fist, which he opened as if handing the contents over to the questioner. The latter knelt down and extended both hands in the attitude of receiving. Said Xiangyan, "What is this?" The monk made no reply.

It was again this same Xiangyan who proposed the well-known koan of a man in a tree. The koan runs thus: "It is like a man over a precipice one thousand feet high, he is hanging himself there with a branch of a tree between his teeth, his feet

are off the ground, and his hands are not taking hold of anything. Suppose now someone comes to him and asks him the question, 'What is the meaning of the First Patriarch coming from the West?' If this man should open his mouth to answer, he is sure to fall and lose his life: but if he should make no answer, he must be said to ignore the questioner. At this critical moment what ought he to do?"

A monk asked Luopu about Dharma's coming, and the master, striking his straw chair with the *hossu*, said, "Do you understand?"

The monk confessed his inability to understand, and the master gave this to him, "A sudden thundering up in the sky and the whole world is taken aback, but a frog 'way down in the well has not even raised its head."

Was the inquisitive monk the frog in the old well? The master's tongue was sharp and sarcastic. Bashō, the great Japanese Haiku<sup>4</sup> poet, has the following verse:

Tis an ancient pond,  
A frog leaps in—  
Oh, the sound of water!

It was this sound that awakened him to the truth of Zen Buddhism. The experience itself could not be expressed in any other way, hence the haiku is merely descriptive of the occasion with no sentiment, with no comment. The frog frequently figures in Japanese literature and has many poetical associations suggestive of peace and loneliness.

(5) Cases where things impossible in this relative world of causation are referred to.

Longya Judun said, "Wait until the dark stone turtle begins to talk, when I'll tell you what is the meaning of the Patriarch's visit here."

Dongshan's answer to Longya was of the same impossible order when the latter wished to know the meaning of this historical event, for he said, "Wait until the River Dong flows backward when this will be told you." The strange thing was that the river did run backward and Longya understood the meaning of this remark.

Mazu, who, as I repeatedly said, figures most prominently in the history of Zen, proposed a similar condition to Pangyun, the lay Buddhist disciple, in his answer to the question at issue: "When you drink up in one draught all the waters in the River Xi, I will tell you the meaning of the patriarchal adventure."

All these are impossibilities so long as space-time relations remain what they are to our final consciousness; they will only be intelligible when we are ushered into a realm beyond our relative experience. But as the Zen masters abhor all abstractions and theorizations, their propositions read so outrageously incoherent and nonsensical. Notice how the following answers, too, harp on the same string of transcendentalism:

Beiyuan Tong answered, "A dead pine-tree is hung over the wall, and the bees are busily sucking the flowers."

Shimen Cong answered, "See the ships sailing over the mountains of Qiuli."

A monk came to a master called Shishuang Xingkong to be enlightened on the subject of the patriarchal visit, and the master said: "Suppose a man is down at the bottom of a well one thousand feet deep; if you could get him out without using a bit of rope, I would give you the answer as to the meaning of our patriarchal visit here."

The monk did not evidently take this very seriously, for he said, "Lately, the Venerable Chang of Hunan was given a monastery to preside over, and he is also giving us all kinds of instruction on the subject."

Xingkong called a boy attendant and ordered him "to take this lifeless fellow out."

The boy attendant, who later came to be known as Yangshan, one of the most masterful minds in Zen, afterward asked Danyuan how to get out the man in the well, when the master exclaimed, "Why, this fool, who is in the well?"

The boy attendant still later asked Weishan as to the means of getting the man out of the bottom of the well. Weishan called out, "O Huiji!" as this was the name of the young monk.

Huiji responded, "Yes, master!"

"There, he is out!" said the master.

When the monk later became a fully qualified adept in Zen and took charge of the monastery at Yuanshan, he referred to these adventures of his, saying, "Under Danyuan, I got the name, while under Weishan I got the substance." May we substitute here philosophy for "name" and experience for "substance"?

(6) Cases where truism is asserted. This is just the opposite of the foregoing. Yunmen said: "O monks, you go around the world trying to see into the meaning of the Patriarch's coming from the West, but this is known better by the pillar standing in front of you. Do you want to know how it is that the pillar understands the meaning of the patriarchal visit to this country?" This seems so far to go against truism, but after proposing this question Yunmen proceeds to answer it himself, saying, "Nine times nine are eighty-one." The Zen master has here turned into a mathematician. Evidently he thinks that the multiplication table explains the truth of Buddhism. His allusion to the pillar appears to complicate his position, but this is his artful device (*upāya-kausālya*); when "nine times nine are eighty-one" is grasped, the whole procedure gives up its secrets if there are any.

The Zen student is now asked how to establish an inherent relationship between the impossible statements mentioned above and the truism asserted by Yunmen. Are they at all reconcilable? They must be. Otherwise, the masters would not be giving the irreconcilables as solutions of the same problem. If there is such a thing as Zen, there must be some way in which all contradictions are to be synthesized. This is indeed where all the masters of Zen Buddhism exhaust their genius, and as they are not philosophers but pragmatists, they appeal to an experience and not to verbalism—an experience which is so fundamental as to dissolve all doubts into a harmonious unification. All the matter-of-factness as well as the impossibility of

the masters' statements must thus be regarded as issuing directly from their inmost unified experience.

Tianmu Man said, "Once in three years there is a leap year." This was a truism when the lunar calendar was in vogue. Everybody knew it, but what connection has it to the patriarchal visit?

The inquiring monk said, "What are you talking about?"

"The chrysanthemum festival takes place on the ninth day of the ninth month."

The chrysanthemum festival has been celebrated by the Chinese as well as by the Japanese when the chrysanthemum is at the height of its season. The number nine is a lucky number with the Chinese, and when it is doubled, it is doubly lucky, hence the celebration. But does this explain the meaning of Dharma's coming over to China early in the sixth century?

Fojian Huiqin's answer was, "When you taste vinegar you know it is sour; when you taste salt you know it is salty."

A monk asked Sansheng Huiran as to the meaning of the Patriarch's coming from the West, and the master answered, "Tainted meat collects flies."

The monk reported this to Xinghua who, however, expressed his disagreement. Whereupon the monk asked, "What is the meaning of the Patriarch's arrival here?"

Xinghua replied, "On the back of a broken-down donkey there are enough flies."

In what point does Xinghua differ from Sansheng as he claims he does? As far as flies go, does it make much difference to them whether they are upon tainted meat or on a donkey about to die?

(7) Cases of silence are not many—I quote one. When Lingshu Rumin was approached with the question of Dharma's visit, he kept silent. Later when he died, his disciples wanted to erect a stone monument recording his life and sayings; among the latter there was this incident of silence. At the time Yunmen was head monk and they asked him how they should proceed to write out this silence on the part of the master. Yunmen simply said, "Master!"

Yunmen was famous for his one-word answers, he was no waster of words. Indeed if one had to say something and this to the utmost limit of bare necessity, a single word, no more and no less, must be pressed to answer the purpose. The one character, "master," here implies many things as we can readily observe; and which of those implications was in Yunmen's mind when he uttered it, will be a problem indeed for the Zen student to unravel. Does it really clarify the meaning of the silence which was to be engraved on the monumental stone? Baiyun Shouduan later wrote a Zen poem on this:

Like a mountain, one character, "master," stands majestically;  
On it alone is the standard established for all rights and wrongs in the world:  
All the waters ultimately flow toward the ocean and pour themselves into it;  
Clouds, massy and overhanging, finally get back to the mountains and find their  
home there.

(8) Cases where the masters make meaningless remarks which are perfectly incomprehensible to the rational mind. While most Zen statements are apparently meaningless and unapproachable, the answers grouped here have by no manner of means any relation whatever to the main issue, except that the uninitiated are hereby led further and further astray. For instance, consider this: A monk came to Shishuang Qingzhu and asked him concerning the patriarchal visit, to which the master's reply was, "A solitary stone in the air!"

When the monk made a bow probably thanking him for the uninformative instruction, the master asked, "Do you understand?"

"No, sir."

"It is fortunate," said the master, "that you do not understand; if you did your head would surely be smashed to pieces."

Nantai Qin's answer was, "A tortoise's hair an inch long weighs seven pounds."

Yanjiao Dashi's was, "Today, and tomorrow."

Yunmen Daoxin said, "A graveyard snake one thousand years old has today grown a pair of horns on its head."

"Is this not your habitual way of teaching?"

"He who interprets loses life," replied the master.

Does the Zen-understanding snake bite such a self-complacent monk as this? It is hard to make sense out of these remarks if we are mere literary interpreters. The Zen experience so called must then be such as to annihilate all space-time relations in which we find ourselves living and working and reasoning. It is only when we once pass through this baptism that a single hair of the tortoise begins to weigh seven pounds and an event of one thousand years ago becomes a living experience of this very moment.

(9) Cases in which the masters make some conventional remarks which are not exactly truisms, nor entirely meaningless statements as in the preceding cases, but such as people make in their daily life. As far as our rationality goes, such conventionalism has not the remotest relation to the meaning of the question here at issue. But no doubt the masters here as elsewhere are in earnest and the truth seekers are frequently awakened to the inner sense of the remarks so casually dropped from the masters' lips. It is therefore for us to try to see underneath the superficial verbalism.

Yueding Daolun gave this answer, "How refreshingly cool! The breeze has driven the heat away from the porch."

The following three masters referring to natural phenomena may be said to belong to the same order:

Baohua Xian said, "The frost-bearing wind causes the forest leaves to fall."

"What is the meaning of this?" the monk asked.

"When the spring comes they bud out again," was the reply.

When Guangfu Tanzhang was asked about the patriarchal visit to China, he said, "When the spring comes all plants bloom."



The monk expressed as usual his inability to comprehend, and the master continued, "When the autumn comes, the leaves fall."

Baochan Pu's answer was also concerned with the season and vegetation: he said, "As to the tree peony we look for its flowers in spring."

The monk failed to get into the meaning of this, and the master helped him by this further comment on botany, "As to the yellow chrysanthemum, it blooms in the auspicious ninth month of the year."

The monk who apparently liked to talk said, "If so, you are exerting yourself for the edification of others."

The master's final dictum was, "Mistaken!"

The statements grouped here are more intelligible than those concerning the tortoise's hair weighing seven pounds or the river swallowed up in one draught, but the intelligibility does not go very far; for when we consider how they are to explain the meaning of Bodhidharma's arrival in China, we realize an irrelevancy here, our imagination fails to penetrate the veil of mystery hanging over the entire field. As to making reference to natural events in the interpretation of Zen problems, the literature gives many instances and we are almost led to think that all the masters are naive realists who have no higher idealistic aspirations.

(10) Cases where the immediate surroundings are poetically depicted. The masters are generally poets. More than anything else, their way of viewing the world and life is synthetic and imaginative. They do not criticize, they appreciate; they do not keep themselves away from nature, they are merged in it. Therefore, when they sing, their "ego" does not stand out prominently, it is rather seen among others as one of them, as naturally belonging to their order and doing their work in their copartnership. That is to say, the "ego" turns into a blade of grass when the poet walks in the field; it stands as one of the cloud-kissing peaks when he is among the Himalayas; it murmurs in a mountain stream; it roars in the ocean; it sways with the bamboo-grove; it jumps into an old well and croaks as a frog under the moonlight. When the Zen masters take to the natural course of events in the world, their poetic spirit seems to roam among them freely, serenely, and worshipingly.

A monk asked Datong Ji, "What is the meaning of the Patriarch's coming from the West?"

The master replied,

The bamboo grove in the front courtyard,  
How freshly green it is even after the frost!

When the monk wanted to know what was the ultimate signification of the remark, the master went on in the same strain,

I listen to the wind rustling through the grove,  
And realize how many thousands of bamboos are swaying there.

Yangshan Yong's way of describing the pagoda, perhaps in his own monastery grounds among the mountains, was quite poetic, though the English rendering altogether misses the poetic ring contained in each of the five Chinese ideograms: "A solitary spire which penetrates the wintry sky!"

Tianyi Huitong was another Zen poet who beautifully describes a lonely mountain path which meanders along a purling stream; like so many others, his monastery too must have been situated in a mountainous district far away from human habitation. When asked about the patriarchal visit, he said,

Hanging over a lone unfrequented path,  
The pine trees, ever green, cast their shadows.

The monk did not understand and the master added this:

Through a green bamboo grove, in refreshing rustle,  
There flows the mountain stream, murmuring and dancing.

"Following this instruction of yours, we shall all be freed from doubt," the monk thanked.

"Take your time, don't be too premature," he was cautioned by the master.

Tianzhu Chonghui who died toward the end of the eighth century gave out many poetic Zen statements, and his answer to this question on the patriarchal visit is a most widely known one:

A grey-colored monkey with her children in arms comes down from the  
verdant peaks,  
While the bees and butterflies busily suck the flowers among the green leaves.

In all this I wish to call the special attention of the reader to the fact that while other Zen masters are altogether too objective and apparently so coolly above the affectional side of life, Chonghui has a fine touch of emotion in his reference to the motherly monkey and the industrial insects. Out of his view of the patriarchal visit to China, something tenderly human gleams.

(11) We now come to a group of singular cases, the like of which can probably not be found anywhere in the history of religion or philosophy. The method adopted by the Zen master in the following cases is altogether unique and makes us wonder how the master ever came to conceive it, except in his earnest desire to impart the knowledge of Zen Buddhism to his disciples.

A monk came to Mazu and asked, "Transcending the four propositions and one hundred negations, please tell me directly what is the meaning of the patriarchal visit to this country."

In the master's answer there was nothing "direct," for he excused himself by saying, "I am tired today and unable to tell you anything about it. You had better go to Zhizang and ask."

The monk went to Zhizang as directed, and proposed the question:

"What is the idea of the Patriarch's coming from the West?"

"Why do you not ask the master about it?"

"It was the master himself who told me to come to you."

Zang, however, made the following excuse, "I have a headache today and do not feel like explaining the matter to you. You better go to our brother Hai."

The monk now came to Hai and asked him to be enlightened.

"When it comes to this, I don't know anything," said Hai.

When the monk reported the whole affair to the master, the latter made this proclamation, "Zang's head is white while Hai's is black."

Whatever Zen truth is concealed here, is it not the most astounding story to find an earnest truth seeker sent away from one teacher to another, who evidently pretends to be too sick to elucidate the point to him? But is it possible that Zen is cunningly conveyed in this triviality itself?

Fenzhou Wuye asked Mazu, "What secret spiritual seal did the patriarch transmit when he came from the West?" As this is differently worded, it may seem to differ from the question under consideration, but its ultimate sense comes to the same. In this case too, Mazu, the teacher of more than eighty fully qualified masters, resorted almost to the same method as the one just related. For Mazu excused himself again from answering the inquirer by saying thus, "I am busy just now, O venerable monk; come some other time."

When Wuye was about to leave, the master called out, "O venerable monk!" and the monk turned back.

"What is this?" said the master.

Wuye at once understood the meaning and made bows when another remark came from the master, "What is the use of bowing, O you block-headed fellow?"

Qingping Lingzun asked Cuiwei Wuxue, "What is the meaning of the Patriarch's coming from the West?"

"Wait till there is nobody about us. I will tell you then." After a while Zun asked again, "Nobody is here now."

Instead of answering this, Wei took the monk with him to a bamboo grove. Seeing the master still in silence, Zun the monk reminded the master of the question and of there being nobody about them. Wei then pointed at the bamboos and announced, "What a long bamboo this! And what a short one that!" This awakened Zun's mind to the realization of Zen truth. When later he came to preside over a monastery, he told his monks how kindheartedly his late master exercised himself for the sake of others, and how since then he did not know what was good and what was not.

This last case reminds one of Guizong Daoquan's observation about stones. When the monk asked the master if there was any Buddhism in the mountains of Jiufeng Shan where he resided, the master answered, "Yes." The monk's further

inquiry brought this from the master, "Bigger stones are big, and smaller ones small."

(12) Cases where the master makes the questioner perform an act. This method has not been resorted to so very much in the present case as in some other cases. I have just one or two examples to offer here. When Longya Judun first saw Cuiwei, he asked, "What is the meaning of the Patriarch's coming from the West?" Cuiwei said, "Kindly pass me the *chanban* over there." When this was handed to Cuiwei, the latter took it and struck Longya therewith. Longya later went to Linji and asked him the same question. Linji ordered him to perform a similar act as if they were in consultation beforehand. Linji said, "Please pass me the cushion over there." When this was done, Linji struck him with it just as Cuiwei did with his *chanban*. In both cases, however, Longya refused to accept the treatment as proper, for he said, "As to striking, they may do so as much as they please; but as to the meaning of the patriarchal visit, there is none whatever in this."

The following case may not be classed exactly as belonging to this group; there is something in it which reminds us of the cases mentioned under (11). When Letan Fahui asked Mazu about the patriarchal visit, Mazu said, "Softly, come nearer."

The questioner approached, and was boxed by Mazu who said, "Six ears are out of harmony today. You'd better come tomorrow."

The following day Hui came into the Hall of the Dharma and accosting the master implored to be edified on the subject.

Mazu said, "Wait till I get up on the platform when I will testify for you."

This proved to be the eye-opener to the monk, who then declared, "I thank you for the testimony of the whole congregation."

So saying, he went around the Hall once and left.

A monk asked Muzhou Zong about the Patriarch's coming from the West, and the master answered, "Why doesn't that monk come nearer?"

The monk approached, and the master wondered, "I called upon the one from the east of the Zhe and what has the one from the west of the Zhe to do with me?"

(13) Cases in which answers are merely indicated with no definite settling of the point raised in the question. This is generally the case with most answers given by the Zen masters and in this respect their answers so called are no answers at all in the logical sense of the word. Mere poetical descriptions of objects one sees about, or suggestions to perform a certain act, are not at all satisfactory to those who have been educated to look for conceptual interpretations in everything they encounter. The cases enumerated here thus partake of the general characteristic of all the Zen statements. The reason why they are grouped here as one special class is chiefly that they do not properly fall in with any of the other cases already mentioned. The reader will understand this when actual examples are given.

A monk approached Zhu'an Gui with the inevitable question about the patriarch, and the master answered, "While the eastern house is lighted, the western house sits in the dark."

Failing to understand this, the monk asked for further enlightenment. The master added, "In the case of a horse we saddle it, but in the case of a donkey we let it turn a millstone."

Tiantong Huaqing's answer was, "Don't get sand into your eyes." When asked how to take the statement, the master said, "Don't get water into your ears."

Taoyuan Xilang's rejoinder was a grim one, for he declared, "If there is any meaning in it, cut my head off." When asked why, he reasoned, "Don't you know the teaching, 'Give your life for the Dharma'?"

Yungai Zhiyong's reference to an old stone monument gives one some hope to get into the idea he had of the patriarchal visit: "The inscription on an old monastery stone is hard to read." Does this refer to the difficulty of explaining to an average mind the matter in any intelligible way? For he added when requested for further comment, "Readers all wrinkle their foreheads."

As I remarked elsewhere, Chinese is the language of Zen Buddhism par excellence. As its grammatical connections are very loose, much is often wholly left to the reader's imagination and judgment, and for this very reason an apparently indifferent expression from the mouth of the master may grow laden with meaning. For instance, when Chengxin Cong answered, "The foot passenger thinks of his journey," was he thinking of the patriarch's journey to China? Or did he intend to liken the monk's attempt to understand Zen unto the hardships of a traveler on foot, over the stormy roads, for which China is notorious? Or did he want the questioner, perhaps in a traveling attire, to think of his own doings? The text has nothing explicit about all these possibilities except the bare saying itself of the master. When he was asked to say something further to make the sense clearer, he simply remarked, "Tighten the sandals well." No more, no less.

To give another example: Chaoming Ze said, "A refreshing breeze is stirred in the azure heavens." Does it refer to Dharma's subjective mind in which all the egoistic impulses are dead like unto the vastness of the sky? Or does it refer to the stirring of the wind, the whence and whither of which one is absolutely ignorant? The master's further statement leaves the question in no better light: "The full moon is reflected in the Yangzijiang." Does this mean to say that while the moon has no idea to see its reflection in the water, it does so just because there is water which reflects it and will continue to do so whenever there is a moon and wherever there is water, even a dirty puddle of water on the roadside? Was Dharma's coming from the West like the lunar reflection in the Yangzijiang river? A thought was awakened in him to come to China just as the moon comes out of the clouds when they are dispersed, and he came and taught and died—even as the moon sheds its silvery rays over the waves of the Yangzijiang.

Heishui Chengjing's idea which is quoted below has something grander and more energetic than the last mentioned which excels in serenity and aloofness. According to Heishui, the meaning of Dharma's coming to China was this:

How vastly, broadly, infinitely it expands all over the universe!  
Look at the illumining Buddha-sun as the murky fog rises and dissipates itself!

When he was further questioned about the functioning of the Buddha-sun, he said, "Even the great earth could not hide it, and it is manifesting itself this very moment!"

(14) We now come to the last group, which, however, may not be the last if we more closely examine all the answers given to the question under consideration, "What is the meaning of Dharma's coming from the West?" For some more cases may be found in Zen literature, which cannot very well be classified under any of the fourteen groups I have here enumerated. But I believe the above have almost exhausted all the varieties sufficiently to give the reader a general idea as regards what Zen statements are, concerning at least one particular theme. This therefore may fairly be regarded as the last group of answers given to the patriarchal visit to China.

This will then include cases where the masters' answers are more or less directly concerned with the person of the patriarch himself. So far the answers had nothing to do with the principal figure in the question; but they now begin to take him up and assertions are made about his doings. Still, the answers do not touch the central point of the question, that is, the meaning of the patriarchal visit to China is not explained in any way we of plain minds like to have done. In this respect the cases mentioned here are just as far off the mark as the other cases already mentioned.

Xianglin Chengyuan's answer was "A long tiresome sitting for him!" Did the nine years' sitting make Dharma all tired out? Or is this just a general assertion concerning sitting in meditation, including the master's own case? Or is it an apologetic remark for having kept him sitting so long? One may find it hard to decide which. This is where Zen is difficult to understand by the ordinary way of thinking. Mere words are insufficient to convey the meaning, but as rational beings we cannot avoid making statements. And these statements are at once puzzling and illuminating according to our own insight. But in the case of Zhang Pingshan, the reference is obvious, for he said, "He came from the Western kingdom and disappeared in the land of the Tang." The next one is concerned with the second patriarch and not with the first. According to Fuqing Wei, "It was not quite hard to be standing in snow; the mark was hit when the arms were cut off." Evidently in his view the second patriarch's self-mutilation was the meaning of Dharma's coming overseas. Or did he mean that the meaning in question was to be realized only after the severest spiritual training? If so, this was not at all an answer to the question, but, one may remark, only pointing at the way to its final solution.

Yue Hua's answer was, "The Emperor of the Liang dynasty did not know him." Requested to be further enlightened, he said, "He went home carrying one shoe with him." This is simply a narration of the life of Bodhidharma, with which Huangshan Lun's remark is of the same order, when he says, "At the palace of Liang nothing was achieved, and in the kingdom of Wei he was most profoundly absorbed in meditation."

With these two masters Shangquan Gu keeps company as is to be observed in the following: "He never appeared at the Liang palace; after Wei he went home westwardly with one shoe in his hand."

Jingfu Riyu's reply also falls in with these masters: "Nobody knew him when he spent nine years gazing at the wall, but he was heard all over when he returned west with one shoe in his hand." To further enlighten the questioner, the master added, "If one wants to know about the event in the remote era of Putong, it is not necessary to get an intelligence on the Congling range."

The Congling is a range of mountains dividing China from central Asia, which Bodhidharma, the first patriarch of Zen Buddhism in China, is reported to have crossed on his way back to India. He was then barefooted and carried one of his shoes in his hand while the other was found in his grave which was opened when the report of his return over the Congling range got widely known among his Chinese followers.

As we can see plainly now, all these remarks have really no connection with the question at issue, which wants to know the meaning or reason of the patriarch's coming from the West, that is to say, the truth of Zen Buddhism as distinguishing itself from the philosophical teaching of the other Buddhist schools. While the statements touch the life of the patriarch, the masters are not evidently willing to disclose the meaning of Zen in any more intelligible manner than others.

After enumerating all these varieties of Zen answers given to one single question, there is at least one conclusion which we can draw out of them as a most legitimate one. It is this: the truth of Zen Buddhism as symbolized in the coming of the first patriarch to China is something demonstrable by every possible means of expression under human control, but at the same time incommunicable to others when the latter are not mentally prepared for it. The truth can be expressed in words, and also interpreted by action, though it is not quite proper to say that it is thus explained or interpreted or demonstrated. For what the Zen master aims at in giving out those impossible propositions or nonsensical phrases or in performing mysterious movements is merely to let his disciples perceive by themselves wherein lies the truth which is to be grasped. They are all so many indicators and have in fact nothing to do with interpretation or definition or any other such terms as are used in our so-called scientific parlance. If we seek the latter in the Zen answers we shall be altogether off the track. And for this very reason all the contradictions and

absurdities which we have seen are made to serve the purpose of the master. When they are understood to be indicators pointing at the one truth, we shall inevitably be led to look where all these diverse hands converge. At the points where they all converge there sits the master quite at home with himself and with the world.

It is like so many rays radiating from one central luminary. The rays are innumerable and as long as we stand at the end of each ray, we do not know to reconcile one ray with another. Here is a range of mountains towering high, there is a sheet of water extending far out to the horizon, and how can we make mountains out of the foams and foams out of the mountains as long as we but see the foam-end or mountain-end of the ray? When Zen irrationality alone is considered, it remains forever as such, and there is no way to see it merged with rationality. The contradiction will ever keep us awake at night. The point is to walk along, with a ray of absurdity, and see with one's own eyes into the very origin where it shoots out. The origin of the luminary itself once in view, we know how to travel out into another ray at the end of which we may find another order of things. Most of us stand at the periphery and attempt to survey the whole; this position the Zen master wants us to change; he who sits at the center of eternal harmony knows well where we are bound, while we at the furthest end remain bewildered, perplexed, and quite at a loss how and where to proceed. If this were not the case, how could the master be so miraculously resourceful as to produce one absurdity or inconsistency after another and remain so comfortably self-complacent?

This is, however, the way we logic-ridden minds want to read in the answers given by the Zen master. As to the master himself, things may appear quite in another light. He may say that there is no periphery besides the center, for center is periphery and periphery is center. To think that there are two things distinguishable the one from the other and to talk about traveling along the ray end toward the luminary itself is due to a false discrimination (*parikalpa*). "When one dog barks at a shadow, ten thousand dogs turn it into a reality"—so runs the Chinese saying. Beware therefore of the first bark, the master will advise.

When Luohan Ren was asked as to the meaning of the patriarchal visit, he asked back, "What is it that you call the meaning?"

"If so, there is no meaning in his coming from the West?" concluded the inquiring monk.

"It comes from the tip of your own tongue," said the master.

It may all be due to our subjective discrimination based on a false conception of reality, but, our good Zen master, without this discriminating faculty, false or true, how can we ever so conceive of you? The master is a master because we are what we are. Discrimination has to start somewhere. It is quite true that gold dust, however valuable in itself, injures the eye when it gets into it. The thing will then be to keep the eye open clear and use the gold dust in the way it ought to be used.



After reviewing all these propositions, suggestions, or expressions as given by the masters, if someone comes to me and proposes the question, "What is after all the meaning of Bodhidharma's coming from the West?" what shall I say to him? But as I am not an adept in Zen, I know not how to answer from the standpoint of Zen transcendentalism; my answer will be that of a plain-minded person, for I will say "Inevitable!" How does this "inevitable" start? Nobody knows how and where and why, because it is just so and not otherwise. "That which abides nowhere" comes from nowhere and departs nowhere.

For nine years he had been sitting and no one knew him;  
Carrying a shoe in his hand he went home quietly, without ceremony.<sup>5</sup>

## Life of Prayer and Gratitude

The overwhelming majority of Suzuki's works on Zen, particularly in the post-Second World War period, focus on the more intellectual aspects of Zen, for example, koan literature, textual history, and developments in its intellectual history, and the philosophical underpinnings of the tradition. At the height of his writing about Zen in English in the 1930s, however, Suzuki did express an awareness of a more complete vision of the tradition that included its liturgical, ritual, and practical aspects. One part of this effort was the publication of *The Training of the Zen Buddhist Monk*, which gave an illustrated overview of life within a Rinzai Zen training temple. The picture presented in the volume, although ahistorical and rather idealized, covers many of the details of monastic life, ranging from entrance into the monastery, zendo training, work, and liturgy. As with much of Suzuki's writing on Zen, his main concern is not with the historical development of the institution or the sociology of Zen practice in nineteenth- and twentieth-century Japan. Instead, Suzuki utilizes various aspects of life in a training temple as a way of broaching the questions he deems most central to Zen. In the chapter concerning liturgy in monastic training, for example, we see Suzuki moving quickly from consideration of the daily and annual ceremonies for accruing merit and propitiating the spirits of the deceased to consider examples from koan literature, mostly drawn from the *Chanlin leiju*, that take as their context such monastic practices as the revolving of the sutras (*tendoku*) and the making of offerings on behalf of the hungry ghosts. For Suzuki these concrete ritual events become the catalyst for considering the nature of practice and the fate of the person after death.

The chapter presented here was first published in *The Training of the Zen Buddhist Monk* (Kyoto: The Eastern Buddhist Society, 1934), 45–58. The illustrations for the volume were drawn by Satō Zenchū, a Rinzai cleric who resided at the temple Tōkeiji in Kita-Kamakura. The book was translated into Japanese as *Zendō no shugyō to seikatsu* by Yokogawa Kenshō (Tokyo: Morie Shoten, 1935) and was republished as *Zendō seikatsu* (Tokyo: Daizō Shuppan,

1948). The Japanese translation is found in SDZ 17:317–469. The translation of “Life of Prayer and Gratitude” is on pages 390–406.

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# I

The life of prayer begins with confession; for prayer, in whatever sense it may be taken, is the expression of an earnest desire which is raised when the devotee feels some thing lacking in himself and seeks to complete himself either through an outside power or by digging deeper into his own being; and the confession consists in frankly recognizing this fact which is in some cases felt as sinfulness. In Buddhist terminology, this means to grow conscious of the heaviness of one's own karma-hindrances which have been raised in the past by means of body, mouth, and mind. When the devotee is innerly impelled to become conscious of this, he prays. He may not have any definitive knowledge as regards the objective body to which his prayer is offered. This knowledge is not generally essential, because his prayer is the uncontrollable outburst of an intensely intimate desire. In Zen Buddhism prayers are offered to all the Buddhas and Bodhisattvas of the past, present, and future in the ten quarters and also to Mahāprajñāpāramitā.

The confession formula is:

All the evil deeds I have committed in the past are due to greed, anger, and folly  
cherished since the time beyond calculation,  
And have been produced by means of my body, mouth, and mind—  
All these I now confess without reservation.

With Zen Buddhists prayer is more in the form of self-reflection and vow or determined will than asking for an outside help in the execution of desires. The following is what is known as the “Bodhisattva's Vow and Deed”:

When I reflect upon the true character of all things I perceive that it is mysteriously expressive of the virtue of the Tathagata and that the entire universe down to its smallest particles is a ray issuing from him in the most incomprehensible manner. For this reason the ancient masters have cherished a kindly and reverential attitude toward all beings inclusive of birds and beasts. In all the foods and clothes wherewith our body is kept warm and nourished through the twelve divisions of the day we recognize the flesh and blood of our masters; for even these inanimate objects reflect their love and compassion, for which we all feel the deep sense of reverence and gratitude. This being the case, we ought to think most tenderly and kindly toward those who are not sufficiently endowed with intelligence. Even when enemies vilify us or torment us in one way or another, let us consider them Bodhisattvas in disguise, whose loving hearts endeavor by this means to efface the effects of all our evil deeds and thoughts which we have been constantly committing because of our

egotism and prejudiced views since the immeasurable past. Let us thus thinking cultivate the virtue of humility in words and deeds and raise with single-mindedness thoughts of devotion. The very moment when thus pure faith is awakened from the depths of our being, a lotus of enlightenment will open up in bloom. Each lotus flower carries a Buddha in it, and wherever there is the Buddha, there is a pure land in full array, and its glory will follow every step of ours. May this way of feeling be shared by all sentient beings and they together with us equally attain to the realization of Sarvajñatā!<sup>1</sup>

Dahui's prayer which is recited daily in the Zen monastery may be said to sum up all that is stirred in the heart of the monk:

My only prayer is to be firm in my determination to pursue the study of Truth, so that I may not feel weary however long I have to apply myself to it; to be light and easy in the four parts of my body; to be strong and undismayed in body and mind, to be free from illnesses, and to drive out both depressed feelings and light-heartedness; to escape every form of calamity, misfortune, evil influence, and obstruction, so that I may instantly enter upon the right way and not be led astray into the path of evil; to efface all the evil passions, to make grow the Prajna, to have an immediate enlightenment on the matter that most concerns me, and thereby to continue the spiritual life of the Buddhas, and further to help all sentient beings, to cross the ocean of birth and death, whereby I may requite all that I owe to the loving thoughts of the Buddhas and Patriarchs. My further prayer is not to be too ill, or to be too suffering at the time of my departure, to know its coming before hand, say, seven days ahead, so that my thoughts may dwell peacefully and properly on Truth; abandoning this body, unattached to any tie at the last moment, to be reborn without delay in the land of the Buddhas, and seeing them face to face to receive from them the final testimony of supreme enlightenment, and thereby enabled to divide myself infinitely in the Dharmadhātu to help universally all sentient beings in their fording the ocean of birth and death. These prayers are offered to all the Buddhas and Bodhisattva-Mahāsattvas of the past, present, and future in the ten quarters, and to Mahāprajñāpāramitā.

Besides these prayers, the monk recites the "Inscriptions on the Right-Hand Side of the Seat" written by Zhongfeng the National Teacher (*Zhongfeng Guoshi zuoyou ming*).

The Bhiksus in these latter days resemble in form those homeless ones but at heart have no feelings of shame and remorse.

Their bodies are covered with the priestly robe but their minds are tainted with worldly defilements.

They recite with their mouths the sacred scriptures, but they harbor in their minds greed and lust.

During the day they are addicted to the pursuit of fame and wealth, while at night they are drunk with impure attachments.

Outwardly they observe the moral precepts, whereas inwardly they are secret violators of the rules.

Forever busy with worldly affairs, they are neglectful of disciplining themselves for deliverance.

They are devoted so much to the cherishing of idle thoughts that they have already thrown away right knowledge.

1. Have the desire for Truth firmly set up in order to be able to see into your own nature.
2. Cherish deep doubt in regard to the koan you have and be as if biting at an iron ball.
3. Keeping up your erect posture on the seat, never lie down in bed.
4. Cultivate the sense of humility and remorse by reading books and sayings left by the Buddha and Patriarchs.
5. Keeping the body pure in accordance with the Precepts, never get it tainted, and the same is to be said of the mind.
6. Behave yourselves on all occasions with quiet dignity and be in no circumstances rash and boisterous.
7. Talk softly and in a low tone, do not be given up to idle jokings.
8. There may be people who do not believe you, but do not let them deride you.
9. Be always ready to use your dusters and brooms in order to keep the monastery buildings and courts free from dust.
10. Untiringly pursuing the course of Truth, never be addicted to excessive eating and drinking.

Birth and death is the grave event.  
Every moment of this life is to be begrudged,  
Impermanency will be here too soon,  
Time waits for no one.

A rare event it is to be born as human beings,  
And we are now born as such;  
It is not easy to be able to listen to the Buddha's teaching.  
And we have now listened to it.

This being so, if we do not attain emancipation in this life,  
In what life do we expect to emancipate ourselves?

## II

Besides these prayers and admonitions, the sutras are also daily recited in the early morning and in the afternoon. In Japanese and Chinese Buddhism sutra reading performs a double function; primarily as getting in touch with the thought of the founder, and secondarily as creating spiritual merit. The first may better be called sutra study whereas the latter is properly sutra reading or reciting, for the object is just to recite it, not necessarily accompanied by an intellectual understanding or its content. The recitation itself is regarded as meritorious as it is so stated in the sutras. Not only reciting or reading but copying is also merit producing.

The sutra reading in the Buddhist monasteries can thus be reckoned as a sort of prayer. The reading, even when its full meaning is not grasped, detaches one's mind from worldly concerns and self-centered interests. Though negative, the merit herewith gained tends to direct the mind toward the attainment of Sarvajñatā.

The sutra reading is also an expression of gratitude toward one's teachers, ancestors, and other beings generally. To be grateful in Buddhism means that Sarvajñatā has gained so much toward its realization in the world. In this feeling there is nothing personal, that is, egotistic. The monks, therefore, in their daily exercises which consist in sutra reading, prayer recitation, incense offering, bowing, and so on, express their appreciation of what the Buddhas, Bodhisattvas, patriarchs, teachers, and other personages have done for the Buddhist cause.

The sutras most commonly used in the Zen monastery are (1) the *Prajñāpāramitā-hrdaya Sūtra*, known as *Shingyō*, (2) the *Samantamukha-parivarta*, known as *Kannongyō*, which forms a chapter of the *Puṇḍarīka Sūtra*, and (3) the *Vajracchedikā Sūtra* or *Kongōkyō* in Japanese. Of these three, the *Shingyō* being the simplest is recited almost on all occasions. Besides these Chinese translations, the original Sanskrit texts in Chinese transliteration which is pronounced in the Japanese way are also used; they belong more or less to the Dharani class of Buddhist literature and are altogether unintelligible, even when they are translated.

On some special occasions the *Mahāprajñāpāramitā Sūtras* in six hundred fascicles are read in the way known as *tendoku* (*zhuan du* in Chinese). *Tendoku* means "to read revolving." As the sutras are of such a bulk, they cannot be finished within a prescribed period. The six hundred volumes are divided among the monks and each monk reads two or three pages in the beginning and at the end of each volume while the middle part is read by turning over the entire volume for a few times; hence the phrase "read by revolving." Each volume consisting of one long sheet of strong paper is folded up to so many folios, and when the monks read them "by revolving" the sutras look as if they were so many long narrow pieces of yellow cloth flying in the air. And especially because they recite them at the top of their voices, the whole scene is quite a lively one. The reading of the sutra is full of spiritual benefits not only for readers themselves but for all to whom the merit is dedicated. The first three early mornings of the New Year are devoted to this ceremony at all the Zen monasteries, when not only the welfare of the nation but the peace of the entire world is most earnestly prayed for.

An old lady once sent a messenger with money to Zhaozhou, requesting him to "revolve" the whole Tripiṭaka. Zhaozhou came down from his seat, and, walking around the chair once, said: "The revolving is finished." The messenger went back to the old lady and reported the proceeding as it happened. The old lady said: "I asked him to 'revolve' the entire Tripiṭaka but his 'revolving' covers only a half of the Tripiṭaka."



FIGURE 1. The Revolving of the Prajñāpāramitā Sūtra.

On this, Dahui, one of the great Zen masters of Song, commented: “Some ask, ‘What is the other half?’ others say, ‘Make another round’; or ‘Snap your fingers’; still others say, ‘Give a cough’; or ‘Utter a katsu!’ or ‘Clap the hands!’ Those who make these remarks do not know what shame means. As regards ‘the other half,’ do never make such a remark as this: ‘Make another round!’ Even when hundreds of thousands of *koṭis* of rounds are made, they are, from the point of view of the old lady, no more than a half Tripiṭaka. Even when Mount Sumeru is gone round for hundreds of thousands of *koṭis* of times, they are, from the point of view of the old lady, no more than a half Tripiṭaka. Even when the great Zen masters of the whole empire walk round the mountain for hundreds of thousands of *koṭis* of times, they are, from the point of view of the old lady, no more than a half Tripiṭaka. Even when all the mountains and rivers and the great earth and everything that makes up this universe of multiplicities, including every plant and every blade of grass, each endowed with a long broad tongue, unanimously revolve the Tripiṭaka from this day on to the end of time, they are, from the point of view of the old lady, no more than a half Tripiṭaka.” Dahui remained silent for a while and continued:

The beautiful pair of ducks, embroidered in the finest style, is there for you to see as much as you like;  
But take care not to deliver up the gold needle that did the work!

After these references, another Zen master gave his own idea, saying: "The old lady claims that Zhaozhou has only finished revolving a half of the Tripiṭaka. This is replacing the genuine by the spurious. The only thing that was needed at the time to say was this: Why not take the whole thing in even before Zhaozhou started to walk round the chair?"

### III

How the hungry ghosts came to find their place in the scheme of the Zen conception of the world is a subject of special research in the institutional history of Zen in China. Zen in its pure form has the tendency to become acosmistic, but in its "affirmative aspect" it accepts everything that is going on in the world of multiplicities. Even all the polytheistic gods including denizens of the air, of the earth, and of the heavens, and any other beings, who are living only in the realm of superstitious and traditional beliefs, are indiscriminately taken into the system of Zen. Each of them is permitted to have his or her place in Zen according to values given by the popular religions; and this is the reason why Zen has come to harbor so much of what I should call the Chinese Shingon element. The Dhāraṇī-sūtras are recited; ancestors are worshiped; the prosperity of the ruling powers of the time is prayed for—although "to whom!" is the question still to be settled; the protection of the local gods is earnestly sought after; all the rituals in connection with the "departed spirit" observed; and all forms of exorcism are to a certain extent also practiced. The Feeding of the Hungry Ghosts (*segaki*), which is observed at least twice a year during the Higan Season ("other shore"), is thus one of the excrescences added from the outside; but at the same time the idea of a communion may be said to be noticed here, which is recognized to exist between all living beings and those who are supposed to have passed away. The form is to feed the hungry ghosts, but, as we can glean from the prayer formula, the feeding is in reality sharing food, participating in the same staff of life, which symbolizes the idea of one grand community comprising all the spirits seen and unseen.

The hungry ghosts, *preta* in Sanskrit, find their place in the six paths (*gati*) of existence. They are departed spirits, but as they seem to be eternally desiring something to eat because they are hungry, they are known as "hungry ghosts." Perhaps they betoken the human desire to have, which never knows satiation. If all the greed in the world expressing itself in infinite varieties of form is appeased by the performance of the *Segaki* ritual, the Pure Land will in no time be an actuality here with us. We are all then hungry ghosts, though not necessarily departed spirits. By feeding the supposedly departed we are feeding ourselves; when they are





FIGURE 2. The Feeding of the Hungry Ghosts.

filled we are filled; no real distinction is to be made between the dead and the living. The living so called are living on the dead, that is, the dead so called are living most lively in the living. Prayer is then for being abundantly fed with Enlightenment, and gratitude is for enjoying this opportunity of realizing Enlightenment together with the “departed spirits.”

A tablet dedicated to “all the departed spirits of the triple world” is set up at the center of the altar. Flowers, candles, and incense, together with food, are as usual offered to it. The holy enclosure is protected by the banners bearing the names of the Tathagatas, Bodhisattvas, Arhats, gods, demigods, and other non-human beings. They are supposed, thus invited, to be present at the ceremony and participating in the erection of the mystic effects over the unhappy denizens of Limbo.

When the *dramatis personae*—Buddhas, gods, and hungry ones—are invited, the *Dharanis* are read and a prayer is recited to this effect:

It is desired that all the hungry ghosts inhabiting every corner of the worlds filling the ten quarters come to this place and partake of the pure food offered to them. You be filled with it, and when you are fully satisfied, you come here, and see to it that all sentient beings in turn are fed by you. It is also desired that by virtue of this magic food

you shall be delivered from the pain you are suffering and be born in the heavens and visit as you will all the Pure Lands in the ten quarters; that you come to cherish the desire for Enlightenment, practice the life of Enlightenment, and in the life to come attain Buddhahood. It is again desired that you protect us days and nights so as to let us attain without hindrances the object of our lives. Whatever merit that is productive of this deed of feeding the hungry ones—let it be dedicated to the universal realization of the Supreme Enlightenment and let every sentient being come speedily to the attainment of Buddhahood. This prayer is offered to all the Buddha and Bodhisattvas of the past, present, and future in all the ten quarters, and to Mahāprajñāpāramitā.

In fact, this feeding of the hungry ghosts and other spiritual beings is practiced daily at the meal time. Before the monks begin to take up their bowls of rice, they pick out about seven grains of it called *saba* and offer them to those non-human beings. The idea is perhaps partly thanksgiving and partly sharing good things with others.

Do those departed ones really come and hover about us? When Daowu had a feast prepared in commemoration of his late master Yaoshan, a monk asked: "Why do you have this feast for your late master? Does he really come to take it?" Said Daowu, "How is it that you monks have the feast prepared?"

When Danyuan set up a feast for Chu the National Teacher on his death-day, a monk asked, "Will the Teacher come, or not?"

Yuan said, "I have not yet attained the art of mind reading."

"What is then the use of setting up the feast?"

"I don't wish to discontinue the doings of the world."

When a similar question asked of Ren of Baishui he said, "Have another offering ready." Did the master take the questioner for one of the hungry ghosts?

These statements by the masters do not seem to be very illuminating from our worldly relative point of view. Let us see what they say at the time of their departure about their own destination. Or, when observe the manner in which they take leave of their earthly existence, it is perhaps possible for us to gain something of an insight into the whereabouts of the departed. On the twenty-fifth of December, Pu, of Heshan, said to his attendants: "When a master dies it is customary for his Zendo followers to put up a special meal for him; but in my opinion this is altogether unnecessary. When I am to die, let me have your offerings before and not after my departure." The monks thought he did not quit his joking even in his old days. They asked, "When will you pass away?" "I pass away when you all have had your offerings made to me." A curtain was set up in his bedroom, behind which he sat; all the ceremonial vessels were placed before him, the eulogies were read, and food was offered him in due reverence. Pu the master had a good appetite and consumed all the food offerings, showing no symptoms of an early departure. The ceremony continued for some days until everybody in the monastery, including his immediate disciples down to all the coolies, duly paid his respect to the master

who was thus treated as one really passed away. On New Year's day all the ceremony in connection with a death came to an end. The master said to the monks, "The time is come; tomorrow when it ceases to snow I will go." On the following day the weather was fair, but it began to snow, and when this stopped he passed away, quietly sitting and with incense burning.

When Xiu of Zhuozhou was about to die, he had a bath, and afterward ordered to have a cup of tea brought to him. When he finished the tea, the attendant proceeded to carry the tea tray away; but the master withdrew the tray and said, "Do you know where I am bound for?" "No, master, I do not know." Whereupon the master handed the tray over to the attendant monk, saying, "Go on, you do not know where I am bound for." When the monk came back after putting away his tray, he saw the master already passed out.

When Ren of Shushan was asked where he was bound for after his death, he said, "Lying on his back in the heather, his four limbs point to the sky."

Mo of Wuxie, before his death, had a bath and incense burned. Quietly sitting in his seat, he said to the monks: "The Dharmakaya remains forever perfectly serene, and yet shows that there are comings and goings; all the sages of the past come from the same source, and all the souls of the world return to the One. My being like a foam is now broken up; you have no reason to grieve over the fact. Do not needlessly put your nerves to task, but keep up your quiet thought. If you observe this injunction of mine, you are requiting me for all that I did for you; but if you go against my words, you are not to be known as my disciples." A monk came out and asked, "Where would you depart?" "Nowhere." "Why cannot I see this 'nowhere'?" "It is beyond your senses. This said, the master peacefully passed out.

The Zen master's end was not always so peaceful; sometimes there were some who struggled hard to drop this "begging bag" (*bonangzi*). When Zhen, of Cuiyan, was at the point of death, he suffered terribly, rolling on the straw matting which was spread over the ground. Zhe the attendant was in tears as a witness of this agonizing scene and said to the master, "While yet strong, you made all kinds of defamatory remarks on the Buddha, on the Fathers; and what do we see now?" The master gazed for a while at the attendant and scolded, "You too make this remark?" He now got up, and assumed a cross-legged posture, and, ordering the attendant to burn incense, quietly gave up the ghost.<sup>2</sup>

## Dōgen, Hakuin, Bankei: Three Types of Thought in Japanese Zen

In addition to Suzuki's numerous works that were written in English for a non-Japanese readership, he published a wide variety of books, articles, critical editions of Buddhist texts, and popular pieces for newspapers in Japanese. From the late 1930s until the end of the Pacific War, as he was producing the various volumes of *Essays in Zen Buddhism* and his other major works in English on Zen, Suzuki also worked on three volumes in Japanese, "Studies in the History of Zen Thought" (*Zen shisōshi kenkyū*), in which he focused on key Chinese and Japanese figures in the development of Zen, including Bodhidharma, Huineng, Shenhui, Dōgen, Hakuin, and Bankei, while also discussing the history of koan Zen in Japan as well as a variety of Dunhuang Chan texts. Underlying these essays was a drive to see whether there was an intellectual and spiritual unity to the Zen tradition that tied Suzuki's own experience of koan practice with his teachers, Imakita and Sōen, to the earliest presentations of the tradition in the Dunhuang Chan materials.

In this essay we see the coalescence of two major areas of research and writing for Suzuki during the Pacific War years. In such publications as *Japanese Spirituality (Nihonteki reisei)*, Suzuki argued that Buddhism was consonant with and the foundation of a distinctive Japanese spirituality, while highlighting such figures as Shinran and Bankei as among the figures giving the purest expression to that spirituality. At the same time, as noted above, Suzuki was exploring the history of Zen thought in China and Japan, in the process producing several editions of the sayings of Bankei, who, prior to Suzuki's research, was a relatively marginal figure in Japanese Zen studies. Here Suzuki compares Bankei to two other major figures in the development of Japanese Zen, Dōgen and Hakuin, pronouncing that Bankei, of the three, is the most distinctively Japanese with regard to his approach to Zen. In most of his writings on Zen, Suzuki devotes almost exclusive attention to the Rinzai tradition, so this essay is also remarkable for its sustained attention to Dōgen, one of the seminal figures in the history of the Japanese Sōtō denomination.

This essay was originally published in Japanese in *Zen shisōshi kenkyū—Daiichi*, published by Iwanami Shoten, Tokyo, in 1943. The book was later republished in the *Suzuki Daisetsu zenshū*, 1:1–344. The essay translated here is found on pages 57–83. The English version published here originally was published in *The Eastern Buddhist* (New Series) 9, no. 1 (1976): 1–17; and 9, no. 2 (1976): 1–20. The translator of the essay, Norman Waddell, has substantially revised his earlier translation of the essay for this volume and has updated some of the references in the footnotes as well.

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When we attempt to fully appreciate the special character of Bankei's Zen, taking into consideration its significance and place in the history of Zen thought, especially within the context of Japanese Zen, it becomes necessary for us to distinguish between what may be called the three types of thought in Japanese Zen. By "types of thought" I mean the attitude typically taken in interpreting enlightenment, which constitutes the basic reality of Zen. Differences in this basic attitude are also differences in the way of evaluating enlightenment in terms of the thought implied in it, and, accordingly, in the way of expressing it. This also comes to involve differences in the methods or techniques for realizing enlightenment as well as differences with regard to how enlightenment is construed.

These various differences may be said to fall into three general types, which are exemplified in the Zen of Dōgen (1200–1253), Hakuin (1689–1768), and Bankei (1623–1693). Dōgen Zen linked *shikan taza*, "just sitting" Zen, and Dōgen's *Shōbōgenzō* Zen to the Zen of the Chinese Caodong (Sōtō) tradition. It is unique to Dōgen. Hakuin Zen systematized traditional Rinzai Zen koan practice, turning it into the Japanese type of Rinzai Zen that we see today. Bankei Zen, with the two characters, *Fu-shō*, "Unborn," succeeded in bringing Zen experience into the realm of general thought, and without neglecting in doing that to maintain the working of Zen's direct and intuitive nature within that experience.

I think that the distinctive character of Bankei's Unborn Zen can be seen with greater clarity by comparing it with Dōgen Zen and Hakuin Zen. The basic principles of Unborn Zen are well described in the following excerpts from a compilation of Bankei's sermons made by his disciple Itsuzan.<sup>1</sup>

Bankei spoke to an assembly of people, "Each of you must realize your vitally functioning Buddha-mind. For hundreds of years now in both China and Japan the Zen Dharma has been misunderstood, with people thinking that enlightenment comes by doing zazen, or trying to discover a 'master of seeing and hearing.' They are seriously mistaken. Zazen is another name for the fundamental mind. It means peaceful sitting, peaceful mind. When you sit, it is just sitting, when you do *kinhin*, it is just *kinhin*. You could not preach Buddhist Dharma even though you had all heaven and earth for a mouth. Those who preach the Buddhist Dharma, by and large, only blind others. There is not a speck of illusion in the mind your mother imparted to you when she gave birth to you. To say because you're unaware of this, 'I'm deluded

because I'm an ordinary unenlightened man'—that is not even fair to your parents. Buddhas of the past and people of the present day are all of one body. There's nothing setting them apart. When you draw water from the ocean and pour it into different buckets, it will freeze solid in very cold weather, its shape varying according to the shape of the bucket, large, small, square, or round, that it is in. But when it thaws, it is all the same ocean water.

"You are unaware that you're a living, acting Buddha, and you think that you become a Buddha by accumulating merit from religious practice and attaining enlightenment. But that's a fatal mistake, and because of it you wander from one darkness into another. Isn't that sad!

"As for me, I don't preach about Buddhism. I just give my comments and criticism on the mistaken notions you people have."

A visiting priest said, "I practice with the aim to becoming enlightened. What about that?"

Bankei said, "Enlightenment is something that stands in opposition to illusion. Each person is already the Buddha-body, without a speck of illusion. What are you going to enlighten out?"

"That would mean being a fool," the priest replied. "In the past, Bodhidharma, and after him many Zen masters all attained the great Dharma in enlightenment."

Bankei said, "As a fool, a Tathagata saves people from suffering.<sup>2</sup> He neither comes nor goes. He remains just as he was born and doesn't obscure his mind. All past generations of Buddhist patriarchs were just like that."

The word "Unborn" does not appear here, but that is the significance of the expressions "vital Buddha-mind," "original mind," and "Buddha-body." Bankei's disciple Itsuzan, who compiled the collection in which it appears, was not deliberately avoiding the word, for it often appears elsewhere in his compilation:

Clenching your fist, hurrying around too, it is all Unborn. The moment you have even the slightest thought of becoming a good person, or get it into your head that you have to hurry up and begin seeking something, you are acting counter to the Unborn.

At the place of the Unborn there's no difference between such things as being born and not being born. Everyone speaks about the "principle" of the Unborn, but there are no principles in the Unborn. If so much as a principle existed, it wouldn't be Unborn. And there's no need for you to become Unborn. The true Unborn is having nothing to do with principles and being just as you are.

Each of these comments contains the central idea of Bankei Zen. This in fact is the true confirmation of satori itself. In all these quotations Bankei would seem at first glance to be denying satori or enlightenment. However, when he says Tathagatas and Zen patriarchs work to save sentient beings like fools, he is not rejecting Enlightenment as such; he is rejecting—admonishing—this specific questioner's attitude with regard to Enlightenment. All he has to do is just to remain from the

first in Enlightenment, as the Unborn. Yet he tries to make Enlightenment into something else, hoping by some special method he can get possession of it—that, Bankei stresses, is wrong. Make Enlightenment relative by placing it in opposition to illusion and it loses its absolute nature and ceases to be Enlightenment. Since Enlightenment is, as such, the Unborn, its basic nature of suchness, “as-it-is-ness” (*sono-mama*), must be preserved and maintained to the very end. That is why what Bankei calls “suchness” is not something relative; it is fundamentally and originally absolute. In the presence of this absoluteness nothing to be termed illusion can be found—there is “not a speck of illusion,” Bankei says. People with their mistaken notions create what is originally nonexistent, and from that the attaining or “opening” of Enlightenment is said to occur. In reality, Enlightenment is not something that you open up for the first time; it is always there just as it is from the start. This is the Unborn. It is around this central idea that Bankei Zen unfolds and develops. It is with an eye to this very point that Bankei says, “I preach neither the Buddha Dharma nor Zen.”

There is no question that in this sense Bankei’s Unborn Zen is “*sono-mama* (being-just-as-it-is) Zen.”<sup>3</sup> *Sono-mama* (as-it-is-ness) is where all religions ultimately find peace of mind. It is a place of absolute passivity. It appears in a variety of forms because of differences in the paths people take to reach it, and in the way in which they then enjoy things “as they are.”

In the thought of a great Zen figure such as Rinzai with his so-called total activity (*zentai sayū*) Zen, one might not expect to find even a trace of the passivity and nonactivity that characterize *sono-mama* Zen. Yet an impartial reading of the following passages from the *Records of Rinzai* (*Rinzai roku*) demonstrates otherwise. To be sure, Rinzai’s words have an intensity and vehemence that make us sense the commandingly brusque and martial “Shogun Rinzai.” Nevertheless, what flows under the surface is *sono-mama* Zen—the state of absolute passivity reflected in Rinzai’s famous words, “the noble man who does nothing whatever.” *Sono-mama* is identical with “no-mindedness.” Nonetheless, those who have not deeply penetrated this reality tend to regard *sono-mama* in a merely spatial, static, negative sense, neglecting to see its temporality and its dynamic and positive side.

Here are excerpts from Rinzai’s sermons:

I don’t have a thing to give you. All I do is cure your ills and take your chains off. You men of the Way, try to come forward here independent of all things. I’d like to have a real exchange with you. But I’ve been waiting five, no, ten years now. There hasn’t been a single man yet. All I’ve had are ghosts hanging around the tree leaves and in the grass, disembodied spirits in the woods and bamboo groves, fox-spooks, biting madly into so many heaps of filth. . . .

I’m telling you, there isn’t any buddha, no holy teaching, no practicing, no realizing! What are you doing looking around in neighbors’ houses! You mole-eyed monks, putting another head on over your own! What do you lack in yourselves? You men of



the Way, what you're making use of here right now is the very thing that makes a buddha or patriarch. But you don't believe that. You go on seeking outwardly. Make no mistake about it. There isn't any dharma outside you. There's nothing inside you that you can lay your hands on either. You grasp at the words from my mouth. What you should do is stop what you're doing. *Do nothing*. . .

As far as I'm concerned, there isn't much to do. Just be ordinary. Put on your robes. Eat your rice. Pass the time *doing nothing*. You come here from all over, wanting to seek buddha, wanting to seek Dharma, wanting to seek emancipation, wanting to seek to get out of the three realms. Fools! When you've left the three realms, where are you going to go? "Buddha," "patriarch"—those are names that will only fetter you in chains of praise!

This too can be termed a form of *sono-mama* Zen. In any case, just as shrimp cannot get free of the basket no matter how much they jump, all of us live and die at the place of the absolute Unborn. But when this is brought forth onto the field of thought, it assumes many diverse aspects. If so, where is it that the orientations of Unborn Zen and Dōgen Zen may be said to differ?

On the one hand Bankei's Unborn Zen rejects all relative understanding of satori, and on the other rejects any fixed and ready-made system of koan Zen as well. On this score it might be said to strongly resemble the emphasis of Dōgen's Zen.

What, then, is the significance of Dōgen's *shikan taza* ("just sitting")? How does "just sitting" differ from *sono-mama* Zen? Bankei's Unborn Zen does indeed call to mind views expressed by Dōgen.

I shall first examine the so-called *taza*-ism of Dōgen. Doing this should result in a clearer understanding of Unborn Zen as well. A discussion of specific points of difference between Unborn Zen and koan Zen will be taken up in a later chapter.

The *shikan taza* espoused by Dōgen emphasizes teachings transmitted to him by his master Rujing while he was studying at Mount Tiantong in China. In the sixth part of Dōgen's *Eihei kōroku* (Comprehensive Records of Eihei Dōgen)<sup>4</sup> is a lecture that begins,

The distinguishing characteristic of the entire family of buddhas and patriarchs is negotiation of the Way in zazen. My late master Tiantong (Rujing) said, "Sitting cross-legged is the teaching of wise old buddhas. Commitment to Zen (*sanzen*) is body-and-mind dropping off. There is no need for offering incense, paying homage, reciting nembutsu, penance disciplines, or sutra reading. It is attained only in *shikan taza* (just sitting)."

While "just sitting," "cross-legged sitting," "zazen" all refer to the same zazen, "zazen" is used in at least two senses; there is, moreover, no particular uniformity in the way they are used, nothing to tell the reader which meaning is intended in a particular case. In *Shōbōgenzō* as well, unless we read very closely, things can become very confusing. In passages like the following, reference is obviously to



zazen as such, “body-and-mind dropping off”: “Buddha-patriarchs transmit zazen from one to another” (*SBGZ zazenshin*); “For one lifetime or ten thousand, from beginning to end, without leaving the monastery—just sitting cross-legged day and night” (*SBGZ sanmai ō zanmai*).<sup>5</sup> In the case of the previous quotation from the *Eihei kōroku*, however, no distinction between zazen, cross-legged sitting, commitment to Zen (*sanzen*), and just sitting is clearly drawn. On the other hand, in such statements as the following, zazen signifies the technique or method of intense seeking in negotiating the Way: “Sit, and by that means attain body-and-mind dropping off” (*Bendōwa*); “The primary concern for Zen monks above all else is to engage in *shikan taza*” (*Shōbōgenzō zuimonki*);<sup>6</sup> “Clarify the great matter by doing *shikan taza*” (*Shōbōgenzō zuimonki*).

On the plane of the identity (or nonduality) of practice and realization, both zazen as the means (practice) and zazen as the end (realization) may be called nondual. When the object is to explain them, however, it is best to have this difference well defined. The conflict between *Kanna Zen* and *Silent Illumination Zen*<sup>7</sup> arises in large measure from a failure to observe this distinction. We can say that “*taza*-ism” places the emphasis on philosophy, overlooking the psychological or practical aspect. The nonduality of “practice and realization are nondual” belongs to philosophy. This nonduality alone is not enough. Once we begin to speak of practice or of realization, we must give sufficient thought to each of them.

In the *Zazenshin* written by the Chinese Caodong priest Wanshi Shōgaku and in Dōgen’s own *Shōbōgenzō zazenshin* as well, the writers are expounding their understandings of Buddhist truth. They make no mention of *shikan taza*, “just sitting.” They simply present accounts of the experience of body-and-mind dropping off that is attained through sitting. In *Shōbōgenzō zazenshin* we see Dōgen mixing at will, in a confusing way, the two senses in which he understands zazen, using them randomly as he seems to be striking out at everything around:

Many of those who serve at present as temple masters in the various monasteries in the land of the great Song (China) do not know zazen or learn it. Even if some of them have clarified their understanding of zazen, they are few. Of course in the temples there are prescribed times set aside for zazen. Doing zazen is made the proper duty for all, from head priests down through the ranks of the brotherhood. In the counseling and guidance of Zen students as well, zazen practice is encouraged. But, in spite of this, head priests who understand zazen are rare.

An examination of the meanings that zazen has in this quotation shows that:

1. “Many of those who serve at present as temple masters in the various monasteries in the land of the Song (China) do not know zazen or learn it.” This could hardly mean they do not know or learn how to do zazen correctly in its formal sense. We may suppose that in China monks were engaged in cross-legged sitting in all the monasteries in conformity with traditional practice. So I gather that here Dōgen

means that they knew nothing about the proper mental state for zazen, the purpose and significance of zazen, or the introspective investigation of its spiritual implications, and that they made no effort to learn about such things.”

2. “. . . *there are of course prescribed times set aside for zazen*” is apparently a reference to the regular practice of sitting in the Meditation Hall.

3. “. . . *doing zazen is made the proper duty for all*.” I presume this means that doing the zazen described in 2 is the primary responsibility of Zen priests, and also that it is the practice all students of Zen are encouraged to perform. As such, this is the same sense as “for zazen a quiet place is suitable,” “exert effort solely in the practice of zazen,” and “all buddhas and all patriarchs, when doing zazen” in *Shōbōgenzō zazengi*.<sup>8</sup>

4. “*But in spite of this, head priests who understand zazen are rare*.” This is the inner content of zazen: with all but a very few exceptions, head priests are ignorant of where the original aim and essential significance of zazen lie. Perhaps we may even regard this as being spoken from the standpoint of the nonduality of practice and realization; namely, head priests do not know that zazen is what Wanshi’s *Zazenshin*<sup>9</sup> (see below) terms “the essential dynamic moment of all buddhas and all patriarchs.” This is the zazen Dōgen describes with these words: “If the Buddha Dharma is not transmitted, neither is zazen. What is passed from master to disciple in the authentic personal transmission is the quintessence of this zazen alone” (*SBGZ zazenshin*).

Dōgen goes on to deliver a withering blast at the category of brief writings on zazen known as *Zazenshin* and *Zazenmei* that were being used in Chinese Zen.<sup>10</sup>

Therefore, although in the past a few eminent priests have written *Zazenmei* (Inscriptions on Zazen), *Zazengi* (Principles of Zazen), and *Zazenshin* (Exhortations for Zazen), nothing is to be gained by reading any of the *Zazenmei* or *Zazenshin*, and the *Zazengi* are unclear as to actual zazen practice itself. These works were written by people who knew nothing about zazen and who had not received it in authentic personal transmission. Examples of these works are the *Zazenshin* in the *Keitoku dentō roku* and the *Zazenmei* in the *Katai futō roku*.

The words *mei* (inscription) and *shin* (exhortation) are similar in significance,<sup>11</sup> but *gi* (principles), as is seen in Dōgen’s own *Fukanzazengi* (Universal Promotion of the Principles of Zazen), refers to a work concerned chiefly with the practitioner’s deportment in zazen, how to do zazen. In the quotation above, the statement “The *Zazengi* are unclear as to the actual practice of zazen” seems to be an independent sentence; hence the following: “They were written by people who knew nothing about zazen,” which presumably refers to the authors of all three categories, *Zazenmei*, *Zazenshin*, and *Zazengi*. Zazen in this context must probably be understood in the meaning of item 4 above. We may therefore suppose that Dōgen is contending that none of those throughout the past who have spoken about zazen has had any

understanding of the zazen of body-and-mind dropping off, the essential and pivotal moment for every buddha and patriarch, that they have all been ignorant of the zazen in which one is “sitting undisturbed in self-joyous samadhi” (*Bendōwa*).

In the following quotation from *Shōbōgenzō zazenshin* we come upon the words *kufū* (intense seeking) and *taza* (sitting). What is their relation to zazen? *Kufū* is sometimes used in combination with *bendō*, *kufū bendō*, “negotiating the Way in intense seeking.” Again, since Dōgen states that *sanzen* (commitment to Zen) is zazen, *kufū* can also denote *sanzen*. In some places *taza* seems to connote regulation-style zazen; in others, it does not.

It is to be pitied that those priests pass their whole lifetime in Zen monasteries and yet do not for a single sitting engage in intense seeking (*kufū*). They themselves are never one with their sitting (*taza*). Their seeking does not encounter their self. This is not because their zazen dislikes their body-and-mind; it is because they do not aspire to true intense seeking and in their impulsiveness they become confused and muddled. What they have compiled in their works tells merely about “going back to the origin,” “returning to the source,” about the vain business of thought-cessation and mind-tranquilization. They do not reach the level of Tendai meditation practices or the views of the highest Bodhisattva stages. How much less could they personally transmit the authentic zazen of the buddha-patriarchs! Compilers of Zen records in the Song period were mistaken to include such works in their collections.<sup>12</sup> Zen practitioners of later times should lay them aside without reading them.

This leads us to conclude that Dōgen believed that works such as the *Zazenshin* (Exhortation to Zazen) by the Chinese priest Goun in the *Keitoku dentō roku* collection do not transmit authentic zazen. They teach nothing but thought-cessation, mind-tranquilization, and so forth. On the other hand, he holds up the *Zazenshin* of the Chinese Zen master Wanshi as a rare utterance that expresses the genuine truth of zazen. His praise of Wanshi and his work is unbounded:

This is the Buddha-patriarchs. It is an exhortation to zazen. A direct utterance that conveys the truth. It is a single radiant light illumining the Dharma-world inside and out. It is the buddha-patriarch of all buddha-patriarchs new and old. Buddhas of the past and buddhas who came after them all go forward thanks to this exhortation. Ancient patriarchs and patriarchs of today all appear from this exhortation.

Then, raising up Wanshi’s work a notch higher, he says:

The “exhortation” of Wanshi’s zazen exhortation is an actual manifesting of the great activity. It is the dignified deportment beyond the world of sound or form. It is the features had at the time when your parents were not yet born. It is “You’d better not disparage the buddhas and patriarchs!” It is “You could still lose your person and life.” It is a three-foot head and a two-inch neck. (*Shōbōgenzō zazenshin*)

Readers without experience in reading the sayings in the Zen records will not be able to make very much out of such comments. Briefly, he is saying that

Wanshi's *Zazenshin* presents in the clearest, most thoroughgoing terms what it is that makes buddha-patriarchs what they are, which is prior to any appearance in sound or form, word or object, which exists even prior to the differentiation of heaven and earth, but which, nevertheless, does not lie outside one's deportment in the world of forms and appearances where the eyes are horizontal and nose is vertical. This, Dōgen declares, is zazen. Learning this zazen is Zen.

Zazen therefore is both original realization and wondrous practice: "As it is already realization in practice, realization is endless; as it is practice in realization, practice is beginningless. . . . If we cast off the wondrous practice, original realization fills our hands; if we transcend original realization, wondrous practice permeates our body" (*Bendōwa*). This is the zazen Wanshi teaches in *Zazenshin*. Dōgen describes it in *Bendōwa* as follows:

Because of this, when even just one person, at one time, sits in zazen, he becomes, imperceptibly, one with each and all of the myriad things and permeates completely all time, so that within the limitless universe throughout past, future, and present, he is performing the eternal and ceaseless work of guiding beings to Enlightenment. It is, for each and every thing, one and the same undifferentiated practice and undifferentiated realization. Only this is not limited to the practice of sitting alone; the sound that issues from the striking of Emptiness is an endless and wondrous voice that resounds before and after the fall of the hammer. And this is not all the practice of zazen does. Each and every thing is, in its original aspect, provided original practice—it cannot be measured or comprehended.

You must know that if all the incalculable buddhas in the ten directions, as countless as are the sands of the Ganges, mustered all their might together and by means of buddha-wisdom attempted to measure and know the total merit of the zazen of a single person, they would be unable to do it.

Dōgen always attempts to preach Zen from a twofold standpoint. On the one hand, he is a great thinker; on the other, he is a devout, passionate, solemn, practical, conscientious man of religion and student of Zen. As a thinker, he puts zazen on a plane where practice and realization are nondual. But as a practical man of Zen, he treats zazen as the art of intensely seeking and negotiating the Way. The following passage appears at the end of the fifth part of *Shōbōgenzō zuimonki*:

Although one may seem to gain some understanding through examining koans and model cases, in fact such practices cause you to move away from the Way of the buddha-patriarchs. Passing your time sitting erect, without gaining or realizing anything at all—that in itself is the patriarchs' Way [this is the reason for the term "Silent Illumination" Zen]. It is true that those of the past encouraged both the study of model cases and sitting, but it was above all the practice of sitting they encouraged. And although there are people in whom enlightenment opened through the study of model cases, even there the enlightenment occurred on the merit of their sitting. Truly, the merit hinges on the sitting.<sup>13</sup>

Dōgen does not reject enlightenment; he merely places a stronger emphasis on zazen. He says, “among the basic essentials in the study of the Way zazen is first and foremost” (*Zuimonki*). Here he is clearly preaching practice apart from realization, and that, moreover, is also a feature of his teaching. Realization is enlightenment, satori. Practice is sitting, zazen, *taza*. To see the identity of practice and realization and the nonduality of dhyana and prajna not just in sitting erect and vainly passing one’s time but in “sitting erect” alone—that is in effect Dōgen’s philosophic thought wedded to his Zen intuition.

At the same time, he has a strong tendency to take the standpoint of nonduality as a peak from which to gaze over at the endless variety of ways leading down. Although we find him talking in *Bendōwa* about “making the myriad dharmas exist in realization and practicing that one total Reality on the way leading forward from that realization”—the core truth implied in negotiating the Way of intense seeking—in *Shōbōgenzō zazen shin*, contemplation of the silent illumination type is conspicuously evident, and the interrelationship between things, the “thinking of nonthinking,” tends to be hidden. Although he writes of “fish swimming along in perfect ease” and “fish swimming like fish,” greater than this sense of activity is the resonance given to the silent, contemplative aspect seen in phrases such as “the water clear to the very bottom,” “the clarity of the water penetrating into the earth.”<sup>14</sup> This feeling is especially pronounced in the parts preceding the last two sentences about fish and birds at the end of Wanshi’s *Zazen shin*, where the composition seems conceptually to draw attention to the aspect of identity (*soku*) alone.

It was from the richness of the speculative element in Dōgen Zen that the ninety-five fascicle *Shōbōgenzō* came into being. Although thorough historical and scientific study is needed to determine which parts of it are his and which are later additions, at any rate, it is a fact that the difficulties of *Shōbōgenzō* have often left his descendants in the Sōtō sect weeping at the crossroads. When we read Dōgen’s discourses in the *Eihei kōroku*, Zen records composed in Chinese, they do not seem much different from others of their type in Zen tradition, but when we read *Shōbōgenzō*, written in Japanese, we confront him using the Japanese idiom with uninhibited mastery. The rhetoric and the hermeneutic are something extraordinary and altogether unprecedented that astounds us. We see in this a great difference from the direction Rinzai Zen historically has taken in applying its practice.

For reference, here is the complete text of Wanshi’s *Zazen shin* (*Zazen Exhortation*), followed by Dōgen’s commentary on it in *Shōbōgenzō zazen shin*. First, Wanshi:

The dynamic moment of all buddhas, the momentous dynamic essence of all patriarchs, knows without encountering things and illuminates without confronting conditions. As the knowing takes place without encountering, knowledge is naturally subtle. As the illuminating occurs without confronting conditions, it is naturally wondrous. Since the knowing is inherently subtle, there is not the slightest discriminative thought. As the illuminating is naturally wondrous, there is not the least

indicative sign. If there is no discriminative thought whatever, the knowing is beyond comparison or comprehension. If there is not the least indicative sign, the illuminating is ungraspable yet perfectly clear. Water is clear to the very bottom, fish swim along in perfect ease. The sky is infinitely vast, the birds flying far, far away.

With skillful interplay of parallelisms, Wanshi has produced a piece of finely wrought literature. The substance, however, is in the passage “knows without encountering things, illuminates without confronting conditions.” “Knowing” is absolute knowing, nondiscriminative wisdom. “Illuminating” is the state of things before heaven and earth reveal “any indicative sign.” “Things” refers to discrimination, “conditions” to differences or distinctions. It is an example of the logic of *soku-hi*.<sup>15</sup> Dōgen expounds on Wanshi’s meaning with a rhetoric that is typical of his unique Japanese style.

*“Knows without encountering things.”* “Knows” is not perceiving [discrimination]. Perceiving is an inferior capability. It is not cognition. Cognition is a mental function. Because of this, knowing does not “encounter” events or things [is not objective knowing]. Not-encountering-things is, as such, knowing. Do not regard this as omniscience or universal knowing. It must not be limited to personal, inborn knowing. Not-encountering-things is “when the bright one appears, strike the bright one; when the dark one arrives, strike the dark one.” It is “Sit off your mother-born hide.”<sup>16</sup>

*“Illuminates without confronting conditions.”* This illumination is not reflective illumination. It is not spiritual illumination. “Not-confronting-conditions” is in itself this illumination. It is not that illumination *becomes* conditions; for conditions are, as such, illumination. “Not-confronting” means “never being concealed throughout the whole world,” “not presenting oneself even when the world is broken asunder.” It is subtle and wondrous, and it is the reciprocity of nonreciprocity.

Dōgen’s outlook always has this characteristic of reciprocity of nonreciprocity (*ego-fuego*). Nonreciprocity implies a duality, but by having the two relate reciprocally he makes this duality nonduality. One is not treated apart from the other; the whole is said to be both reciprocal and nonreciprocal. Or, taking advantage of the grammatical possibilities inherent in the Chinese, he simply puts them in juxtaposition as “reciprocity/nonreciprocity,” leaving it to each reader’s understanding to furnish the logical connection between the two concepts. Fish swimming deep in the water like fish, birds soaring up into the heavens like birds—this is the “real and immediate manifestation of truth” (*genjō kōan*); this is *shikan taza* (just sitting); this is the “zazen transmitted personally between one Buddha-patriarch and another.”<sup>17</sup>

The zazen Dōgen speaks of as the personal transmission of buddhas and patriarchs—*shikan taza*—can be said to possess features that closely resemble Bankei’s Unborn Zen. Yet the odor of Silent Illumination that pervades Dōgen’s kind of sitting is not easily removed. This tendency, which Hakuin described as “sitting still and silent like a withered tree and holding on to the death,” is readily discernible in words such as these in Dōgen’s *Eihei kakun* (Precepts of Eihei Dōgen):<sup>18</sup>

Zen master Daibai Hōjō . . . went to the highest peak of Plum Mountain. Living on pine tree flowers and wearing lotus leaves for clothing, he practiced zazen day and night for the rest of his life, nearly thirty years. . . . He therefore attained an excellent achievement in the Buddha Way. From this we can understand that zazen is the deportment that comes with Enlightenment. Enlightenment is just zazen, nothing else.

Unborn Zen, in contrast to this, is always active. “All is perfectly well taken care of in the Unborn,” he says. The Unborn is not found in the nonthinking of single-minded zazen practice. It reveals itself fully on all occasions of our daily life, whether we are sitting, standing, walking, or lying down. It makes do with “you yourself as you are today.” Bankei’s Zen is our everyday mind, just as it is. A faint shadow of inactivity and stagnation is discernible in Dōgen’s Zen. He is a great thinker, the author of a magisterial collection—ninety-five books of unique Zen writing. Bankei is like the common citizen, more down to earth, more ordinary, less articulate. Yet he musters all the deepest profundities of the buddhas and patriarchs, which he embodies fully in himself, and he brings them all together in the one word “Unborn.” He presents this to people, leaving it to each one to grasp what he can according to his own capabilities.

Dōgen and Bankei both gave full play to their unique talents within the different historical backgrounds in which they lived. Bankei seems to have a largely Japanese character. By that I mean the way he shies away from theoretical argument, avoids verbosity, and goes to the bare essentials of the matter at hand, yet somehow at the same time making sum and substance understandable. Whether or not this is a characteristic that should be unconditionally promoted in the future is of course a separate matter. Yet the ultimate source of this knack of directly grasping the essence should not in Bankei’s case be ascribed merely to his being Japanese. And that the Unborn is truly the product of his thought should of course go without saying.

As a thinker, Dōgen is surely one of the great Japanese. However, I think the reason for the reverence in which he is held as founder of the Sōtō sect and for the continuance to this day of the religious line that emanated from him is due to the specific character of Dōgen himself, rather than to his work *Shōbōgenzō*. It is true that *Shōbōgenzō* is an important element that expresses one side of his great personality, but is there not something of even greater strength and even more importance in Dōgen? Rather than the philosophy that is incorporated in *Shōbōgenzō*, is it not the mind or spirit that inspired that philosophy and that has at the same time supported the sect’s “sustained practice” (*gyōji*)<sup>19</sup> through the centuries—is it not that which is responsible for creating and shaping the Sōtō sect? It seems to me that we see Dōgen’s true face more clearly, and with greater depth, in the *Shōbōgenzō zui-monki* than in *Shōbōgenzō*. Of course, an individual’s personality, the principles that sustained him, and so forth are not sufficient in themselves to establish a religious sect. There must be genuine talent and capacity in the disciples that gather around



the teacher and succeed him. The background of the age is something that cannot be overlooked either.

When two objects of a comparison are isolated as absolutes abstracted from their contexts, things do not appear in a true light. Whoever or whatever it may be, it has emerged from within a certain historical milieu, and this must also be taken into account as we compare them. We should not limit ourselves merely to the broad historical circumstances; in the case of a person, we should investigate the contacts and associations he had in his personal life. In our comparison of the Zen of Dōgen and Bankei, I think we will find there is even greater interest in exploring the paths the two men traveled prior to the time they began to expound their Zen teachings than in merely viewing their teachings as isolated entities.

While a straight comparison of *shikan taza* ("just sitting") and the Unborn deserves separate study as well, I think that we should look beyond that into the circumstances which led Dōgen to become the exponent of *shikan taza*, and those which brought Bankei to advocate his Unborn Zen. That should reveal the truth embodied in each of their Zen teachings on their own terms. I think then we will be able to appreciate the place each of them holds and the meaning each possesses in terms of Zen as a whole.

I will first explore the process by which Dōgen was led to declare that "negotiating the Way in *zazen*" (*zazen bendō*), that is, just sitting, is the sole way of Zen practice, and by which Bankei was brought to proclaim that in all the many generations of enlightened Zen patriarchs, he was the first one "to give genuine proof of the Unborn."

As for the teaching Dōgen received from his master Rujing (Nyōjō) during his two-year stay at the Tiantong monastery, it may be summed up in the words he reiterates again and again in his writings: "Cross-legged sitting is the Dharma of old buddhas. Zen practice (*sanzen*) is body-and-mind dropping off. Offering incense, making bows, nembutsu, penances, and reading sutras are unneeded. It is attained only in just sitting." His practice under Rujing was in accordance with this teaching.

Rujing told him that he should bring his mind into his left hand when he did *zazen*. This is a *zazen* technique based on the same psychological principles as the Contemplation on the Letter A and the Moon Contemplation found in the Shingon sect. In the Shingon practices, however, one places the object of meditation at some distance from oneself; in the meditation taught by Rujing, the mind is not apart from one's body. It is not clear from the available sources just how Dōgen was supposed to conceive the mind as it rested on the palm of the hand. Was it as some sort of crystalline sphere, or just as something present there? I think we may presume that the meditation was a matter of concentrating the mind on the palm of the hand.

After practicing this method of meditation for a time, Dōgen went and reported to Rujing: "I did as you taught me. Both my hands disappeared. There is no place



to put my mind.” Rujing replied with the advice: “In that case, from now on make your mind fill your entire body. Fill it so there isn’t a single empty place left anywhere.”

How does one go about “filling the body with the mind”? Here there is no question of the mind as a crystalline sphere, or as having a vaporous or liquid quality either. Hakuin describes a method of meditation in his work *Idle Talk on a Night Boat (Yasenkanna)*<sup>20</sup> that he learned from the hermit Hakuyū who lived in the mountains northeast of Kyoto. Hakuyū told him to imagine a lump of butter on top of his head slowly melting down and permeating his entire body. But what was the essence of what Dōgen called “mind”? Whatever it was, by virtue of the practice described above, he was one day able to go and tell Rujing, “As a result of making my mind spread throughout my body as you directed me to, my body-and-mind have completely dropped away. It is like the sun spreading its light throughout the great sky, its round shape unseen.” When he heard this, Rujing confirmed Dōgen’s attainment: “Today you attained true emancipation and entered into great samadhi. Keep and preserve this truth. Do not lose it.”

A work titled *Nihon tōjō rentō roku* (Records of the Succession of the Lamp in the Japanese Sōtō School)<sup>21</sup> records this version of the events:

One night, when Rujing was going around the zazen hall, he saw a monk dropping off to sleep. He rebuked him: “The key to Zen practice is body-and-mind falling off. What good will it do you sleeping like that!” When Dōgen, who was sitting nearby, heard this he suddenly became one with enlightenment.

At daybreak he went to the abbot’s quarters and offered incense. Rujing said, “Well, what about it?” Dōgen said, “Body-and-mind dropping off.” Rujing said, “Body-and-mind dropping off, dropped off body-and-mind.” Dōgen said, “This is merely a temporary bypath I’ve entered, master. Don’t confirm me without due consideration.” Rujing said, “I’m not confirming you without due cause.” Dōgen said, “What do you mean by not confirming without due cause?” Rujing said, “Dropped off body-and-mind.”

Although there are slight discrepancies between this and the version I quoted above, what is important is Dōgen’s experience of “body-and-mind dropping off.” If we accept that the experience was a result of his efforts to make his mind pervade his entire body, then an interesting idea suggests itself. In contrast to the meditative practices of the Shingon sect, which are objective and realistic, the one Dōgen performed is subjective and psychological. Even without knowing how he and Rujing conceived the mind in trying to make it permeate the body, they were obviously regarding mind and body as two separate things. As a result of this meditation, body-and-mind were forgotten, although it is perhaps preferable to say “falling off” rather than “forgetting,” which implies something of a psychological or conscious nature.

“Falling off” implies that something that has been covering or attached to someone, binding and burdening him externally as in a state of discrimination,

drops or falls away. Dōgen himself tells us, in his own recording of the event, that the falling off was complete and thoroughgoing. And yet nothing positive or affirmative is seen to emerge from it. “Body-and-mind dropping off, dropped off body-and-mind” represents a negation, but he makes no mention of something coming after this negation. Compare his utterance to the declaration of the Tang Zen master Yangshan: “skin and flesh fall completely away, there is nothing but the one reality,” in which the “one reality” emerges after the negation. There is something lacking in Dōgen’s utterance. If “just sitting” ends with the experience of mind-and-body dropping off, there is no way it can avoid being mere “Silent Illumination,” using that term in a pejorative sense.

Why didn’t Dōgen’s effort proceed in an affirmative direction toward the “one reality”? Could it be that the psychological experience that appears spontaneously in any person who gains liberation from the fetters (or consciousness) of the body-and-mind dualism was in his case so intense that recognition of the one reality suffered relative neglect? The dualistic view of body-and-mind is fundamentally a production of the discriminating intellect. Until we can get free of this intellect, we are destined to remain trapped within a dualistic consciousness, and true freedom will remain beyond our grasp.

The culmination of Zen practice is found on the one hand in liberation from this consciousness, or in what is the same thing, the experience of “body-and-mind falling off.” That is no doubt why Dōgen repeats over and over in his writings that “Zen practice is body-and-mind falling off—just sitting.” If it is seen from the standpoint of what Zen calls the Great Function and Great Activity (*daiki, daiyū*), however, there is an unavoidable feeling that something is lacking. But it must be said that Dōgen devoted himself faithfully to putting his teacher Rujing’s teachings into practice.

Bankei tells us that we are the Unborn Buddha-mind just as we are, in the state in which we were born. We are living the life described in Zen as “a single iron rod stretching straight out for ten thousand leagues,” which is untrammelled by things such as “body-and-mind” or “birth and death.” The mewling cry of the newborn baby fresh from its mother’s womb is in fact the lion roar of the Buddha declaring at his birth, “Heaven above, earth below, I alone am the honored one.” There is no duality here whatever. No discriminative thought. We are manifesting the reality of body-and-mind dropping off. This of its nature does not lend itself to psychological analysis or objective observation, yet it is something that we nonetheless experience in our normal everyday life. As we grow older, what Bankei calls “self-partiality” begins to emerge. We gradually go astray, begin exercising our minds in “irrelevant tasks,” becoming ever more deeply set in our wayward habits.

In the everyday world, the coming of age is sometimes referred to as attaining the age of discretion. But this “discretion” or “discrimination” is a nasty customer. When it reaches full fruit in a self-centered thirst for possession that holds sway

over our entire consciousness, our life no longer enjoys the basic and intrinsic nature it had when we first appeared in the world. Duality of body-and-mind is a presence that shadows us wherever we are. From it “birth and death” emerges as well. We must at all events experience and realize for ourselves “body-and-mind falling off, fallen off body-and-mind” once. It is in here that Dōgen’s “just sitting” has its great significance. But if what I call the “discrimination of nondiscrimination” does not emerge from it, then, to borrow Bankei’s words, “the wonderful, enlightened activity of Unborn illuminating wisdom cannot come into play.”

But Dōgen was not always “just sitting.” *Shōbōgenzō* and other works are to a large extent his commentaries on a great variety of koans. Nor did he confine himself to comments on koan. He went on to develop a unique philosophy. Those who came after him saw only his “just sitting” at the expense of his philosophy and the complexities of his koan interpretations, or else they perceived only the latter, forgetting his insistence on just sitting. Or they ignored neither of these yet attached little importance to the rigor of Dōgen’s practice-oriented life or to his scrupulous concern for the education of his disciples. If we wish to see the real Dōgen, none of these aspects can be overlooked. In the interest of comparing him with Bankei and his Unborn Zen, I will confine myself to exploring the meaning that “zazen,” seated meditation, had in his teaching, as well as the source that gave rise to this meaning.

In exploring how Bankei arrived at his teaching of Unborn Zen, we discover the ways in which it differs from Dōgen’s view of zazen and at the same time the proper angle from which to attempt a comparative assessment of the two. Bankei’s point of departure was altogether different from Dōgen’s (and this was not merely the result of the different ages in which the two men lived), and the courses their subsequent religious practice followed can be said to have had altogether contrary bearings as well. Whereas Dōgen was guided step by step in his practice by an experienced master, in Bankei’s case there was no one we might in a real sense call his teacher.

As a youth Dōgen is said to have experienced doubts about the need for practice and realization in light of the Buddhist teaching that all sentient beings are intrinsically possessed of Buddha-nature. Bankei’s entrance into religious life occurred within a Confucian context. At twelve, he became curious about the term “bright virtue” (*meitoku*) when he came upon it in a passage in the *Great Learning*, one of the basic Confucian texts: “Clarifying bright virtue is the way of man.” Confucianism did not teach that bright virtue is intrinsic in everyone, only that clarifying it is the proper path for man. One of the fundamental tenets in Buddhism is that not only man but all beings are originally endowed with Buddha-nature. Even at this young age, Bankei probably had some notion of the Buddhist teaching, but his first step in the direction of Zen came from this uncertainty over the meaning of the Confucian bright virtue. Unable to find anyone to explain it to him, he turned to Zen for an answer. Yet despite his best efforts he could find no Zen teacher who could provide the answers or give him the kind of guidance he needed.

Perhaps if he had had a master such as Rujing, he too might have come to experience “body-and-mind dropping off” and achieved an understanding of bright virtue in that way. Without such an opportunity, he had no choice but to work through to a resolution on his own.

The power of his will was remarkable. We see evidence of this even in some episodes from his early childhood included in his biographical records.<sup>22</sup> So when he devoted himself to finding a way to resolve his doubts about bright virtue, he did so with an extraordinary tenacity of purpose. Some idea of his incredible perseverance in the face of the intense mental and physical suffering he experienced during this period can be gained from the frequent reminiscences he includes in the sermons and talks of his later life.<sup>23</sup> By any standards, his prosecution of the struggle was extraordinary, and it may be regarded as having been instrumental in his forging out his Unborn Zen. Had he not undergone the difficult ordeal he did, he might well have wound up in the traditional role of most ordinary Zen teachers, giving *teishō* (formal Zen lectures) on koan and Zen writings, perhaps emphasizing *zazen* too.

As it was, he did not want others to have to repeat his hard experience. It was the compassionate desire to somehow enable them to attain what he had attained without the accompanying suffering that brought him to enunciate his teaching of the Unborn. From the depths of his heart he poured out his message to younger people to make them realize that the Unborn was something they could grasp without such great difficulty.

All of you here are very fortunate. I wasn't as lucky as you. When I was a young man there weren't any wise teachers to be found. Or at least if there were, I wasn't fortunate enough to meet up with them. Being rather foolish, I suffered tribulations others could not possibly know, and I expended a great deal of futile effort. The experience of that has engrained itself deeply in me. I can never forget that bitter lesson.

That's why I come here like this day after day, urging you to profit from my own painful experience. I want you to be able to attain the Dharma while you're seated comfortably on the tatami mats, without putting forth any needless effort. You should consider yourselves very fortunate. Where else can you find something like this?

I was a foolish young fellow, and I would like to tell you about how I wasted all that effort. However if I did, I'm afraid some of the young men among you will get it into their heads that they won't be able to achieve the Dharma unless they struggle as I did, and set about repeating my mistake. And that would be my fault. I really do wish to tell you about this, but if I do, I want the young people to please listen very carefully and understand: you can attain the Dharma without the profitless struggle I put myself through. Keeping that in mind, then, listen to what I say.

Yet Bankei also goes on at great length to explain the futile effort he himself had expended. The fact remains, however, that without this “useless effort,” he would

not have attained the depth of discernment and character he did. There is no reason to believe that Bankei himself was not aware of this. I think we can regard this too as the working of what we may term the psychological principle of vicarious suffering.

In any case, the hardship aside, it is enough if one just comes in touch with the vital central point of Unborn Zen. As Bankei was actually in grasp of that point, he was, as he often declared, always there ready to confirm the Unborn in others. Since the Unborn is originally something each person receives from his mother at birth, Bankei is not talking of some abstract impossibility, producing something out of nothing. It was the mind of great compassion (*karuna*), instilling him with the desire to make this fact known to his fellow men, that kept Bankei constantly occupied, traveling, and spreading his teaching for over half a century.

He has none of Dōgen's magniloquence. He spent his life in contact with ordinary, common people, explaining how there is nothing at all difficult about Unborn Zen. Moreover, if it is seen from the nature of the true Dharma itself, there is something about this that does indeed make us conscious of the fact that Bankei's personal hardships were in fact "vain effort." He touches on this in the following passage from his sermons:

Imagine a group of travelers climbing through a stretch of high mountains devoid of water. They get thirsty, so one of them goes into a distant valley below in search of water. He does this with considerable difficulty. When he finds some and returns with it to give his companions a drink, don't those who drink without having exerted themselves all quench their thirst just the same as the one who did? There isn't any way to quench the thirst of a person who is suspicious and won't drink the water.

Because I didn't meet a clear-eyed teacher, I mistakenly engaged in difficult austerities. My ultimately discovering my mind-Buddha and making all of you know about your inborn mind-Buddha is just like those people drinking water and quenching their thirst without going out to seek it. For each of you to be able in this way to use the Buddha-mind inherent in your own self just as it is and achieve a mind of blissful tranquility without resorting to any illusory austerities—isn't that a teaching of inestimable worth!

If things are seen from this perspective, we can say that in spite of all the austerities Bankei undertook with such courage in his youth, they were not essential to his realization of the Unborn. However, Bankei was not always teaching the Unborn to the general public. He was not only urging people to follow the Way of Easy Practice (*Igyō dō*). Apparently he had two different teaching postures, one when he was dealing with the common people and laymen, the other when dealing with the monks immediately under his guidance. With his personal disciples he showed not the slightest quarter, demanding without compromise that they open their Dharma eyes completely. The reason for this is simple. Those who leave home to enter the priesthood are destined to become the teachers of all beings in

the world. They must command the respect of their fellow teachers. An unseasoned, half-baked priest would be unable to shoulder such a responsibility. Bankei set extremely high standards for himself, and he followed them scrupulously throughout his life. And so he exhorted his disciples, "I've told you how you can achieve your goal right there where you're seated, without any expenditure of effort, but because your commitment to the Dharma is lacking, you are unable to believe and follow it."

After resolving his own Great Doubt, Bankei was possessed by a strong desire to find a means to communicate the understanding he had achieved to others. To discover a way to do this, in a way that would convince people of its truth, required an extraordinary deliberation.

Personal experience can have universal application and function in society only through the agency of thought. When it stops in personal experience alone, it comes to resemble Śākyamuni Buddha's initial inclination after attaining Enlightenment, which was to immediately enter Nirvana. "Somehow," said Bankei, "I wanted to be able to reach those of ordinary capabilities with a few words. That is how I came up with the idea to teach you like this using the word Unborn." It took long years of reflection and deliberation while practicing in isolated hermitages in various parts of the country before he finally arrived at this teaching. In China, priests sometimes engage in this type of solitary practice even today. Perhaps if Bankei had studied under a genuine teacher from the outset, he would never have thought of devising an original teaching of his own. But this is what makes him different from other Zen masters, those of his own age and those who appeared after him, and this is also the reason he was able to enunciate his teaching of Unborn Zen.

I believe the different ways Dōgen and Bankei took as they started out on their Zen practice account in large measure for the difference between Unborn Zen and "*taza*" Zen. But Bankei has an originality that sets him apart from both Dōgen and Hakuin. It is related to the teaching method he adopted once he raised the banner of the Unborn and embarked on his lifelong missionary effort. He did not use or rely on Buddhist sutras or Zen writings. He rejected the use of Chinese, the language traditional in Japanese Zen. He seems to have decided on this principle at around the time he attained enlightenment as a young monk. It may be said to be influenced by the historical period in which he lived—that is, it was a decision to go against the prevailing teaching current of his time—yet it would seem that the character of the practice he subjected himself to played a large part as well. He says:

I never quote the words of the Buddhas or Patriarchs when I teach. All I need to do is examine directly the personal affairs of people themselves. That gets the thing done, so I don't have to quote others. I don't say anything about the "Buddha Dharma" or the "Zen Dharma." I don't need to. I can take care of everything perfectly well,

clear everything up for you just by examining you and your concerns directly, here and now, so I don't have to bother preaching the Buddha Dharma and Zen Dharma.

One of his disciples adds:

The master was always critical of the many evil customs that were prevalent among teachers and students in the Zen temples of his day. Because of this, his own dealing with students was for the most part direct and to the point. He did not allow indiscriminate use of the staff or shout, diversions into literature, deliberations using words and phrases, or unnecessary displays of personal insight. He never brought up words and phrases from sutras or Zen texts. If anyone would come to him for teaching, he just spoke to him intimately using the common language of every day, regardless of whether or not he was possessed of special intelligence.

When Zen was first being introduced into Japan, the Japanese had little choice but to follow the Zen and other Buddhist writings in the Chinese language. Even in Dōgen's Japanese writings such as *Shōbōgenzō*, which were composed during this same period, stiff Chinese phrases and quotations in Chinese, many of considerable length, are interspersed freely throughout the Japanese text. The situation was much like that in Meiji Japan, when scholars introduced Western words into their speech and writings and created new words translated from European sources that no one could understand unless he already knew the original foreign words. It was an unavoidable set of circumstances. New ideas from foreign lands often could not be fully expressed using the available resources of the Japanese language. Had the ideas developed from ones already present within the Japanese mind, they could have been expressed using the language current at the time. But it was unable to cope with the great number of new ideas coming in helter-skelter, from foreign sources.

Hence the reliance of priests on Chinese literature—sutras, Zen records, and the like—was an inevitable necessity in the early period of Japanese Zen. We must also remember that someone like Dōgen belonged in the intellectual vanguard; the young Japanese who received his teaching would also have been in that classification. It would have been quite natural for Chinese to have been the medium for communicating ideas. Even Dōgen's contemporaries Hōnen and Shinran, exponents of the Way of Easy Practice, whose aim was to make Buddhism easily accessible to all people, when they came to commit their thought to paper, did so in Chinese, though they may have used Japanese in their letters and occasional writings.

Bankei lived in an entirely different world from Kamakura Japan, but on this question of language, he was a "nationalist." It had been four hundred years since Dōgen's time, and it might be imagined that in the meantime Zen thought had become fully Japanese, purged of all exotic, foreign tinges. But such was not the case. Only fifty years after Bankei's death in 1693, his disciples took transcripts of his Japanese talks and sermons and translated them into Chinese. It seems that a kind of superstition regarding the Chinese language still held sway among the



Japanese educated classes. Bankei himself, however, was remarkably thoroughgoing in his adoption of Japanese:

One day, Bankei said, "When I was a young man I also tried practicing question-answer type deliberations with other monks. I worked hard at it. In spite of that, I think it's best for Japanese to use the language they use every day when they inquire about the Way. That is most suited to them. Japanese aren't very good at Chinese. When questions and answers are carried on in Chinese they can't express themselves fully just as they'd like. There's nothing at all they can't ask if they use the same language they use in daily life. So instead of straining trying to ask things in Chinese, it is better for them to ask them freely, using a familiar language they use comfortably. Now, if it were a case where we couldn't achieve the Way unless we used Chinese, I would of course tell you to go ahead and use it. But the fact is that we can ask about the Way and achieve it with ordinary Japanese without any trouble at all. In that case, it is wrong for us to ask questions in a language we have difficulty using.

I want all of you to keep this in mind, and whatever you want to ask about, I don't care what it is, feel no hesitation. Ask it just the way you want to, using your own words, and I'll clear it up for you. Since you can work things out this way, what could be more valuable than the Japanese language you use every day?

The distinguishing feature of Bankei's pedagogy is his utter rejection of anything apart from himself in any way—whether spatial or temporal—and his endeavor to "clear things up for people" through comments and criticisms directed to the person right before him at a given time. Here we see the reason for his refusal to place any reliance on sutras or words from the Zen records, and for rejecting the use of Chinese. Zen has no part whatever in talking about what is past or with abstract, conceptual comments on things removed from oneself. Since the matter of "you yourself today" is Unborn Zen, and since our everyday language serves perfectly well to say that we are cold when we are cold and hot when we are hot, Unborn Zen has from the first no need for a voluminous ninety-five fascicle *Shōbōgenzō*, nor for the hundreds of old koans and cases that Dōgen deals with at great length in that work.

What sets Zen apart from the other schools of Buddhism is its lack of interest in theory and its stress upon the importance of personal experience. In truth, that is how all religions ought to be, and it cannot be said that this emphasis is found only in Zen. That is why it is customary in religious literature for the writer to elucidate his beliefs using the vocabulary and language in common use among those who make up his audience. The Zen records of China are filled with the colloquial language of the age in which they were produced. It can hardly be otherwise. Zen is something a person experiences with the utmost concreteness, and the medium he uses to give expression to it must also be one that is closest and most personal to him. I said before that Bankei went against the current of his age, but that is not quite true. It would be more accurate to say that he transcended



such things. He tried to communicate the substance of his own experiential understanding as it really was directly to others with the most immediate sense of personal intimacy. This indeed is where Unborn Zen differs from Dōgen Zen (which makes *zazen* paramount) and from Hakuin's koan Zen.

It is time to say a few words about Hakuin and his *Kanna* ("seeing into the koan") Zen. First, let us note the manner of his entrance into Enlightenment. It is different from that of either Dōgen or Bankei, and we can discern in this difference the special character of his Zen.

From the beginning of his practice Bankei seems to have had little to do with koans. While he apparently had contact with Zen priests (he was ordained by a Rinzaï priest named Unpo from his native Akō), there is nothing in his biographical or other records to suggest he was ever given koans to work on. We do not know what teaching methods Unpo used with his disciples. All Bankei's accounts tell us is that he embarked on a rigorous life of religious practice because he couldn't understand bright virtue. In *Angōkyōkōki*, a compilation of sayings and episodes from Bankei's life by his disciple Sandō Chijō,<sup>24</sup> we are told that it was Unpo who confirmed his enlightenment. But Bankei himself clearly stresses the importance of his meeting with the Zen master Daozhe (J. Dōsha), a Chinese priest who had come to Japan and was residing in Nagasaki. However, in later life Bankei was unable to endorse Daozhe as his teacher either.<sup>25</sup>

It seems likely that Bankei had no active involvement with koan practice at any time in his career. He regarded koan Zen's method of raising a doubt in the student as an artificial, unspontaneous maneuver pressed upon him from without. Therefore, when the time came to deal with students as a teacher himself, he cut down everything that rose to the encounter with the single, self-fashioned blade of his Unborn Zen.

Hakuin was involved with koans from the start of his practice. He wrestled with Zhaozhou's "*Mu*" koan. He also experienced his share of religious anguish. But he does not seem to have had, as Bankei did, something that might be called a great philosophical Doubt. Probably this is the reason for Bankei's instinctive hostility to the artificiality of koan Zen. However that may be, Hakuin's writings tell how he resolved to concentrate once and for all on a course of assiduous Zen practice through reading a passage in the *Changuan cejin*,<sup>26</sup> and the occasion of his breakthrough into Enlightenment occurred as he was working on the "*Mu*" koan, so it was probably inevitable that his teaching was subsequently oriented toward *Kanna* Zen. Afterward, when Shōju Rōjin (1642–1712) prodded him to greater effort, badgering him with the koan "Nanquan's Death," it must have served to strengthen this disposition to koan practice all the more.<sup>27</sup>

The custom today in Rinzaï Zen—actually Hakuin Zen—of dividing training into stages, with each stage allotted its own particular koan, was not created by Hakuin alone. It was developed over a period of many years by his followers.

How did Dōgen go about the actual training of the monks under him? We may be fairly sure that he had them practice his “*taza*” Zen; may we not also suppose that he made considerable use of koan practice, that is, the method of having his disciples introspect the “public cases” from the Zen records? Was not his *Shōbōgenzō*, a work composed using both Japanese and Chinese, written to serve as a kind of touchstone for testing their understanding? It is moreover true that for hundreds of years after Dōgen’s death, *Shōbōgenzō* was treated as a secret book, used only in the teacher’s chambers. Not only was it inaccessible to outsiders, it was not freely shown even to Sōtō priests. The study of *Shōbōgenzō* did not begin until the Tokugawa period, at about the same time Bankei was rising to prominence as a Zen teacher. Without going into further detail here, I would just like to observe that when it came to scrutinizing old koan, Dōgen yielded little to the *Kanna* Zen specialists in the Rinzai school. And while granted it was probably not like the testing koan work that takes place today in the *sanzen* rooms of the Hakuin school, I believe that even in the centuries after Dōgen’s death his followers did not totally give up their investigation of the “exempla” of the ancient teachers.

Hakuin Zen is koan Zen through and through. This means it has both the dangers and the benefits inherent in such an artificial system. Dōgen’s *taza* Zen is without any limits, and from the beginning there is no possible way for us to grasp it. One may say that koans are also beyond our grasp as well, but when you work on a koan it is right there before you, and all your effort can be concentrated on it. With *taza* Zen, for all its talk of “body-and-mind dropping off,” it is no easy matter to know where and how to begin. Koan Zen provides steps for the practitioner, and if he can somehow get a foothold on the first step he is brought along from there without much difficulty. This is clearly a problem, though one cannot deny its convenience.

This is the real reason why masters of the past devised the method of giving koan to their students. It was, as I have been saying, an expression of the deepest compassion—what Zen calls “grandmotherly kindness.” But along with that kindness goes an accordingly great danger. The danger lies in the tendency to formalization. It may happen that a petty thief crowing like a cock at dawn will get past the barrier by deceiving the gatekeeper into opening the gates. As a matter of fact, in the koan system such fellows do get past, or rather we should say that they are passed through. The danger that the goods will be sold cheap is something intrinsic to the system. In any construct devised by man a pattern invariably evolves. When the pattern becomes fixed, the quick of life cannot move within it. When the realm of true reality which is free of samsaric suffering is treated in such a way that it comes to resemble the fixed gestures and patterned moves learned in a fencing class, Zen ceases to be Zen. At times patterns work well and are useful. And they do have the virtue of universal currency. But no living thing is produced from that alone. I suppose, though, there are some who even find enjoyment in such a coun-

terfeit, lifeless thing, much as they would divert themselves with games of chess or mahjong. Bankei states,

These days people take up the stories of the ancient masters and deliberate meaninglessly over them. Intent on chasing after others' words, feeding on others' dregs, they are unable to break free of others' orbits. They pass their lives in a dark ghost-haunted cave, gauging and speculating in the region of discriminatory illusion. It is never like that here with me. Here, you must open wide your own eye at once and stand absolutely alone and independent, encompassing all heaven and earth. Every single word or saying left behind by those of the past were uttered in response to particular occasions, according to changing conditions—a way of stopping a child's crying by showing him an empty fist. How could the school of the patriarchs have even a single Dharma to preach! If you chase after phrases and cling to words, you're no different than a man who loses his sword over the side of a ship and marks the spot on the rail. The sword is already far away. (*Bankei Zenji goroku*, 137)

In Zen it is often said that real satori comes only with real practice. When an existential doubt wells up spontaneously from within and drives one to intense concentration, as it did in Bankei's case, he will as a natural result try to resolve it using any means he can devise. So when this total, all-out quest arrives at its denouement, genuine satori should result. On the other hand, left to a framework that depends on the use of koan, what will be created is a doubt that can only be termed artificial, not the kind of demand that rises deep from within. Bankei's criticism is based on his own experience:

People nowadays say they must have a doubt because those in the past did. So they cultivate one. That's an imitation of a doubt, not a real one. So the day never comes when they arrive at a real Enlightenment. (*Bankei Zenji goroku*, 110)

After all has been said of Hakuin Zen, it must be admitted that here lies its pitfall. Hakuin Zen evolved after Bankei had already left the scene, but even during his lifetime it seems to have been the fashion in Rinzai Zen for priests to make a kind of game of memorizing some koans and imagining this kind of charade, so-called lip-Zen, was Zen itself. Here are two passages from Bankei's sayings relevant to this.

A monk said, "Suppose right now the 'Triple Invalid' appeared before you, master, how would you deal with him?" Bankei said, "You seem to think very highly of triple invalids [those who are blind, deaf, and dumb at the same time], the way you scrutinize them, all eager to actually become one. Right at this instant you are not a triple invalid, so instead of trying to be one—which would be very difficult in any case—get to the bottom of your own self! That's the first order of business for you who do not have those three incapacities. To go around talking about other things will get you absolutely nowhere. Listen now to what I tell you." (*Bankei Zenji goroku*, 134)

This is case 88 of the *Biyan lu* (*Hekigan roku*), “Xuansha’s Triple Invalid.” Here are Xuansha’s (Gensha) words:

All masters speak about their office of ministering for the sake of living beings. How would you deal with a triple invalid if he should appear suddenly before you here? You may hold up a mallet or a *hossu*, but a man suffering from blindness cannot see you. You may give play to all the verbal resources at your command, but a man suffering from deafness cannot hear you. You may let him tell his understanding, but that is impossible for a man who is mute. How then will you deal with him? If you cannot deal with him, the Buddha Dharma will be pronounced wanting in spiritual efficacy.

This type of story is of course hypothetical, yet Zen masters of the past devised various means for testing religious seekers. Or we can say that this was their way of guiding them. In any case, all are merely “skillful means” growing out of their compassionate concern for their students. Regarding one’s real peace of mind, though, it is immaterial whether one understands such a koan or not. Regarding one’s understanding of the true purport of Zen, too, we can state flatly that this “Triple Invalid” is idle hairsplitting. Since Bankei is thoroughly aware of just where the questioning priest stands spiritually, he says, “The first order of business for you is to get to the bottom of your own self!”—an indeed salutary instruction.

Here is the second passage:

The main figure of worship at Ryūmonji (Bankei’s temple) was an image of Kannon. It was made by Bankei himself. Fully aware of this, a monk from Ōshū who was standing insolently against a pillar while Bankei was giving a talk asked, “Is that figure a new Buddha or an old one?” Bankei said, “What does it look like to you?” “A new Buddha,” replied the monk. “If it looks to you like a new Buddha,” said Bankei, “then that’s that. What is there to ask? Since you don’t know yet that the Unborn is the Buddha-mind, you ask useless questions like that thinking it’s Zen. Instead of bothering everyone here with such silly questions, sit down and keep your mouth shut, and listen to what I say.” (*Bankei Zenji goroku*, 91)

This monk also makes a rather foolish display of himself. It is said that in the Tokugawa period Zen monks would often engage in such mockeries of Zen dialogues when they encountered one another on pilgrimage. From this it seems that this was already taking place in Bankei’s day. The annoyance he displays may be said to be fully warranted.

A doubt that one must resolve as a matter of life and death must emerge from within. When it does not, when the doubt is merely something received from someone else that is brought to bear on a koan, surely the abuses the koan system has within it become intolerable. It is not for this reason that Zen teachers instituted the use of old model cases and koans. They represent the skillful means of Zen masters desiring in their great compassion to bring a student face to face with

the wonder of nondiscriminatory prajna wisdom. In this respect Bankei can be said to have attempted a return to the early Zen of the Tang dynasty. His own words, "I preach neither the Buddha Dharma nor the Zen Dharma," convey the real truth of the matter:

Zen masters of modern times generally use "old tools" when they deal with pupils, thinking they cannot make the matter clear without them. They do not reveal it by thrusting straightforward without using the tools. Those fellows have made their tools indispensable and now cannot do without them. They are the blind children of the Zen school.

Also, they tell their students that they won't be able to get anywhere unless they raise a "great ball of doubt" and then break through it, and that they need first of all to raise this ball of doubt, setting everything else aside until they do. Instead of teaching them to live by their unborn Buddha-mind, they saddle students who haven't any doubt with one, thereby making them transform their Buddha-mind into a ball of doubt. A terrible mistake. (*Bankei Zenji goroku*, 26)

The true face of Bankei Zen emerges in the words "[they] transform their Buddha-mind into a ball of doubt." This might be thought to imply that Bankei is stressing a correlation to *sono-mama* Zen. But if that were so, he would not speak of the "Unborn." It is in this feature of Unbornness that his unique standpoint is seen. It also explains why Unborn Zen is different from Dōgen's *shikan taza*, just sitting.

I believe that the quickest way to understand Bankei's Zen in greater depth would be on the one hand to investigate Zen before and after the appearance of koan Zen, and on the other hand to inquire into the relation that must exist between Silent Illumination Zen and realization of Enlightenment. There is, in fact, a close mutual relationship between all these. A good grasp of one of them will clarify the others as well, and with that, I personally feel, an overall picture of Zen will be achieved.

## Unmon on Time

Suzuki expressed ambivalence with regard to the various classic koan collections that were compiled in the Song dynasty and later. As Sueki Fumihiko and Stefan Grace make clear in their introduction to the newly published partial translation by Suzuki of the *Biyān lu* (*Blue Cliff Record*), on the one hand, for much of his career Suzuki held that production of the classic koan collections, such as the *Biyān lu*, from which Unmon's koan on time discussed in this essay is drawn, was evidence of the partial loss of Chan's vigor and a sign of the over-formalization of the tradition. On the other hand, Suzuki also contended from the time of his first writing on the *Biyān lu* until the end of his career that despite the formalization of the tradition in such texts, they contained the essence of Zen. (See Sueki and Grace, "The *Hekigan-Roku*," x-xii.) In addition, in his letters and articles from the postwar period, for example, in "Self the Unattainable" in this volume, Suzuki writes with increasing force that a mastery of the important texts of the Zen tradition, along with direct experience of satori, was essential for a full understanding of Zen.

In "Unmon on Time," we have one of Suzuki's most detailed, discursive exegeses of a specific koan case. It is a marked contrast to his earlier, much terser presentations of koan in the chapters of *Essays in Zen Buddhism*. After having returned to work on textual materials related to the *Biyān lu* during the 1940s, Suzuki wrote this response to a question from one of his students just as he was turning his attention toward once again writing and lecturing about Zen for Americans and Europeans.

The essay presented here is based on the version published in *The Eastern Buddhist* (New Series) 6, no. 3 (1973): 1-13. The article was translated into Japanese by Nishiguchi Toshio and Murakami Shun as "Unmon no jikan kan," *Zen Bunka Kenkyūsho kiyō* 17 (1991): 21-42. The Japanese translation is found in SDZ 34:455-478. The footnotes, unless otherwise noted, are those provided by the editors at *The Eastern Buddhist*.

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Unmon<sup>1</sup> once gave this sermon: "As to what precedes the fifteenth, I have nothing to ask you about; but when the fifteenth is over, let me have from you one statement [expressing the ultimate truth of Buddhism]." No monk came forward to venture an answer. Thereupon the master gave this: "Every day a fine day."<sup>2</sup> "One statement" (*ikku*, or *yiju* in Chinese) is almost a technical term in Zen. It means any form of utterance: a word, a phrase, or sentence, or even an apparently meaningless exclamation; it also means any kind of physical movement such as raising eyebrows, putting forth a staff or *hossu*, coming down from the chair, leaving the room, or even kicking down the questioner. In fact, "one statement" is anything that the human mind may resort to to give expression to what it perceives to be final fact. When this one statement is demanded by the Zen master, he is asking your comprehension of the truth of Zen. In the present case Unmon gives out an enigmatical formula which you are expected to answer by "one statement." What he aims at here is to make you get rid of the ordinary notion of time whereby we generally endeavor to achieve immortality. For as long as we cherish the notion of time as we do in our commonsense intercourse with the world, we are never able to live in the true sense of the term, nor are we able to come in contact with Reality. To gain an immortal life means to rise above or to go beyond time.

Unmon thus here proposes to crush the idea we have about days, months, years, centuries, ages, etc. For our practical convenience we divide what is designated time into so many parts such as days, hours, minutes, seconds, etc., and make ourselves believe that these divisions are realities and that sixty minutes make an hour, twenty-four hours make a day, and so many days a month, a year; and when the operation goes on endlessly, we have finally an eternity. In other words we believe that a month containing thirty days can be divided into two parts each of which consists of fifteen days and that we can speak of the first half or the second half of the month, that is, of the three periods of time, the past, the present, and the future, as if they were all objectively or rather absolutely real. But the fact is that time is like paper money whose actual value depends upon what it represents or registers, or that it is like the reflection of a man in water, which has no reality. If we thus wish to grasp the thing itself and not its shadow, we must abandon the notion of the actuality of "fifteen days" making up a part of a real month.

When Unmon announces that he is not concerned with the dates prior to the fifteenth of the month, he means thereby that he has nothing to do with things or events or experiences so called which are supposed to have taken place in those days, that is, in the past, and therefore that the past as such has no reality to him. As the past as such has no reality, the future as such cannot have any reality either. All events and experiences which may fill up the future blankness of time are non-existent. When time is thus wiped out, is what is left mere nothingness, perfect void? Evidently it is not, for Unmon wants to have us make "one statement" about it where there is neither the past nor the future, and therefore no present. If it were

absolute nothingness Unmon could not ask us to give out “one statement.” In his demand for it, it is seen that there is something here about which one can make an assertion of one kind or another. Surely enough, the master himself has given out a pointer whereby the Absolute can be “traced.” “Every day a fine day” is Unmon’s “one statement,” and altogether a most expressive one. Engo<sup>3</sup> comments here: “The bright moonlight and the refreshing breeze—they are accessible indeed to every household.”

This koan of Unmon regarding the fifteenth day of the month is intended to break up our notion of time and consequently that of birth-and-death and of immortality. As long as we hold on to the idea that there is what is called time—something blank and altogether indeterminate, in which events or experiences are registered in the order of past, present, and future—we can never find a final abode of rest, not to say anything about logical dilemmas and metaphysical complexities which lead us to endless quibbling.

Unmon’s way of putting the question is altogether novel and unique. He attacks our commonsense understanding or rather misunderstanding of the nature of time—and this in quite an unexpected manner. We talk as a matter of course, that is, as a fact beyond any questioning and absolutely predetermined or pre-established, about the progress of time. When a month is cut into two halves, each contains fifteen days, and when the first fifteen days are abolished, the second fifteen days are also abolished—as a month is made up of two fifteen days and each is complementary to the other. Unmon’s demand to establish the reality of the coming fifteen days which have nothing to do with the preceding ones is practically unanswerable. It is utterly nonsensical from the commonsense point of view. No wonder the monks remained silent. The demand, however trivial and nonsensical it may appear in its wording, directly and in the most fundamental sense cuts into the very center of our notion of the world, that is, it touches upon the question of ultimate reality.

This is where lies the altogether unparalleled characteristic Zen discipline. The most fundamental problems of religion and philosophy are casually as it were picked up and pondered in connection with our daily experiences, which are commonly regarded as not affecting our spiritual life. Instead of making reference to such abstract ideas of time, space, causality, God, human destiny, logical consistency, ethical values, etc., Zen talks about the days of the month and comes to the conclusion that “every day is a fine day” or that “one ‘good morning’ follows another,” or that “the bright moonlight and the refreshing breeze belong to every household.” What the philosopher has to write out a huge volume about, what the religious leader has to give out a long series of sermons and discourses on, is disposed of by the Zen master in one terse sentence. Sometimes even this is dispensed with, for the master is quite frequently found too lazy and may repulse the tremendous assault of his pupils by a sheer yawn or by a *hossu*.



In this respect Unmon was particularly noted for his laconic answers. When a disciple asked, "When a man murders the parents, he confesses the sin before the Buddha; but when he murders the Buddha or a patriarch, where would he go for his confession?" Replied Unmon: "*Lu!*" ("In full view!")

A monk asked, "What is the treasure-eye of the Holy Dharma?" Unmon said, "*Pu!*" ("Everywhere!")

One of his best disciples, whose name was Chengyuan,<sup>4</sup> stayed with Unmon for a period of eighteen years, and the only instruction he received from the master was "O Yuan!" to which he responded, "Yes, Master." This calling and answering is said to have taken place every day, and at the end of the eighteen years Yuan's mind opened to the meaning of this enigmatic daily performance. Unmon then announced, "After this I won't call out to you any more."

"Where is it where no thinking is possible?" another monk asked, and Unmon's reply was, "It is beyond your calculation." This is in fact no answer, for what is beyond the ken of thinking is indeed also beyond calculation. It is the same as another Zen master's answering "Zen" to "What is Zen?" But with all our logical acumen or philosophical penetration can we go beyond calling a spade a spade? What is known as explanation or interpretation or understanding is no more than giving so many different names to one and the same thing. After so many wanderings, one finds himself standing on the same spot where he made his first start. Zen is Zen, Buddha is Buddha, or what is unknowable is unknowable. But the trouble with us all is that we think we know what time is when we speak about days, months, and years. Unmon thus takes us to task by asking us to make "one statement" concerning a month which has no first fifteen days but only a second fifteen. We are thus suddenly ushered into the midst of timeless time where we are expected to perform a mental somersault. What has at first sight appeared to be a sort of conundrum turns out now to be one of the most basic problems of life. Zen as a rule follows this course, that is, when it requests of us to make a mustard seed hold Mount Sumeru, or when it compares the appearance of all the Buddhas and Bodhisattvas in the world to a flash of lightning. Bankei (1622–1693), a Zen master of the early Tokugawa era, was once asked by one of his disciples who treated him to watermelon: "This melon is as big as the entire universe itself, and where can you insert your teeth?" Answered Bankei, "Be good enough to accept these melon seeds."

Zen makes no reference to God, or his love, or our sins, nor does it discourse on an immortal life, heavenly bliss, repentance, prayer, or many other subjects with which religious books are generally overflowing. Unmon was once asked, "How old are you, Master?" The disciple by proposing this question completely ignores what is commonly regarded as vital in one's religious life, the question of a life after this one. A most conventional question is given instead, especially in the East where people show respect to elderly persons by asking their age. The master's

answer was quite a startling one, "Seven times nine are sixty-eight." "A strange arithmetic. Why so?" "For your sake then I will subtract five years." Is Unmon making a fool of his disciple? Here is, however, Unmon's deadly thrust into the very notion of numbers or of time. Those of us who are inalienably gone over to the logic of  $1 + 1 = 2$  are to lie dead helplessly before it. But if we open our eyes to the logic of Unmon's illogicalness, we would surely find ourselves in the company of immortals.

Daiten the Zen master,<sup>5</sup> of the Tang, was greeted by Kan Taishi,<sup>6</sup> one of the greatest literati of the dynasty, who asked, "What is your age, Master?" The master held up the rosary which he carried in his hands, and said, "Do you understand?" The great scholar confessed his inability to read the Zen master's mind, whereupon the latter said, "One hundred and eight, day and night." This requires an explanation for our readers who may not know anything about the Buddhist rosary. It contains one hundred and eight beads, representing the evil passions, which are, according to the Buddhist teaching, one hundred and eight. As you count the beads before the Buddha, you reflect on your evil passions, vowing to conquer them one after another. A pious soul would no doubt practice this day and night, but with the Zen master here the piety itself has nothing to do [with it], he is essentially concerned with the counting. The counting of the one hundred and eight beads day and night, year in year out—do we ever come to the end of counting? In fact it does not matter whether the rosary is a string of one hundred and eight beads or just one solitary bead, as long as we go on counting them. And is not the asking about one's age counting? Where do we really start our counting? Indeed we do count, but this counting is setting up an arbitrary beginning in a string of an infinite number of beads—infinite in either way, backward or forward. The Zen master naturally does not reason like this, he simply lifts the rosary, and this is enough for one with the Zen eye.

To cite another instance in regard to number, Jōshū<sup>7</sup> was once asked by a monk, "What are numbers?" He replied, "One, two, three, four, five." The monk asked, "What is not concerned with numbers?" The answer was, "One, two, three, four, five." Jōshū's treatment of numbers appears different from that of Unmon as far as a superficial consideration is concerned, but from the Zen point of view Unmon and Jōshū are harping on the same string. Their angle of observation is, if it is necessary to specify it, from the philosophy of the *Avatamsaka*, which is the highest peak of Buddhist thought philosophically elaborated. In this case, Jōshū is more straightforward and somewhat conceptual, while Unmon in his statement, "Every day is a fine one," is thoroughly matter-of-fact, refusing to separate himself from his everyday world of sense-experience. In Jōshū we can probably find something thought-provoking, but in Unmon there is nothing suggestive of intellectuality.

The impenetrability of Unmon may better be understood when his statement is compared with Eckhart's beggar.

Said Meister Eckhart to a beggar, "Good morrow, brother," "The same to you, Sir, but I never have bad ones."—"How so, brother?" he asked.—"All God gives me to bear I cheerfully suffer for his sake deeming myself unworthy, so never am I sad or sorry."—"Where didst thou find God first?" he asked.—"Leaving all creatures I found God."—"Where didst thou leave God, brother?" he said.—"In every man's pure heart."—"What manner of man art thou, brother?" quoth he.—"I am a king," he said.—"Of what?" he queried.—"Of my own flesh. Whatsoever my spirit desires of God my flesh is more eager, more ready to do and to bear than my mind to accept."—"Kings have kingdoms," he said; "where is thy realm, brother?"—"In my own soul."—"How so, brother?" he asked.—"When, having locked the doors of my five senses, I am desiring God with all my heart then do I find God in my soul as clearly and as joyful as he is in life eternal."—He said, "Granting thee holy, who made thee so brother?"—"Sitting still and thinking deep and keeping company with God has gotten me to heaven, for never could I rest in aught inferior to God. Now having found him I have peace and do rejoice eternally in him and that is more than any temporal kingship. No outward act however perfect but hinders the interior life."<sup>8</sup>

To say that "every morning is a good morning" is intelligible enough to anyone who is bathed in the loving sunlight of God, but to make this remark in connection with the days of a month is to say the least mystifying, and one may suspect something of malicious playfulness on the part of the Zen master. What connection, one may ask, is there between timeless time and the fineness, meteorological or metaphysical, of the day? To penetrate this mystery and to come in touch with this connection is in truth the object of Zen discipline. The mystification, if it is to be so called, we encounter everywhere in Zen literature is not just meant to put us in an intellectual quandary, or just to test our practical wits; it is meant to arouse us from the complacent acceptance of a world-view based on Ignorance (*avidya*) and Egoism (*ātma-darśana*), which is the source of discord and suffering of all kinds, not only physical but moral and spiritual as well. Unmon rings the bell of warning by his statement, "Every day a fine day," to make us come to the realization of a new vista which is at once intellectual and super-intellectual. And here is where Zen occupies such a unique and an almost absolutely unparalleled position not only in the world-history of religion but even in the systems of Buddhist teaching and discipline.

The Chinese way of commenting on such statements as Unmon's is exemplified by the remarks on it of Engo, who is one of the greatest Zen masters of the Song. "This statement by Unmon pierces through the past and the present, all that has gone before and all that will follow is simultaneously at one stroke cut down. Even when I say this, I am guilty of paraphrasing Unmon after his words. Suicide is better than murdering others. You just attempt to reason about it and you fall into an abyss."

We are now prepared I think to read the poetical comment by Setchō on Unmon's "Every day a fine day." The comment is no doubt just as unintelligible as

the original dictum, for when the one is understood the other will be readily understood. They are all complementary.

Put one aside,  
 Hold on to seven.  
 Heaven above and earth below and the four quarters,  
 Nowhere his equal is to be found.  
 He walks quietly on the murmuring waters of the stream;  
 He surveys the sky and traces the shadow of the flying bird.  
 The weeds grow rampant,  
 The clouds are densely overhanging.  
 Around the cave the flowers are showered where Subhūti is lost in meditation;  
 The advocate of the Void deserves pity as much as contempt.  
 No wavering here!  
 If you do, thirty blows!

Setchō was a great literary talent, and we can state that together with Engo he has opened up a new era in the history of Zen. The *Hekigan roku*, which is a composite work of Setchō and Engo, is the great textbook for Zen students, especially in Japan. Whether they understand it or not, they talk glibly about it.

Setchō's genius generally consists in poetically dressing up the meaning of the original statement whereby the latter is more graphically and visually presented. This is especially [true] in this case; where Unmon has wiped out the first fifteen days of the month trying to save the second fifteen, Setchō gives up one and takes in seven. The "one" here has no essential relation to the unification of multitudes under one heading, that is, One Reality, which Setchō wipes out as not cogent to the truthful understanding of existence; the "seven" too has no reference to any numerical grouping of concepts. It is simply one, it is simply seven, and they can be anything, any group of things or ideas, they have nothing to do [with] the numerical notations. What Setchō proposes here for us to achieve is to take hold of anything particularized as "one" or "seven" or "fifteen," or a tree, or a mountain, or a wide expanse of water, or a galaxy of heavenly bodies, where there is no particularization possible in the midst of so-called "vast emptiness." That is to say, Setchō's idea is to create all things where everything has been thoroughly expurgated, to identify opposites, to synthesize contradictions, to reconstruct a universe by annihilating it. Setchō and Unmon are of one mind in this illogical undertaking. When "one" is given up, where can "seven" find its abode? How is a month possible when its first half is obliterated? Yet the one wants to hold on to seven while the other demands a statement in the second half of a month which is in fact no month without its first complement. To work out this impossibility is the object of Zen koan meditation.

Engo's characteristically Zen remark on this reads:

It is most urgently to be avoided to make your living on words and phrases. Why? There is no juice in the old dumpling. Most people fall into the habit of superficial

ratiocination, but the point is to grasp the sense even prior to its being expressed in words or phrases, for it is then that absolute operation presents itself before you and you see it in perfect naturalness.

It was thus that Śākya the Old Sage, after attaining Bodhi in Magadha, contemplated on this subject for thrice seven days: “The state of absolute tranquility of all things is indeed beyond words and expressions; I would rather refrain from discoursing on it, but speedily enter into Nirvana.” When you come to this, there is no way of opening your mouth, and it was only by means of *upāya* [“power of skillful means in Buddha’s possession”] that he began preaching, first for the sake of the five monks, and then, at 360 meetings, all the sermons and discourses which have been bequeathed to us. All this is a matter of *upāya*. That the Buddha took off his royal garment and put on the beggar’s was altogether due to the inevitability of the case, for he wished to come down to the level of secondary intelligence so as to make his insight more palatable and attractive to us all. If he were to assert it in its absolute significance, there would be no one-soul, even no half-soul, who could grasp him altogether unconditionally.

Let me ask then, “What is the first word?”<sup>9</sup> As regards this, Setchō gives us a kind of intimation to make us have a glimpse [into the truth]. Only when you do not see any Buddhas above, nor any sentient beings below, when you do not see, outwardly, any mountains and rivers and great earth, nor, inwardly, have any hearing, seeing, recollecting, and cognition, when you are like one who awakens to life after going through the last stage of death, will you realize that long and short, good and bad, right and wrong, all are beaten up into one piece, which when held up for your inspection betrays no other way of recognition than as one. It is thus that you may move about in any manner without deviating from the right path. You will also comprehend Setchō’s comment: “Give up one, hold on to seven: Above and below and on all sides [you find] no peers anywhere!”

Indeed, when you comprehend these lines, you find no peers anywhere—above and below and on all sides. A world of multiplicities—grasses, herbs, people, animals, etc.—reflects your image each thing in its own way. Therefore it is said that

In the midst of the ten thousand forms the Body all by itself is manifested;  
A close, personal recognition alone keeps you to be its intimate friend.  
In bygone days I sought it erroneously by the roadside,  
But today as I see it ice lies in the burning coals.

This is indeed, “Above the heavens and below, I alone am the honored One!” People mostly search it among trivialities and altogether neglect looking it up in the source. When the source is properly located, it is like the wind going over the weeds which by themselves lie low, or like water making its own passageway along the ditch.

When this much is understood, what follows is easy to grasp. In fact, the whole intent of Unmon’s statement “Every day a fine day” is given a sufficient interpretation in these first three lines of Setchō’s poetical comment. The rest is more or less amplification by way of concrete visualization.

To cut the running stream in twain softly walking into it, or to trace the track of a bird flying in the air, is a physical impossibility as far as logic based on a dualistically opposed conception of the world is concerned, but this is where Zen delights in contradicting our “commonsense” experiences. For it is by doing this that we can come around to a rightful comprehension of things as they are. Zen literature abounds with this sort of paradox or logical impossibility; it may be better to say that Zen is those paradoxes or that Zen is where they are no more perceived to be so. Handle your spade in your empty hands; ride a horse by walking on foot; see ice in the midst of a blazing fire; hear the bell even before it is rung; behold the north star by turning toward the south; etc., etc.

But if we stay with these logical or physical irrationalities and are unable to go any further, we are doomed, we are victims of onesidedness, our worldview will be hopelessly tainted in black, where no sun will ever rise to shine on the beautiful varieties of a living world. The paradoxes are to be transcended. Hence Setchō's two following lines:

How luxuriantly growing the grasses!  
How densely rising the mists!

If we wish, however, to live in the darkness or emptiness of all things, in which we annihilate contradictions of every description by dumping good and bad, right and wrong, straight and crooked, cold and hot, water and fire, all into one ditch of absolute identity, we can no more have any kind of movement, we have just to stand still, for life ceases in this darkness to pulsate and function. We must come out of it in order to be alive and creating. The wintry blackness of identity philosophy is too dreary, too prohibitive, and life is impossible here. To see clouds rising from the mountain-peaks, to make the grasses spring forth from under the chilly snowfield, to hear the birds singing in chorus the blessings of a warm sunshine, we must immerse ourselves in a world of multitudinous pluralities and of endlessly contradicting varieties.

Setchō now naturally proceeds to make reference to the teaching of sunyata (void or emptiness) in the Prajñāpāramitā sutras. This doctrine is very much misunderstood even among Buddhist scholars, for they take it for sheer emptiness from the relativistic point of view. Emptiness in their [word missing] means the absence of a reality, a purely negative condition which is still a something, and not absolute nothingness or emptiness as advocated in the philosophy of Prajñāpāramitā. Such a relative conception of sunyata has nothing creative or operative in it, it is altogether static and cannot be the source of dynamic activities, moral, spiritual, and physical. Buddhism and Zen have nothing to do with it. No birds fly in it, no grasses grow from it, no clouds, no vapors rise out of it, no waves surge over its surface.

Subhūti symbolizes the relativistic conception of sunyata; silence, dead, absolutely quiet, and altogether devoid of operative qualities. He sits in a perfect state

of tranquility forgetful of his environment, outer and inner; of things not only of their world, but of all the other worlds, of gods and men, of good and bad. Heavenly flowers are being scattered about him—this is the gods' way of praising Subhūti's absorption in sunyata. Subhūti notices it and wants to know who is doing it. The gods announce themselves to be from the Brahma Heavens. Subhūti wants to know what their motive is for performing this miracle. The gods answer: "We all praise how well you preach sunyata." Subhūti says, "I have not uttered a word about it." The gods protest, "O Venerable Subhūti, you have not uttered a word nor have we heard a sound; and this saying not a word and hearing not a sound is indeed true prajna." So saying the gods shook the earth and showered flowers profusely.

Subhūti is in the right, and so are the gods, but as I have repeatedly remarked what is most essential and vital in the understanding of Zen and indeed of all Mahayana teachings is not to pay court too much to sunyata but to pass on to the final stage of Zen discipline. This is the warning given by Setchō in the next line: "Let one snap his disapproving fingers at the god sunyata." When the latter is not taken in its proper bearings it is sure to lead us astray. Therefore, continues Setchō, "Be not stirred!" If you are stirred, you deviate from the straight course of Emptiness and "thirty blows" will be the punishment you get for it. A Zen insight is a direct looking into the working of the Absolute, it abhors any kind of mediation, which is "being stirred." Setchō is thus grandmotherly enough to caution us about getting into such trouble.

To conclude, I quote again a poem by Setchō on Subhūti's meditation, in which the Zen conception of Emptiness (sunyata) is well expressed:

Showers are passed, clouds hang frozen, the morning begins to dawn:  
 Several peaks as if painted reveal themselves boldly silhouetted in blue.  
 Subhūti sits meditating in his rock-cave, failing to grasp the meaning [of sunyata],  
 And the heavenly flowers are caused to come down, shaking the earth.

Unmon's view of "timeless time" and Setchō's view of Emptiness or Void (sunyata) after all point in the same direction, and when this direction is recognized we are all able to enjoy "a fine day," which comes on us every day.

## The Morning Glory

In the latter half of 1949 and 1950, Suzuki spent a great deal of time in the United States, lecturing at the University of Hawaii and subsequently at Claremont College. As evidenced by his letters and interview accounts from that period, the haiku central to this article, Chiyo's "Asagao," was a frequent topic of consideration for Suzuki. This reflection on the import of Chiyo's haiku is representative in several important ways of much of Suzuki's postwar writings on Asian religion and culture, the most prominent of which is *Zen and Japanese Culture*, which was published in 1959. (See Jaffe, "Introduction.") As with much of Suzuki's writing on Japanese culture, including "The Role of Nature in Zen Buddhism," which is included in this volume, "The Morning Glory" shares the flaws that have been heavily criticized by the scholars who were mentioned in the introduction to this volume. In particular, those problems include Suzuki's tendency to present Japanese culture in an overly idealized, essentialized, romantic, and static fashion in opposition to a technocentric, rational, and monolithic West. Without question, Suzuki's claims about traditional Japanese culture must be weighed carefully and evaluated against the contexts in which Suzuki was writing, which include the push in the pre-Pacific War period to establish Shinto as the basis of Japanese identity, the devastation across Asia that culminated with Japan's complete defeat in 1945, and the rise of comparative East-West philosophy in the postwar period that was stimulated by the East-West Conferences hosted by the University of Hawaii. Nonetheless, there is much of value that can be gleaned from Suzuki's eloquent reflection on "The Morning Glory." Read obliquely, not as a source of information about Japanese cultural history, but, rather, as an examination of the relationship between poetic language and religious experience as well as a reflection on the nature of awakening, we can learn much from this essay. For Suzuki the concision and tolerance for paradox characteristic of much poetry bear a close resemblance to the expressions of awakening in Buddhism, including Zen and Pure Land. In giving expression to one's deep feelings, poetry, according to Suzuki, is similar to the language used in Zen. "Language, in case they [Zen masters] resort to words, serves as an expression of feelings or moods or inner



states, but not of ideas, and therefore it becomes entirely incomprehensible when we search its meaning in the words of the masters as embodying ideas. Of course, words are not to be entirely disregarded inasmuch as they correspond to the feelings or experiences" (Suzuki, *Zen Essays [First Series]*, 274). In his description in this essay of the noetic, conative, and affective dimensions of awakening, we have one of the most concise and clearest expressions of Suzuki's thought concerning the nature of realization.

Written in July 1950, "The Morning Glory" first was published in *The Way*, the journal of the Higashi Honganji Young Buddhist Association in Los Angeles in two parts: *Way* 2, no. 6 (November 1950): 1–4; and 3, no. 1 (January 1951): 2–6. The article was reproduced in two parts that same month in *Bushin*, the journal of the Sōtō denomination Los Angeles temple, Zenshūji, in the February (pp. 1–7) and March (pp. 1–5) issues. The essay has not previously appeared in an anthology or been translated into Japanese.

. . .

Each country of each climate has its own beautiful flowers, admired by the people of that country. Among other flowers I like the morning glory, which is blooming now in Japan, I believe. The plant is not native to the Japanese climate; originally, I am told, it came somewhere from the tropical zone and likes the sun and heat very much. But the bright sunlight is too strong for its flowers and their beauty is best in the early morning, hence the name "morning glory"; in Japanese it is called "morning face" (*asagao*).

Some of the flowers are as large as seven inches in diameter, and of various colors. Of whatever colors they may be, they look, before the sun is fully up, so fresh, vivid, and beautiful, especially when they are laden with dew-drops. They are not fragrant as is the rose or the violet; but the vivid freshness of the color takes one's mind away from earthly things.

As new flowers bloom every morning, they are always pure and altogether unspoiled. They look like the celestial maidens (*devi*) just out of a bath. It is such a pleasure to look at them very early in the morning as soon as one gets out of bed. The air is fresh and cool and invigorating; psychologically, physiologically, and perhaps, if I may say so, meteorologically, the conditions of a summer morning in Japan are suited to the appreciation of the beauty of the morning glory.

The morning glory reminds me of the haiku composed by Chiyo, woman-poet of Kaga, which is my native country. In Japanese it reads:

Asagao ya,  
Tsurube torarete  
Morai mizu.

Literally translated into English, it is something like this:

Oh, morning glory!  
The bucket taken captive,  
Water begged for.

The idea is this: One summer morning Chiyo the poetess got up early in the morning wishing to draw water from the well, which is outdoors, as visitors to the rural districts of Japan must have noticed. She found the bucket entwined by the blooming morning glory vine. She was so struck with the beauty of the flower that she forgot all about her business and stood before it thoroughly absorbed in contemplation. The only words she could utter were, "Oh, morning glory!"

At the time, the poetess was not conscious of herself or of the morning glory as standing against her. Her mind was filled with the flower, the whole world turned into the flower, she was the flower itself. In fact, here she saw something more than the morning glory, she felt reality in its aspect of beauty. When she regained her consciousness the only words she could utter were, "Oh, morning glory!" in which all that she experienced found its vent.

With the return of her consciousness she remembered what she was after. She could easily disengage the vine, perhaps without even hurting the flower; but she did not feel like doing this, she had no desire to disturb or soil the flower with her human hands. She just wished to see beauty left in its absolute purity. So, she went to a neighbor to get the water needed for her earthly work that morning.

We can say that Chiyo's seventeen-syllable haiku is no more than the statement of one of the commonest events which takes place in Japanese country life, and that there is in it nothing specifically appealing to one's poetic imagination. But poetry is in things of our daily experience, and it is the mind that detects or feels poetry in them. It was Chiyo's mind that discovered the celestial purity for the first time in the morning glory and gave expression to it in the form of a haiku.

The first line, "Oh, morning glory!" does not contain anything intellectual in it, nothing explanatory of the feeling the author cherished at the time; it is the feeling, pure and simple, and we may interpret it in any way we like. The following two lines, however, determine the nature and depth of what was in the mind of the poetess: when she tells us about going to the neighbor for water we know that she just left the morning glory as she found it. She does not go to any length of explanation as to why she left the flower undisturbed. If she did, the haiku would lose all of its charm and suggestiveness.

Tennyson has a noted little verse on a flower:

Flower in the crannied wall,  
I pluck you out of the crannies:—  
I hold you here, root and all, in my hand,  
Little flower—but if I could understand  
What you are, root and all, and all in all  
I should know what God and man is.<sup>1</sup>

Compare this with Chiyo's haiku, and we notice at once how intellectual the Western poet is, and also how murderous. While Chiyo leaves the flower alone,

Tennyson plucks it, root and all, and wants to know what God is, what man is. The knower stands away from the object and subjects the latter to analysis, which is the most cruel and indirect way of knowing reality. This is, however, characteristic of the Western mind. Tennyson's attitude is the scientific approach to reality; it is true that he does not dissect the flower as the scientist would, for Tennyson tries to read the mysteries of nature by plucking the flower from the crannies, holding it before him, and intensely gazing at it. On the other hand, the Japanese poetess does nothing of the sort, she does not even dare touch the flower, much less pluck it, for in her inmost consciousness there is the feeling that she is perfectly one with reality; this consciousness may still remain deeply buried in her Unconscious, but unless she had not felt it, however dimly, she would never have left the flower blooming on the vine. Very likely she might have been tempted to pluck it and arrange it in her flower-vase—this is probably what most Japanese would do.

In Chiyo's mind there was something akin to the sentiment felt by one of the ancient Japanese thirty-one syllable *uta* poets:

These wild flowers  
Blooming in profusion  
I would not pluck;  
I dedicate them as they are  
To all Buddhas in the ten quarters.

The morning glory Chiyo discovered one summer morning was a perfect symbol of Buddhahood, like the lotus-flower in the Pure Land of Amitābha Buddha. In the Japanese feeling for nature there is something closely approaching the religious sentiment. There was a Zen monk reciting *Namu-amida-butsu* for each weed he plucked, and I believe there are still some horticulturists, even in modern Japan, who perform a Buddhist mass for plants sacrificed for the cultivation of a better breed.

Bashō, the greatest haiku poet of the Tokugawa era, in fact the founder of modern haiku poetry of Japan, has this:

When closely seen  
It is the *nazuna* plant blooming  
Along the hedge.

The *nazuna* is an insignificant flowered weed, ordinarily passed unnoticed. But it did not escape Bashō's poetic scrutiny. While walking by the hedge, not very well taken care of, Bashō happened to notice certain colored objects somewhat distinct from the green; he stooped to examine them and found them to be the flowering *nazuna* plants. They were indeed insignificant enough, and not at all pretty in any special way. But Bashō perceived in them something more than our ordinary matter-of-fact minds could. Whether or not pretty, they were doing their best in

accordance with what Nature assigned to them. They are not so rich and gorgeous as the tree-peony, they are not so refined and aristocratic as the chrysanthemum, and they are not at all as fragrant as the rose; but as far as they are of Nature, they are just as perfect and beautiful as any other flower. More than that, they have the enviable virtues of being humble and unpretentious, which is far more than any of the above-mentioned flowers can claim. Once off human standards which are valid only on the plane of relativity, the *nazuna* weeds match well with the peonies and roses, the dahlias and chrysanthemums. Bashō of course did not reason like this; he was a poet, he intuited all this and simply stated: "When closely seen, it is the *nazuna* plant blooming." From the human point of view, we are always ready to destroy anything, including ourselves.

We never hesitate to slaughter one another and give this reason: there is one ideology which is absolutely true, and anything and anybody, any group or any individual, who opposes this particular ideology deserves total annihilation. We are blatantly given up to the demonstration of self-conceit, self-delusion, and unashamed arrogance. We do not seem nowadays to cherish any such feelings as inspired Bashō to notice the flowering *nazuna* plant on the roadside, or Chiyo to notice the morning glory by the country well. We trample them underfoot and feel no compunction whatever. Is religion no longer needed by modern man?

Bashō and Chiyo were not only poets but religiously inspired souls. Those who can appreciate Nature and her beauty are also those who can understand religions, especially Buddhism and the teaching of Christ in which he makes special reference to the lilies of the field and the birds of the air.

Truth and good are objectively definable, I believe, but beauty is beyond definition. It is not because it is subjective, but there is in beauty an element which goes beyond the plane of relativity and intellection, and in this respect it belongs to religion. As religion is not simply a matter of feeling, so is beauty not purely subjective and individual. When beauty is expressed in terms of Buddhism it is a form of self-enjoyment of suchness of things. Flowers are flowers, mountains are mountains, I sit here, you stand there, and the world goes on from eternity to eternity; this is the suchness of things. A state of self-awareness here constitutes enlightenment, and a state of self-enjoyment here constitutes beauty. Enlightenment is the noetic aspect of prajna-intuition, beauty is its affective aspect, and the great compassionate heart is its conative aspect. In this way we can probably understand what is meant by the doctrine of suchness.

When Chiyo was learning haiku from her teacher, she was told to compose a poem on the cuckoo. The cuckoo is noted for its peculiar call heard only at night. Chiyo wanted to hear it so that she could feel something to write about it. She waited all night to catch its call, but in vain, and then finally she noticed the morning light through the window. From out of her disappointment and the struggle to get some sound out of the cuckoo, the following burst forth:

Calling the cuckoo, cuckoo,  
'Tis dawn already!

She took this to the teacher, who approved it greatly, commenting that haiku is no more than giving utterance to one's genuine feeling.

This haiku does not directly deal with the cuckoo, but it expresses Chiyo's poetic struggle to take hold of something genuine in her reaction to reality. Poetry does this on the affective side of human consciousness, while religion is on the side of conation and noeticism. In truth, religion synthesizes all these factors and transcends them, and for this reason when religion is understood poetry naturally comes into it. The Pure Land of Amitābha Buddha may be called a poetic vision, though in the highest possible sense of the term. Poetry sees a world not belonging to the realm of relativity and causation; while its materials are taken from the latter, it is a new creation revealed to the poetic mind. It is this mind also that sees into the suchness of realities. When the mind attains to a state of absolute sincerity, it sees into the meaning, "root and all," of the flower plucked by Tennyson and knows "what God and man is." Chiyo's haiku on the cuckoo touches upon this point and reflects her mind's sincerity, gleaned from a night-long meditation. Her haiku thus also prepares the road to the Buddhist enlightenment. Sincerity means to be true to one's own nature, to realize suchness, to attain a state a single-mindedness or "one-pointed-ness" (*ekāgratā*). Psychologically, we may call this the highest limit of intensification, and when this limit is passed we have enlightenment or a state of self-awareness. Chiyo the poetess, as her mind was concentrated on the cuckoo, blurted out in the way she did. As Buddha was meditating on the self, his utterance was "O tent-designer, thou art seen!" According to another legend, it was "Heavens above, heavens below, I alone am the honored one." All these are statements of absolute sincerity, or one-pointedness, which is suchness of things.

Bashō was more objective in the following haiku, which he composed on the night of the full-moon in mid-autumn. The moon is then known in Japan as well as in China as "the renowned moon," because of its unparalleled brightness and because of many historical associations. The haiku reads:

Oh, this renowned moon!  
Walking around the pond  
All night long!

This means that Bashō walked along the pond, probably in the dilapidated garden of an old mountain monastery, looking at the full-moon which happened to be cloudless that night. Absorbed in deep contemplation, he must have walked and walked around the pond ever so many times until dawn; then suddenly the above-quoted haiku flashed through his consciousness.

Being the shortest form of poetry, haiku does not waste words, much is left to the experience, insight, and imagination of the reader. If the reader has no breadth

and depth of imagination, he cannot be expected to understand the poet, especially the latter's insight into and sympathy with suchness of reality. Bashō, in his haiku, does not give the particulars of what was in his mind as he walked along the pond, gazing sometimes at the moon in the sky, sometimes at its reflection in the water; occasionally the moon must have led his mind far beyond this world of transiency and history, leaving him all alone in the infinite light of the Unknown; it is likely that he often felt like Kanzan (Hanshan), a hermit-poet of the Tang dynasty: "My mind is like the autumnal moon; how can I express myself to others?" Again, it is possible that Bashō felt something like Banzan (Panshan), a Zen master also of the Tang dynasty, who sings: "The mind-moon, perfect in form, shines in loneliness, Its light swallowing up the ten thousand objects." Did Bashō find himself to be one of these objects swallowed up in the shadowless light of the moon of reality? Or was he so entirely absorbed in it that he did not know whether he was the moon or the moon was he? His haiku does not give us the remotest inkling of the things that occupied his mind under the autumnal full-moonlight. Perhaps it is not necessary to detail all these things; when we recite the haiku over and over again, we, according to our own experience and imagination, will have the required imageries awakened in us and the haiku will be our own composition. We would then be Bashō himself.

We all know that reality itself always eludes our grasp, because it is itself when left to itself and when we try to find it we set it before us as if it were one of those objects which stand against the senses and the intellect. Reality, however, is not that kind of entity. If it is to be grasped, it ought to be grasped integrally beyond the bifurcation of subject and object. At least one way to reach reality will thus be the objective way of haiku, the method adopted by Bashō and Chiyo and others. The "walking around the pond all night long" may give us nothing definite, objectively determinable, regarding reality itself. We must, however, remember that objectivity is not always the surest way to reach reality, and that subjectivity as understood by Kierkegaard means far more than we generally allow to it. The haiku way, I may state, takes us much nearer to reality than science and philosophy. In one sense the haiku way is also the Zen way.

The seven wise ladies of Buddhist India visited the cemetery (*sitarana*)<sup>2</sup> in Magadha; one of them, pointing at a corpse, asked, "The form is here, and where is the person?" The eldest one said, "Where?! Where?!"<sup>3</sup> At this all the other ladies are said to have attained a state of enlightenment. This "where?" or "what?" is at once an interrogation and an ejaculation, it does not imply anything intellectual, yet there is something of self-awareness in it. If the wise lady had said, "Here is the person!" pointing at the one who asked the question, she would have committed herself intellectually, and there would have been no Zen understanding. She could remain silent, but silence is too conventional. And then, as long as there is a state of self-awareness in every one of us as human beings, this ought to be given expres-

sion, and the wise lady uttered “where?!” using the word of the questioner herself, which was most appropriate for the occasion. The situation corresponding to this kind of “where?!” not suggestive of anything intellectual yet implying an orientation must have come to the mind of Bashō, who, gazing at the moon, was lost in the infinite light of the Unknown. In Zen dialectic we say that when a question is asked the answer is already there, that the questioning is the answering, that the mind awakened toward enlightenment is enlightenment itself, and that the ordinary mortal (*bonbu* in Japanese, *bāla* in Sanskrit) cherishing the desire to be born in the Pure Land is already embraced in the arms of Amitābha Buddha. Those who are engaged in the great quest, saying “where? where?” or “whither? whither?” or “whence? whence?” are already where they want to be.

Chōsha Keishin (Changsha Jingcen in Chinese) was one of Nansen’s great disciples. Nansen is not the name of the master himself, it is the name of the district in Chi Province where Fugan (Puyuan, 746–834), the master, had his monastery; but, as in the case with almost all the noted masters, he is best known by his locality, Nansen. Now Chōsha, after his master’s death, made one of his monks go to Sanshō (Sansheng) and ask him this question: “Where is Nansen gone after his death?” Sanshō, a contemporary of Chōsha, was a disciple of Rinzai (Linji, ?–867)<sup>4</sup> and noted for his Zen understanding. The idea of asking him this question was to see how much of Zen Sanshō had. In those early days of Zen in the Tang era, the masters did much questioning of each other.

“Where is Nansen gone after his death?” Sanshō answered, “Sekitō (Shitou) was still a young *shami* (*śrāmaṇera*) when he saw the sixth patriarch.” The monk said, “I am not asking you about Sekitō having been a *shami*, but I want to know where Nansen is gone after his death.” Sanshō then said, “That makes one think.” (Sekitō, 700–790, was another great Zen master of the Tang dynasty.)

This is one of the most important and profound *mondo* in Zen literature. The Chinese term here used for “think” is *jinshi* (*xunsi*), meaning “to inquire and reflect.” But the term as it is used here by Sanshō has nothing to do with intellection. As in the case of the wise lady’s remark “where? where?,” this “making one think” is not to be understood on the plane of logical or metaphysical inquiry; we must go beyond this to understand what Sanshō meant. For it is where reality itself becomes conscious and knows what it is by crossing over the stream of birth and death, by transcending the dichotomy of subject and object, that is, by thinking the unthinkable.

Keats in “An Ode to a Grecian Urn” sings: “Thou, silent form! doth tease us out of thought as doth eternity.” The Zen master’s “That makes me think” has something similar to it; his “thinking” is a kind of thinking out of thought. As long as we are on the relative plane of thought, there is intellection, and intellection is governed by laws of thought, and it is impossible for us to be “out of thought.” But when we face problems of ultimate reality, we are indeed “teased out of thought,”

yet we cannot altogether quit thinking, for some kind of thinking clings to us. This cannot be called by the old name; thinking beyond thinking belongs in the realm of prajna-intuition, which is thinking out of thought, thinking the unthinkable, repeating “where? where?” without actually and determinatively being orientated. Let me quote another mondo.

Yakusan Igen (Yaoshan Weiyan, 751–834)<sup>5</sup> of the Tang dynasty was one day found sitting in meditation, and a monk asked him, “What are you thinking, so intently sitting?” “I am thinking the unthinkable.” “How can the unthinkable be thought?” The master said, “Unthinkable!”

The Chinese term here used for “to think” is *shiryō* (*siliang* in Chinese), and “unthinkable” is *fushiryō* (*busiliang*) in the first and second use of the term, while the last one is *hishiryō* (*feisiliang*). *Hi* and *fu* (*bu* and *fei*) are both negative particles, and in most cases almost indiscriminately used. As far as negation is concerned, there is no difference between *fushiryō* and *hishiryō*, but in the master’s use of the term *hishiryō* instead of *fushiryō* there is a specific meaning attached to it, which we must understand; for the significance of the whole mondo depends on the last “unthinkable,” *hishiryō*. *Hishiryō* is thinking the unthinkable, going out of thought, and to be one with reality—rather, to be reality itself.

This master’s “Unthinkable!,” the preceding one’s “That makes one think,” and the wise lady’s “Where?!”—they all mean the same thing. When any one of them is understood, the rest are also understood. They are all expressions of prajna-intuition.

We can now go back to Chiyo’s morning glory, and state that the genuine appreciation of the beautiful has something in it intimately associated with religious experience, and that they both belong in the realm of the unthinkable which is also the home of truth. As far as the aesthetic aspect of it is concerned, Keats is quite right in declaring this:

“Beauty is truth, truth beauty,”—that is all  
Ye know on earth, and all ye need to know.



## The Role of Nature in Zen Buddhism

While lecturing at Columbia University in 1952, Suzuki came to the attention of Max Knoll, a physicist at Princeton University, who, along with Christmas Humphreys, a longtime associate of Suzuki, recommended Suzuki as a possible participant at the Eranos Conference, held annually at Ascona, Switzerland. Funded by the Mellon-supported Bollingen Foundation, the conferences offered lectures on a specific topic each year from a wide range of scholars, scientists, and artists. The gatherings in Switzerland were overseen by Carl Jung, who, having written an introduction to the German translation of *Introduction to Zen* in 1939, was already familiar with Suzuki's work.

Along with the chapter "Love of Nature," which was included in *Zen and Japanese Culture*, the essay included here, "The Role of Nature in Zen Buddhism," remains one of the most frequently anthologized and influential of Suzuki's essays concerning Zen Buddhism and the natural world. Like "The Awakening of a New Consciousness in Zen" (chapter 10 in this volume), this essay is the published version of a lecture given by Suzuki at an Eranos Conference. "The Role of Nature in Zen Buddhism" was presented in 1953 at an event devoted to an investigation of "Man and the Earth" (*Mensch und Erde*). As with the other lecture given at the annual Eranos gathering in Ascona, in "The Role of Nature in Zen Buddhism," Suzuki adapts and develops earlier papers devoted to the topic in order to make his points more understandable to an international gathering of scholars in Europe, making use of examples from the Hebrew Bible and New Testament, as well as borrowing language from existentialist philosophy. In addition, particularly in the first several sections of the paper, Suzuki infuses his approach with ideas about nature that are drawn from such Romantic and Transcendentalist thinkers as Coleridge and Emerson. (See McMahan, *The Making of Buddhist Modernism*, 122–134, for one of the more balanced analyses of Suzuki's view of nature.) At the same time, however, Suzuki calls into question, as he often did in his lecture, the very theme of the conference, "Man and the Earth," which, he argues, imputes that human beings are separate from the natural world. Overlooking the environmental

devastation in Japan, Suzuki contrasts a simpler, nontechnologically enamored East with the technologically driven West that is rapidly wreaking environmental havoc on the earth. Suzuki finds the foundations of Western views of nature in foundational ideas about humanity, nature, and God in the Bible. Although this monolithic East-West distinction with regard to the interaction with nature and the Biblical origins of Western attitudes toward the natural world involves historically problematic notions, that line of thinking was an important catalyst for the modern environmental movement, finding its way into such highly influential essays as Lynn White's famous article "The Historical Roots of Our Ecologic Crisis."

The essay here is based on "The Role of Nature in Zen Buddhism," *Eranos Jahrbuch 1953 Mensch und Erde* 22 (1954): 291–321. The essay, with some minor modifications, has also been included in *Zen Buddhism: Selected Writings of D. T. Suzuki*, edited by William Barrett, and in *Studies in Zen*, edited by Christmas Humphreys. The essay was also translated into Japanese by Kobori Sōhaku as part of *Zen no kenkyū* as volume 3 of the *Suzuki Daisetsu Zen senshū*, published by Shunjūsha (1952–1958) and, later, in SDZ 12:217–260.

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# I

At the outset it is advisable to know what we mean by Nature. The term is somewhat ambiguous and has been used in various senses. I am not a special scholar on the subject and do not at all pretend to be exhaustive. Let me just mention a few of the ideas generally associated in the Western mind when reference is made to Nature.

The first thing that comes to my mind is that in the Western mind Nature is contrasted with God and that the natural stands on the one hand against the divine and on the other against the artificial. Nature is something working against what is godly and in this sense often means "the world" or "creatureliness" or "the earth." God created the world, but strangely the world goes against him and God is found fighting against his own creation.

The adjective "natural," while in one sense standing in contrast to the divine, in another sense does not do so altogether. When "naturalness" is used against artificiality it acquires something of the divine. Childlikeness is often compared to godliness. Child life has more of godliness in it than that of adult life. It is much closer to Nature. God then is not altogether absent in Nature.

When we contrast Nature to Man, we seem to emphasize the physical, material aspect of Nature rather than its moral or spiritual aspect which is preeminently involved when we contrast it to God. Nature has thus two aspects as we humans view it. It is dichotomized: Nature, inasmuch as it is "natural," is godly; but when it is material it functions against human spirituality or godliness, whatever that may mean. As long as Nature is regarded as the material world as our senses perceive it, it is something we want to conquer. Nature here faces us as a kind of power.

Wherever there is the notion of power, it is always connected with that of conquest. For Man, therefore, Nature is there to be conquered and made use of for his own material welfare and comfort. Nature affords him a variety of opportunities to develop his powers. But at the same time there is always on the part of man the tendency to exploit and abuse it for his selfish amusements or entertainments.

The Nature-Man dichotomy issues, as I think, from the biblical account in which the creator is said to have given mankind the power to dominate over all creation. It is fundamentally due to this story that the Western people talk so much about conquering Nature. When they invent a flying machine, they say they have conquered the air; when they climb up to the top of Mt. Everest, they make the loud announcement that they have succeeded in conquering the mountain. This idea of conquering comes from the relationship between Nature and Man being placed on that of power. Power means a state of mutual opposition and destruction: when one is not physically strong or intellectually cunning enough, the other is sure to subdue him, perhaps to his total annihilation.

This power-relationship also brings out the problem of rationality. Man is rational whereas Nature is brutal fact altogether lacking in rationality. Man strives to make Nature amenable to his idea of rationality.

Rationality starts with the rising of consciousness out of the primordial Unconscious. Consciousness makes it possible for the human being to reflect upon his own doings and the events going on around him. This reflection gives him the power to rise above mere naturalness or factuality and to bring it under his control.

There is no discipline in Nature because it operates blindly. While discipline means something human and artificial and to that extent works for bad as well as for good, it belongs entirely to humankind. As long as he is capable of it, Man trains himself for a definite purpose.

Nature is purposeless and it is because of this purposelessness that Nature in one sense is "conquered" by Man and in another sense conquers Man. For however purposeful Man may be, he does not know ultimately whither he is going. His pride has after all no substantiality whatever.

In this paper, then, let us understand Nature as something which is antithetical to what is ordinarily known as divine; as something irrational but amenable to our mechanical, economical, utilitarian treatments; as something not human, not in possession of human feelings, and devoid of moral significance; as something which finally overpowers Man in spite of Man's partial and temporary success. In short, Nature is something given, brutally factual, with no history, objectively set before our eyes, and to be regarded as commercially exploitable, but finally swallowing us all in the chaotic purposelessness of the Unknown.

Concretely speaking, Nature consists of mountains and rivers, grasses and trees, stones and earth, suns, moons, and stars, birds and animals, etc. Nature is all that which constitutes what is known commonly as Man's objective world.

## II

When Nature is seen in this light, that is, as something standing against us humans, it may seem well defined and most of us may not have obscurity with regard to what Nature really is and what it means to us. Nature, however, has a great deal more to say to us. Nature is indeed an eternal problem. When it is solved, we know not only Nature itself but ourselves. The problem of Nature is the problem of human life, the problem of the human situation.

From the human point of view, anything that is not of human origin may be said to be of Nature. But Man is, after all, part of Nature itself. First of all, Man himself is not Man-made but Nature-made, just as much as anything we regard as of Nature. If so, what is Man-made? There is nothing in Man that does not belong in Nature. All things Man-made of whatever sort must be considered Nature-made and not Man-made. If God created the world, he created Man as part of it, as belonging in it, as organically related to it. God did not create Man as something separate or separable from Nature so that Man can stand outside of Nature as a controlling power and to have things "Man-made" against things "Nature-made."

But as far as the biblical account is concerned, Man was made in God's image and Nature to be dominated over by Man.<sup>1</sup> And this idea is the real beginning of human tragedy. I wish to ask if it is the right way of thinking—this idea of domination. For when the idea of power which is domination comes in, all kinds of struggle are bound to take place, and as this struggle is always ego-centered, its outcome is inevitably tragic and horrifying.

Nature as we have seen it includes all "created" things such as heaven and earth and all living beings therein: flying, running, creeping, walking. To think that these are all under human control and are to be dominated over by him is altogether illogical and cannot be consistently maintained. But the Western people unconsciously seem to follow this idea and their moral attitude toward Nature is thereby determined. Man, though made in God's image, has his own way of doing things which is by no means God's way. For this reason he was expelled from Eden. He now is partly God's and partly Satan's child and whatever he does quite frequently contradicts the divine commands and also sometimes goes very much against his own self-interest. As to Nature, it also acts against God, though it cannot be anything else but God's own creation.

Man is against God, Nature is against God, and Man and Nature are against each other. If so, God's own likeness (Man), God's own creation (Nature), and God himself—all three are at war. But with our human way of thinking, God did not create the world just to see it revolt against himself and make it fight within itself.

From another point of view, however, it is in the nature of things that as soon as there is a world of the many, there is a conflict in one form or another. When the world is once out of God's hand, he cannot control it. It is sure to revolt and fight in every possible form. So, we have now Nature against God and Man against Nature and God.

In biblical terms Nature is the "flesh," "lust of the flesh," "sinful flesh," etc. This brings the fight between Nature and Man to a more concrete and acutely sensuous level. The human body which is a mixture of God and Nature becomes the most bloody fighting arena for these two antagonistic forces.

From these considerations we can summarize the following as characteristic of the Western attitude toward Nature.

1. Nature is something hostile to Man and drags him down when he is struggling to reach God. The temptations of Nature symbolized as "the flesh" are often too irresistible and make Man exclaim, "The spirit is willing but the flesh is weak."<sup>2</sup>
2. While Nature and God are warring against each other, Nature and Man are also at war. Or rather, as commanded by God, Man is always striving to exercise his dominating power over Nature.
3. There is no way for Man to approach Nature in a conciliatory, friendly, fraternal spirit. If the one does not destroy the other, the other is sure to destroy and dominate over the one. There is nothing in Nature that will help Man in his spiritual advancement.
4. Nature is a material world and the material world is meant for exploration and exploitation and also experimentation.
5. In another sense the material world is brute fact, stands as the *pour-soi* against the *en-soi*. Intellect cannot do anything with it, but has to take it as it is and to make the best of it.
6. The dichotomy of Nature-and-Man implies hostility, even an utter irreconcilability, and is, therefore, mutually destructive.
7. No idea seems to be present here which is indicative or suggestive of human participation in, or identification with, Nature. To the Western mind Nature and Man are kept separate.

### III

Man relies on Nature for food and cannot help being influenced by Nature. He finds himself engaged in farming, hunting, fishing, etc., and each of these engagements Man undertakes contributes to the formulation of his character, for Nature cannot be conceived as a merely passive inert substance upon which Man works. Nature also is power and energy. Nature reacts to human calls. When Man is

agreeable and in conformity with Nature's own way, it will cooperate with Man and reveal to him all its secrets and even help him understand himself. Each of us as a farmer or as a hunter or as a fisherman or as a carpenter gets from Nature what he looks for in it and assimilates it in his own field of specialization. To this extent, Nature remolds human character.

To treat Nature as something irrational and standing in opposition to the human way of thinking is rather a strange idea Western people have formed of Nature. Sometimes we feel the proposition is to be reversed. It is irrational of Man to try to make Nature obey his will, because Nature has its own way of carrying on its work which is not always Man's way, and Man has no right to impose his way upon Nature's. Nature has rationality in its own fashion; what it lacks is consciousness. Nature is not conscious, it is just the reed and not "a thinking reed."

Because of this lack of consciousness on the part of Nature, it is regarded by Man as brute fact, as something given and just there, with no will and intelligence of its own. It knows of nothing but an absolute "must," and permits no human interference except in its "must" way. It knows no favoritism and would always refuse to deviate from its course of inevitability. It is not accommodating. It is Man who accommodates himself to meet Nature. Nature's "must" is absolute. Man must accept it. In this respect Nature has something of the divine will.

This is the reason, I think, why being natural or spontaneous has a certain alluring quality in it. When a child performs deeds which polite society would condemn as undignified or improper or sometimes even immoral, the offenses are not only condoned but accepted as acts of innocent charming childlikeness. There is something divine in being spontaneous and being not at all hampered by human conventionalities and their artificial sophisticated hypocrisies. There is something direct and fresh in this not being restrained by anything human, which suggests a divine freedom and creativity. Nature never deliberates, it acts directly out of its own heart, whatever this may mean. Nature is divine in this respect. Its "irrationality" transcends human doubts or ambiguities or equivocations. In our submitting to it or rather accepting it we also transcend ourselves.

This acceptance or transcendence is human prerogative. We accept Nature's "irrationality" or its "must" deliberately, quietly, and wholeheartedly. It is not a deed of blind and slavish submission to the inevitable. It is an active acceptance, it is personal willingness with no thought of resistance. In this, there is no force implied, no resignation, but rather participation, assimilation, and perhaps in some cases even identification.

#### IV

Nature is sometimes treated by Western people as something already "there" into which Man comes and which he finds himself confronting, rather inhospitably,

because he feels he does not belong in it. He is conscious of his situation in which he is placed, surrounded by all kinds of inert matter and brute fact. He does not know why he is here, nor does he realize what is coming to him. Endowed with consciousness, however, he thinks he can make a decision as to what his future course will be, and further, he feels he is entirely responsible for his decision. He is lonely and helpless because Nature is threatening and ready to swallow him down into its own maw which knows no bottom. He is overawed and trembles, not knowing what is best to do at this crisis. This is the position, according to some modern thinkers, where Man encounters Nature. Here is no room for God to enter, but the dichotomy of Man and Nature is still maintained and in a more acutely oppressive relationship. Nature is brute fact and has nothing in common with Man. Man makes use of it economically and brutally with no sense of kinship with it, hence with no sense whatever of gratitude or sympathetic affiliation.

Nature is here an unknown quantity to the extent that somehow it is not friendly and is ready to lead Man's attempt to dominate over it to utter frustrations and helpless despairs. Nature promises nothing but sheer emptiness. Whatever Man may build upon it, it is all doomed to destruction and total annihilation. It is for this reason that modern men are constantly assailed with feelings of fear, insecurity, and anxiety.

There is, however, another way of considering Nature and Man. Inasmuch as Nature stands before Man as an unknown quantity and Man comes to it with his consciousness from somewhere else than Nature itself, Nature and Man cannot be friendly and sociable, for they have no way to communicate with each other. They are always strangers. But we must not forget that the very fact that Man finds himself encountering Nature demonstrates that they cannot be said to be totally unknown to each other. If this were the case there would be no encountering of any character between the two. To this extent, then, Nature is already telling Man something of itself and Man is understanding Nature that much. Then Man cannot be said to be entirely an outsider but is somehow standing in a relationship to Nature and perhaps coming out of Nature itself. Man must be after all an insider.

## V

Here is a room for Zen Buddhism to enter and to give its own views on the relationship of Nature and Man.

While separating himself from Nature, Man still is a part of Nature, for the fact of separation itself shows that Man is dependent on Nature. We can say this: Nature produces Man out of itself; Man cannot be outside of Nature, he still has his being rooted in Nature. Therefore, there cannot be any hostility between them. On the contrary, there must always be a friendly understanding and a sympathetic communication between Man and Nature. Man came from Nature in order to see Nature in him, that is, Nature came to itself in order to see itself in Man.

This is a kind of objective thinking—to say that Man comes from Nature and that Man sees himself through Nature, or that Nature sees itself through Man. There is another way of seeing into the situation. We here shift our position from objectivity to subjectivity. This probing into subjectivity is also probing into the very basis of Nature as it is in itself.

To turn into subjectivity means to turn from Nature to Man himself. Instead of considering Man objectively in opposition to Nature, our task is now to make Man retreat as it were into himself and let him see what he finds there in the depth of his being. The probing of Nature thus becomes the problem of Man: Who or what is Man?

A Zen master once asked a monk, “Do not think of good, do not think of evil; when no thoughts arise let me see your primary face.” The monk answered, “I have nothing shapely to show you.”<sup>3</sup>

This kind of *mondo* (“question and answer”) has taken place in Zen from its start in the Tang period, that is, in the eighth century. To those who have never been initiated into the Zen way of treating the problem of Nature or Man, this “question and answer” will appear uncouth and not at all susceptible to rationalization. It is altogether out of the realm of discursive understanding, one may say. This is natural.

“What does the primary face mean?” you may ask. What has “the face” to do with the problem of Man and his situation? And then what has one to do here with good and evil and “no thoughts rising”? A few words may be needed before we can come to Zen.

Generally speaking, Zen refuses to make use of abstract terms, to indulge in metaphysical speculations, or to involve itself in a series of questions and answers known as the “Dialogue.” Its discourse is always short, pithy, and right to the point. When words are too frequently found to be a roundabout way of communication, Zen master may utter, “*Katsu!*” (or a “Katz!”), without giving you what is ordinarily considered a rational or an intelligible answer.

When he is told how much he looks like a dog, he may not get excited and make an angry retort. Instead, he may simply cry out, “Bow-wow,” and pass on.

As to the use of a stick, there is one master noted for his liberal application of this instrument. Tokusan (Deshan, 790–865)<sup>4</sup> used to say, “When you say ‘Yes,’ you get thirty blows of my stick; when you say ‘No,’ you get thirty blows of my stick just the same.” The Zen monks generally carry a long staff in traveling from one monastery to another along the mountain path. The stick in Zen has been a very expressive means of communication. Zen thus avoids as much as possible the use of a medium, especially intellectual and conceptual, known as “language.”



In the above-cited *mondo*, therefore, we have first of all reference of good and evil. This has really nothing to do with our sense of moral evaluation. It simply refers to our dualistic habit of thinking. "Good and evil," therefore, can be anything: black and white, yes and no, off and on, affirmation and negation, creator and the created, heaven and hell, etc. When we are told not to think of them, it means to transcend all forms of dichotomization and to enter into the realm of the absolute where "no thoughts" prevail. The question, therefore, proposed by the Zen master here concerns the absolute and is not one on morality or on psychology.

What does Zen mean by asking a man to show his "primary face"? When I tell you that this is the innermost man or self in itself or Being-as-it-is, you will be surprised once more and declare, "What an odd language Zen people use!" But it is this oddity that partly characterizes the Chinese language as well as Zen.

"The primary face" is possessed by every one of us. It is no other than the so-called physical or sensuous face of ours. It, however, according to Zen, is not at all physical but at once physical and metaphysical, material and spiritual, gross and subtle, concrete and abstract. The Zen master wants to see this kind of "face" presented to him by his monk. In one important sense "this face" must go through the baptism of "Do not think of good, do not think of evil" and of "Have no thoughts whatever." For the face we have on the surface of our relative psychological way of thinking is not "the primary face" demanded by the master.

But here is another difficulty, which is the answer given by the monk: "I have nothing shapely to show you." This means: "I am sorry, O master, my primary face is not a very presentable one, it is not worthy of your regard." The monk seems to be talking about his own face which is recognizable by every Tom, Dick, and Harry. Is this face really the "primary face"? If so, Zen does not seem to have anything miraculous about it. What, then, is all this fuss about going beyond the duality of our thinking? The Zen master's answer to such questions as this which naturally come to every one of us who has no knowledge of Zen will be: "This is on the plane of pure subjectivity and a matter of personal determination." In fact all Zen *mondo* come out of this subjective experience.

Here is another *mondo*.

Monk: "Before my parents gave birth to me, where is my nose (or face or my self)?"

Master: "When you are already born of your parents, where are you?"<sup>5</sup>

Here the monk has "the nose" instead of "the face," but this does not mean any difference as far as Zen is concerned. The Chinese masters always prefer to be concrete and appealing to senses. Instead of talking about "Being" or "Reason" or "Reality," they talk about stones, flowers, clouds, or birds.

To give another example, when a Zen master was walking with his monk-attendant, he happened to notice a bird flying and asked the monk, "What bird is that?" The monk answered, "It is gone already." The master, then, turned toward the monk and taking hold of his nose gave it a twist. The monk cried in pain, "Oh! Oh!" The master remarked, "It is still there!" We notice here, too, the nose is playing an important role in the discussion of Being. No high-flown abstract terminology anywhere. Just an ordinary plain talking on the plane of our daily experience. "The primary face," the painful "nose," the flying "bird," and in fact, any sensuous object that is seen or heard turns into the subject of the deepest metaphysical significance in the hands of the Zen masters.

We have been digressing. In the mondo prior to the one just cited in regard to the flying bird, the monk wants to know where his nose is before he was born of his parents, or even before this earth or Nature came into being. This exactly corresponds to Christ's statement: "I am before Abraham was."<sup>6</sup> The "nose" is Christ and the monk is desirous of interviewing Christ himself who *is* even before the birth of Abraham. The Western people will perhaps never dare ask such questions. They would think it highly sacrilegious to intrude upon the very citadel which is sacrosanct to all Christians or "God-fearing" minds. They are too dualistically minded and unable to think of going beyond tradition and history.

The master's answer is also significant. He ignores the time sequence in which birth-and-death takes place with all other events making up human history. He, in fact his monk-disciple too, pays no attention to the serialism of time. When the monk asks about his "nose" before his coming into this world of sense and intellect, the master retorts by referring to the monk's actual presence, to his "as-he-is-ness." From the relative point of view this answer is no answer, it does not locate the monk's "nose," but asks the counter-question regarding himself as he stands before the master, perhaps in his shabby monkish robe and with a not very smoothly shaven face and a not very shapely chiseled nose.

I am not going to explain all these things here. The point that I am trying to make is that Zen starts from where time has not come to itself, that is to say, where timelessness has not negated itself so as to have a dichotomy of subject-object, Man-Nature, God-world, etc. This is the abode of what I call "pure subjectivity." Zen is here and wants us to be there too. In terms of Nature, Zen is where one of the masters remarked, "When I began to study Zen, mountains were mountains; when I thought I understood Zen, mountains were not mountains; but when I came to full knowledge of Zen, mountains were again mountains."

When the mountains are seen as not standing against me, when they are dissolved into oneness of things, they are not mountains, they cease to exist as objects of Nature. When they are seen as standing against me as separate from me, as something unfriendly to me, they are not mountains either. The mountains are really mountains when they are assimilated into my being and I am absorbed in

them. As long as Nature is something differentiated from me and is displayed before me as if it were an unknown quantity and a brute fact, Nature cannot be said even to be unfriendly or actively hostile.

On the other hand, Nature becomes part of my being as soon as it is recognized as Nature, as *pour-soi*. It can never remain as something strange and altogether unrelated to me. I am in Nature and Nature is in me. Not mere participation in each other, but there is a fundamental identity between the two. Hence, the mountains are mountains and the rivers are rivers; they are there before me. The reason I can see the mountains as mountains and the waters as waters is because I am in them and they are in me, that is, *tat tvam asi*. If not for this identity, there would be no Nature as *pour-soi*. “The primary face” or “my nose” is to be taken hold of here and nowhere else.

Identity belongs in spatial terminology. In terms of time, it is timelessness. But mere timelessness does not mean anything. When Nature is seen as confronting me, there is already time, and timelessness now turns itself into time. But time-serialism has its sense only when it goes on in the field of timelessness which is the Buddhist conception of *sunyata* (“emptiness”). In this *sunyata* the mountains are mountains and I see them as such and they see me as such—my seeing them is their seeing me. It is then that *sunyata* becomes *tathatā* (“suchness”) or that *tathatā* is *sunyata* and *sunyata* is *tathatā*.

When we come to this stage of thinking, pure subjectivity is pure objectivity, the *en-soi* is the *pour-soi*: there is perfect identity of Man and Nature, of God and Nature, of the one and the many. But what we have to remember here is that the identity does not at all imply the annihilation of one at the cost of the other. The mountains do not vanish, they stand before me, I have not absorbed them, nor have they wiped me out of the scene. The dichotomy is there, which is suchness, and this suchness (*tathatā*) in all its suchness is emptiness (*sunyata*) itself. The mountains are mountains and yet not mountains. I am I and you are you, and yet I am you and you are I. Nature as a world of manyness is not ignored and Man as a subject facing the many remains conscious of himself.

## VI

Zen avoids discoursing or arguing, for this always leads us nowhere after much ado. Zen by no means makes light of philosophy and of all that drives us to philosophizing. But Zen’s business is to make us realize that philosophizing does not exhaust the human urge to reach the ultimate. Hence the following *mondo*:

Yakusan (Yaoshan Weiyan, 750–834)<sup>7</sup> asked Ungan (Yunyan Tansheng, 781–841): “I understand you know how to play with the lion. Am I correct?”

Ungan: “Yes, you are right.”

Yakusan: “How many lions can you play with?”

Ungan: "Six."

Yakusan: "I also know how to play with the lion."

Ungan: "How many?"

Yakusan: "Just one."

Ungan: "One is six and six is one."<sup>8</sup>

Ungan later came to Isan (Weishan Lingyou, 771–853) and Isan asked, "I am told that you knew how to play with the lion when you were at the Yakusan monastery. Is that right?"

Ungan said, "That is right."

Isan went on, "Do you play with it all the time? Or do you sometimes give it a rest?"

Ungan: "If I wish to play with it, I play; if I wish to give it a rest, I give it a rest."

Isan: "When it is at rest, where is it?"

Ungan: "At rest, at rest!"<sup>9</sup>

The lion which is the subject of the *mondo* here is Nature and the player is the self or "subjectum" as I would sometimes call the self. Nature is held at five points (six according to Buddhist psychology) by the self. When Ungan says that he knows how to play with six lions, he refers to our five (or six) senses wherewith Nature is taken hold of. The senses are like the windows through which Nature is observed. Nature may be more than that for all we know, but we have no more than the five senses, beyond which we have no means to differentiate Nature. In the so-called physical world of senses more than five (or six), we would perceive something more in Nature and our life may be richer to that extent. Seven windows would surely give us more of Nature. This is, however, a mere possibility worked out by looking out through the sense-windows as we have them, which are aided by the intellect or the *mano-vijñāna* according to Buddhist psychology. From this, we can think of a world of four or more dimensions, indeed of any number. Mathematicians have also all kinds of numbers irrational, imaginary, negative, complex, etc., which are of no sensuous demonstration. Our actual physical world is limited. We can think of an infinitely extending space, but the specialists tell us that space is limited or that it is mathematically calculable.

But what concerns Zen is the problem of the self who plays with the "six lions" or looks out through the "six windows"—the *subjectum* or what I call pure subjectivity. This is what interests Zen and Zen wants us to get acquainted with it. But the Zen way of acquaintance is unique, for it does not proceed with the dichotomy of Man-Nature or subject-object. Zen takes us at once to the realm of non-dichotomy, which is the beginningless beginning of all things. Time has not yet come to its own consciousness. Zen is where this consciousness is about to rise. Or it may be better to say that the consciousness is caught at the very moment of rising from the unconscious. This moment is an absolute present, the crossing point of time and timelessness, of the conscious and unconscious. This crossing moment,

which is the rising moment of an *eka-citta-kṣaṇa*, that is, the moment of no-mind or no-thought, refuses to be expressed in language, in words of the mouth. It is a matter of personal determination.

While Ungan was sweeping the ground, Isan asked, "You are busily employed, are you not?"

Ungan: "You must know there is one who is not at all busily employed."

Isan: "In that case you mean to say there is a second moon?"

Ungan set up the broom and said, "What number is this moon?"

Isan nodded and went away.

Gensha (Xuansha Shibei, 834–908), hearing of this, remarked, "This is no other than a second moon!"<sup>10</sup>

"A second moon" refers to a dualistic conception of the self. There is one who is busily engaged in work and there is another who is not at all working and perhaps quietly unmoved observes all that goes before him. This way of thinking is not Zen. In Zen there is no such separation: worker and observer, movement and mover, seer and the seen, subject and object. In the case of Ungan, the sweeping and the sweeper and the broom are all one, even including the ground which is being swept. There is no second moon, no third moon, no first moon either. This is beyond verbalism. But Man is no Man unless he knows how to communicate. Hence, Ungan's setting up the broom. The language of Zen has characteristics of its own.

To give another example: When Ungan was making tea, Dōgo (Daowu Yuanzhi, 779–835)<sup>11</sup> came in and asked, "To whom are you serving tea?"

Ungan: "There is one who wants it."

Dōgo: "Why don't you make him serve himself?"

Ungan: "Fortunately, I am here."<sup>12</sup>

"I" is the one who wants tea and also the one who makes tea; "I" is the server and the served.

Ungan once asked a nun, "Is your father still alive?"

The nun answered, "Yes, master."

Ungan: "How old is he?"

Nun: "Eighty."

Ungan: "You have a father whose age is not eighty, do you know him?"

Nun: "Is he not the one who thus comes?"

Ungan: "He is still a child (of his)."

The problem of the self evaporates into sheer abstraction when pursued analytically, leaving nothing behind. Zen realizes it. Hence Ungan's setting up the broom which is an eloquent demonstration. When appeal is made to verbalism, which takes place quite frequently, such references, as we have seen, to

“father” or to “I,” point out where the Zen way of thinking is orientated as far as words go.

## VII

Pure subjectivity, as is sometimes supposed by those who have not fully grasped the Zen way, is not to be located where “not one *citta-kṣaṇa* (‘thought-instant’ or *nian* or *nen*) has yet been awakened.” This is condemned by Zen masters as “non-sensical” or “useless.” Pure subjectivity is not pure timelessness. It works in time and is time. It is not Man facing Nature as an unfriendly stranger but Man thoroughly merged in Nature, coming out of Nature and going into Nature, and yet conscious of himself as distinguishable in a unique way. But their distinguishability is not conceptual and can be prehended as such in what I call *prajna-intuition* in timeless time, in an absolute present.

Daidō of Tōsu (Datong of Touzishan, 819–914), was asked, “Who is Vairocana Buddha?”<sup>13</sup>

Tōsu answered, “He already has a name.”

“Who is the master of Vairocana Buddha?”

“Prehend (*huiqu*) him when Vairocana has not yet come into existence.”

The highest being is to be comprehended or intuited even prior to time. It is the Godhead who is even before it became God and created the world. The Godhead is the one in whom there was yet neither Man nor Nature. “The master of Vairocana” is the Godhead. When he came to have “a name,” he is no more the Master. To have “a name” for Vairocana is to make him negate himself. The Godhead negates himself by becoming God, the creator, for he then has “a name.” In the beginning there is “the word,” but in the beginningless beginning there is the Godhead who is nameless and no-word.

Zen calls this “mind of no-mind,” “the unconscious conscious,” “original enlightenment,” “the originally pure,” and very frequently just “this” (*zhege*). But as soon as a name is given the Godhead ceases to be Godhead, and Man and Nature spring up and we get caught in the maze of abstract conceptual vocabulary. Zen avoids all this as we have already seen. Some may say that Zen is rich in suggestions but that philosophy needs more and we must go further into the field of analysis and speculation and verbalization. But the truth is that Zen never suggests, it always directly points at “this,” or produces “this” presently before you in order that you may see it yourself. It is then up to you to build up your own philosophical system to your intellectual satisfaction. Zen does not despise intellection and verbalization merely as such.

In point of fact Zen uses words constantly quite against its own declaration that it stands outside words. Zen cannot help it as long as Zen is of Man while yet not

of Man. Take up the following mondo and see how Zen makes use of words and communicates what cannot be communicated.

A monk asked a master, "I am told that even when the sky is altogether devoid of clouds it is not the original sky. What is the original sky, O master?"

The master said, "It is a fine day today for airing the wheat, my young man."<sup>14</sup>

This is no answer from the relative point of view. For when we are asked such questions we generally go through a lengthy explanation trying to define "the original sky" itself. The master happens to mention the wheat because they live very closely to the field and are very much dependent on the harvests. The wheat might easily be changed to rice or hay. And if the master felt at the time like taking a walk, he might have said, "Let us saunter out and have a long relaxation, we have lately been confined to the study too much."

On another occasion, the master was more educationally disposed and appealed to the following method. One day, Sekisō (Qingzhu of Shishuangshan, 807–888), one of his chief disciples, asked, "When you pass away, O master, how should I answer if people come and ask me about the deepest secrets of reality?"

The master, Dōgo, called on his boy-attendant who answered, "Yes, master." Dōgo then told him to fill the pitcher with clean water, and remained silent for a little while. He then asked Sekisō, "What did you ask me about just now?" This came out as if he had forgotten in the meantime to answer Sekisō's all-important question. Sekisō naturally repeated the question. But the master apparently paid no attention to his disciple and left the room.

Was this not a most curious way of treating a most fundamental question of life? Sekisō was serious but the master met him as if he were not at all concerned with the question as well as the questioner. From our usual way of thinking, Dōgo must be said to be highly enigmatic in his behavior and bizarre in his pedagogic methodology. What should we make of him and his way of handling Zen?

This "calling and responding" (*huying*) is one of the methods frequently used by Zen masters in order to make us come to a Zen awakening. The awakening itself thus is seen to be a simple psychological event, but its significance goes deeply down to the basic make-up of human and cosmic consciousness. For thereby we humans penetrate into the structure of reality which is behind the dichotomy of subject and object, of Man and Nature, of God and Man. In terms of time we are back at the point where there is yet no consciousness or mind or intellectualization; therefore, it is a moment of timelessness, a moment of *no-eka-citta-kṣaṇa* rising in the breast of the Godhead. A satori-event takes place at this moment, and there is for the first time a possibility of communication—a wonderful event, biologically speaking, in the evolution of consciousness in which Nature comes to itself and becomes Man, known in Zen as "the original face" or "the nose" or "the primary man." In fact various other concrete names are given to "Man." This, however, is not symbolization.

There is a story told of a great Chinese Buddhist thinker called Dōshō (Dao-sheng, died 434), who talked to rocks in a desert when he found his intuition not acceptable by his contemporaries. Before the introduction in China of a complete text of the *Mahāparinirvāṇa Sūtra*, the scholars were in doubt as to the possibility of the Buddha-nature being present in all beings regardless of their sentiency or consciousness. But the philosopher in question was convinced that every being, man or no-man, was in possession of the Buddha-nature with no exception whatever. This was found later to have been actually said by Buddha when a complete *Nirvāṇa Sūtra* was translated into Chinese. In the meantime he was expelled as a heretic from the Buddhist community of the time. But being absolutely sure of his intuition, he is said to have discoursed on the topic to a mass of rocks in the field. They were found to be nodding, showing that they were in perfect agreement with the speaker. The allusion in the following mondo to the rocks is based on this incident recorded in the history of Chinese Buddhism during the Six Dynasties period:

Ungan once asked a monk, "Where have you been?"

The monk answered, "We have been talking together on the rock."

The master asked, "Did the rock nod, or not?"

The monk did not reply, whereupon the master remarked, "The rock has been nodding indeed even before you began to talk."

In the case of Dōshō, the rocks nodded in response to his talk on the omnipresence of the Buddha-nature, but in this mondo Ungan remarks that the rock has been nodding even prior to Dōshō's eloquent discourse. Nature is already Man, or otherwise no Man could come out of it. It is ourselves who fail to be conscious of the fact.

## VIII

Hijū Eshō (Beishu Huixing), disciple of Yaoshan Weiyān, was asked by a monk, "What is Buddha?"

Eshō answered, "The cat is climbing up the post."

The monk confessed his inability to understand the master.

The latter said, "You ask the post."<sup>15</sup>

To those who for the first time come across such a mondo as this, the Zen master will appear as one who has lost his head. In the first place, what has Buddha to do with the cat, the post, and her climbing it? And then how can the post explain for the monk what the master means by these strange references?

As far as we go on with our usual reasoning, we cannot make anything out of this mondo. Either we are out of our human faculties or the master is moving somewhere our customary walk does not take us to. No doubt, there is a realm of



transcendence where all the Zen masters have their exclusive abode. Nature must be hiding this from our world of sense-and-intellect.

Jüten (Baofu Congzhan, died 928), the master, once seeing a monk come to him, struck the post with his staff and then struck the monk. The monk felt the pain and exclaimed, "It hurts!" Then the master remarked, "How is it that 'that' does not cry of pain?"

The monk failed to answer.<sup>16</sup>

Here is another reference to the post. The post is an object in Nature. As long as it stands against Man, it is unintelligent and shows in it no sign of friendliness. But let Man see it or hear it, and it immediately becomes a part of Man and feels him in every ingredient of its being. It will surely nod its head when Man questions it. Therefore, when a master heard a monk striking the board in front of the Meditation Hall, it is told that he cried, "It hurts!"

This is the reason why the Zen masters are frequently approached with the question, "What is your 'environment' (*kyōgai*)?" The reference is to Nature, and the question is to find out how it affects them, or, more exactly, how the masters inwardly respond to Nature. Even this does not quite accurately interpret what the term *kyōgai* (here rendered as "environment") signifies. It may not altogether be out of place to say a few words in regard to this term. It has weighty bearings on our understanding Zen in its relationship to Nature.

I do not think there is any English word truly corresponding to this Chinese and Japanese word. *Kyōgai* (*jingjie*) originally comes from the Sanskrit *gocara* or *viśaya* or *gati*. They mean more or less the same thing. They are a "realm" or "field" where any action may take place. *Gocara* is especially significant, it means "the pasture" where cows graze and walk about. As the cattle have their feeding field, Man has a field or realm for his inner life. The wise man has his Weltanschauung whereby he views the whole world, and this enters into the contents of his *kyōgai*. The *kyōgai* is his mode or frame or tone of consciousness from which all his reactions come and wherein all outside stimulations are absorbed. We generally imagine that we are all living in one and the same objective world and behave in the same way, the wise as well as fools. But the truth is that none of us has the same *kyōgai*. For each of us lives in his inner sanctum, which is his subjectivity and which cannot be shared by any other individuals. This strictly individual inner structure or frame of consciousness, utterly unique, is one's *kyōgai*. When a monk asks a master what his *kyōgai* is, the monk wishes to know where the master is, what his inner life is, what his "spiritual" environment or atmosphere is. The question, therefore, may be said to be practically equivalent to asking what one's Zen understanding is. And it goes without saying that this Zen understanding is Zen's response to Nature, including Nature's role in Zen.

From the several mondo already quoted, we can see that in regard to Nature the masters are totally identified with it. To them there is no distinction between the

*en-soi* and the *pour-soi*, nor is there any attempt on their part to identify themselves with Nature or to make Nature participate in their life. The masters simply express themselves at the point where time has not yet cut, as it were, into timelessness. It may be, however, better to say that they are at the crossing or cutting point itself and that it is this point that makes the masters the instruments of communication in order that Nature may become conscious of itself. Pure being descends from its seat of absolute identity and becoming dichotomous speaks to itself. This is what Zen calls the master's *kyōgai* or his "frame of consciousness," or his inner life, which is his Zen way of behaving.

Let me quote a few more examples in which the masters make constant references to Nature as if the latter were other than themselves. They are, for instance, the white clouds, the flowering trees, the flowing mountain streams, the screaming monkeys, the swaying bamboos, etc. Here are then some of the answers the masters gave to their inquisitive monks:<sup>17</sup>

1. "The full moon in the autumnal sky shines on the ten thousand houses."
2. "The mountains and rivers, in full extension, lie before you, and there is nothing to hinder your surveying glance."
3. "The white clouds are rising as far as one's eyes can survey from every peak of the mountain range, while a fine drizzling rain falls silently outside the bamboo screens."
4. "The green bamboos are swaying in the winds; the cold pine trees are shivering in the moonlight."
5. When a monk asked if anything of Buddhism could be formed in the desert, the master answered, "The larger rocks and the smaller rocks."
6. A master took a monk who was eager to know the secrets of Zen teaching into the bamboo grove and told the monk, "You see some of these bamboos are somewhat crooked while others are growing up straight."
7. When a master wanted to tell a monk what the mind of Buddha was, he said, "The white cow is lying by the cool stream in the open field."
8. When a Confucian scholar visited a Zen master, he asked, "What is the ultimate secret of Zen?" The master answered, "You have a fine saying in your *Analects*: 'I have nothing to hide from you.' So has Zen nothing hidden from you."  
"I cannot understand," said the scholar.
- Later, they had a walk together along the mountain path. The wild laurel happened to be blooming. The master said, "Do you smell the fragrance of the flowering tree?" The scholar responded, "Yes, I do." "Then," declared the master, "I have nothing hidden from you."
9. A monk was anxious to learn Zen and said, "I have been newly initiated into the Brotherhood and will you be gracious enough to show me the way to Zen?" The master said, "Do you hear the murmuring sound of the mountain stream?" The monk answered, "Yes, I do." The master said, "Here is the entrance."

10. To a monk's question about the ultimate meaning of Buddhism, a master answered, "A stream of water is flowing out of the mountains, and there are no obstacles that would ever stop its course." Then he added this:

The mountain flowers are spread out like gold brocades: Here is Mañjuśrī striking right into your eyes.

The birds in the secluded depths of the woodland are singing their melodies each in its own way: Here is Avalokiteśvara filling up your ears.

O you monk! What is there that makes you go on reflecting and cogitating?

11. A master once gave the following verse in appreciation of his relationship to his mountain retreat:

Peaks over peaks of mountains endlessly above the bridge;  
One long stream below the bridge flowing on miles after miles;  
There is one lonely white heron,  
That is my constant visitor at this retreat.

## IX

These quotations from *The Transmission of the Lamp*, which is a storehouse of Zen mondo, Zen stories, and Zen sermons, will abundantly illustrate in what relationship Zen stands to Nature or what role Nature plays in the make-up of Zen. Indeed, Zen cannot be separated from Nature. Zen knows no polarization. Pure subjectivity from which Zen starts absorbs all that constitutes Nature or the objective world so called.

Karl Jaspers distinguishes three realms of Being: Being-there, Being-oneself, and Being-in-itself; and then Jaspers proceeds to state that these three realms "are in no sense reducible to one another." Blackham in his *Six Existentialist Thinkers* (p. 58) speaks for Jaspers:

The person who is made aware of them may participate in all three; Transcendence embraces the world of objects and subjects: but the logical understanding, founded upon the objects of empirical existence, being-there, is unable without falsification to describe the other realms of existence or to bring them into a common system; their discontinuity is invincible, only to be reconciled in the *life* of a person and *by faith* in Transcendence.<sup>18</sup>

Now, the ways of the philosopher are to talk about a "system," "continuity," "reconciliation," "logical understanding," etc. But what I wish to remark in this connection specifically is that the philosopher starts with "logicism" and then tries to come to "life" instead of reversing the process. In "life" itself there is no reconciling, no systematizing, no understanding; just live it and all is well with us. "To awaken philosophic faith in Transcendence" is also unnecessary, for this is something

added to life by the so-called logical understanding. Nor is there in life itself any such distinction as the “three realms of being.” All these things are piling so many heads over the one which is already there from the very first. The original one is buried deeper and deeper as we go on philosophizing and finally we altogether lose sight of it.

Seppō (Xuefeng Yicun, 822–908) once gave this sermon to his monks: “You are all like those who while immersed deeply in the ocean extend their hands crying for water.” This is really the human situation in which we who call ourselves rational and thinking find ourselves.

But human life is not like that of other living beings. We do not want just to live an animal life, we like to know the worth of life and to appreciate it consciously. This is, however, the very moment wherein we negate ourselves by deviating from life itself. It is for this reason that we philosophize and become “thinkers.” But it is not by thinking that we come back to life, nor is it by “philosophic faith” or by “divine revelation” that we are brought to the presence and the silence of “Transcendence.” Zen, however, does not like the odor of abstraction which oozes out from such terms as “Transcendence.” But, in fact, as soon as appeal is made to words, we leave life itself and are bound to involve ourselves in every possible sort of “logical” controversy. We construct our own traps and struggle to escape from them with every method we can think of. As long as we are what we are, we cannot get away from this dilemma. It is only for those who have attained prajna-intuition that an escape is provided from the almost hopeless intricacies of intellection.

In the meantime, every one of us feels an inward urge to effect such an escape in one way or another. The philosophic way is to appeal to Reason in whatever sense the term may be interpreted, whereas the “religiously” inclined mind endeavors to resort to “faith” or “revelation.” The Zen way of escape, or better, of solution is direct apprehension or grasping “it” or “this.”

“This” is pure subjectivity or *subjectum* or being-in-itself or absolute self. It is also called “the one passage to the highest” or “the one solitary way of escape.” There are so many names given to this way of Zen, for almost each master can be said to have his own terminology. In spite of these endless complexities what all Zen masters are striving to express is that there is something in our life as we live it, which gives us the key to solve all the difficulties raised by intellectualization and also to quiet down all the anxieties produced by our attachment to a world of relativities.

We can have a glimpse into this fact by going over a few extracts from the Zen masters’ discourses on the use of words:

1. Q. “Whenever appeal is made to words, there is a taint. What is the truth of the highest order (*xiangshang shi*)?”

A. “Whenever appeal is made to words, there is a taint.”

2. Q. “Where is one solitary road to being oneself?”<sup>19</sup>

A. "Why trouble yourself asking about it?"

3. Q. "Fine words and wonderful meanings make up the contents of the Doctrine. Can you show me a direct way without resorting to a triple treatment?"

A. "Fare thee well."<sup>20</sup>

4. Q. "Whenever appeal is made to words, we are sure to fall into every form of snare. Please, O master, tell me how to deal directly with it."

A. "You come to me after doing away with every kind of measuring instrument."<sup>21</sup>

As a kind of note I wish to add a few words here on escapism with which some writers on Buddhism try to connect Zen.

"To escape," or "to be emancipated," or "to be disengaged," or any word more or less implying an idea of keeping oneself away from a world of becoming is altogether inadequate to express the Zen way of achieving "salvation." Even "salvation" is a bad term because Zen recognizes nothing from which we are to be saved. We are from the first already "saved" in all reality. It is due to our ignorance of the fact that we talk about being saved or delivered or freed. So with "escape," etc., Zen knows no traps or complexities from which we are to escape. The traps or complexities are our own machination. We find ourselves, and when we realize this, we are what we have been from the very beginning of things.

For example, we create the three realms, to use Jaspers's terms, of "being-there," "being-oneself," and "being-in-itself," or the two modes according to Sartre of *en-soi* and *pour-soi*, or the two categories in Western thinking of God and the created, or of God and Nature, or of Man and Nature. These are all human creation and we cling to them as if they were absolutely determined, binding us as something inextricably, fatalistically inescapable. We are our own prisoners. We defeat ourselves believing in defeatism which is our own illusive creation. This is our ignorance, known as *avidya* in Buddhism. When this is recognized we realize that we have been free, "men of no-business" (*wushi zhi ren*).

We thus see that Zen does not try to disengage us from the world, to make us mere spectators of the hurly-burly which we see all around us. Zen is not a mysticism if the latter is to be understood in the sense of escapism. Zen is right in the midst of the ocean of becoming. It shows no desire to escape from its tossing waves. It does not antagonize Nature, it does not treat Nature as if it were an enemy to be conquered, nor does it stand away from Nature. It is indeed Nature itself.

Buddhism is often regarded as pessimistic and as urging us to strive to escape from the bondage of birth and death. Rhys Davids for instance states that "the ultimate goal of Buddhism is to untie the knots of Existence and find a way to escape."<sup>22</sup> This way of interpreting Buddhism has been going on among some Buddhist scholars as well as Buddhist devotees. But it is not in conformity with the spirit of Buddha as one who experienced Enlightenment and declared himself as the all-conqueror, the all-knower, the all-seer.

## X

We have now come to the point where our discourse on “pure subjectivity” finally leads us. For “pure subjectivity” is no other than “pure objectivity.” Our inner life is complete when it merges into Nature and becomes one with it. There is nothing after all in the Zen master’s *kyōgai* (*gocara, jingjie*) which differentiates itself as something wondrous or extraordinary. It consists, as in all other cases, in scenting the fragrance of the laurel in bloom and in listening to a bird singing on a spring day to its heart’s content. What, however, makes a difference in the case of a Zen master is that he sees the flowers as they really are and not in a dreamy sort of way in which the flowers are not real flowers and the rivers are not really flowing rivers. Pure subjectivity, instead of vaporizing realities as one might imagine, consolidates everything it comes in touch with. More than that, it gives a soul to even non-sentient beings and makes them readily and friendly react to human approach. The whole universe which means Nature ceases to be “hostile” to us as we have hitherto depicted from our selfish point of view. Nature, indeed, is no more something to be conquered and subdued and humiliated. Nature is the bosom whence we come and whither we go.

There is then in the teaching of Zen no escapism, no mysticism, no denial of existence, no conquering Nature, no frustrations, no mere utopianism, no naturalism. A world of the given is here. Becoming is going on in all its infinitely varied forms, and yet there is the realm of transcendence within all these changing scenes. Emptiness is Suchness and Suchness is Emptiness. A world of *rūpa* is no other than sunyata, and sunyata is no other than this *rūpa-loka* as it is. The *rūpa-loka* or *tri-loka* is a Buddhist term for Nature.

Dōkai of Fuyō (Furong Daokai, died 1118),<sup>23</sup> of the Song dynasty, writes in one of the poems he left touching on the relationship between Emptiness and Suchness:

From the very first, not one dharma<sup>24</sup> is in existence, all is Emptiness;  
And where in this is there room for a talk about being enlightened in Perfect Way?  
Thus I thought no intelligence has ever come to us from the Shōrin,<sup>25</sup>  
But, lo! the peach blossoms as of old are smiling in the spring breeze.

Setchō (Xuedou) of the eleventh century has among others the following stanza in which he finds himself musing surrounded by the trees all in green and looking at the stream filled with the illusive shadows of the mountains. Is he musing? Is he lost in a dream? What philosophy has he here?

The spring mountains are covered with greens, layer after layer, in utter confusion;  
The shadows are seen serenely reflected in the spring waters below.  
Between the heavens and the earth in a lonely field,  
I stand all by myself before a vista whose ends nobody knows.<sup>26</sup>

We must now come to the conclusion. I have not so far been able to be even tentatively complete in my treatment of the subject. There are many other matters left out among which I would mention the problem of necessity and freedom. We think Nature is brute fact, entirely governed by the laws of absolute necessity; and there is no room for freedom to enter here. But Zen would say that Nature's necessity and Man's freedom are not such divergent ideas as we imagine but that necessity is freedom and freedom is necessity.

A second important problem in Zen's treatment of Nature is that of teleology. Has Zen any purposefulness when it declares that the sun rises in the morning and I eat when hungry? To discuss the matter fully requires time and space, more than we can afford at this session.

A third will be the problem of good and evil. What has Zen to say about morality? What relationship is there between Zen and the Western idea of the divine commands which imply fear and obedience? To this Zen would say that Zen is on the other shore of good and evil, but that this does not mean that Zen is unconcerned with ethics.

A fourth problem is the fact of human depravity. In other words, what would Zen have to say about demonology? Nature has no demons, they are human creations. It is Man who inhabits Nature with all kinds of demons and permits them to do him all kinds of evil things. It is an interesting subject, especially seeing that Man with all his boasting of his rationality keeps on committing deeds of irrationality, that is, of demonology.

Among still other Zen subjects I would like to treat in connection with Nature, there are landscape painting, reincarnation, social welfare, etc.

## The Awakening of a New Consciousness in Zen

When Suzuki returned to Ascona, Switzerland in 1954 to attend his second Eranos Conference (see the introduction to “The Role of Nature in Zen Buddhism”), the theme of the meeting was “Man and Transformation” (*Mensch und Wandlung*). For the event, Suzuki presented a paper that utilized the Ten Oxherding Pictures as the entry point for a discussion of “The Awakening of a New Consciousness in Zen.” An edited version of the paper, along with images of the Ten Oxherding Pictures, was published in the conference journal, *Eranos Jahrbuch*, the following year. The essay is an excellent example of how Suzuki reframed earlier presentations concerning Zen, using language that he felt would be familiar to his audience. At the Eranos meetings in the 1950s, regular attendees included such scholars of religion as Mircea Eliade, Henry Corbin, and Gershom Scholem. These three, who sought through their study of religious, particularly mystical, phenomena to create a distinctively modern “religion after religion” that emphasized religious experience but was secular, individual, and anti-institutional, were a receptive, stimulating audience for the in many ways like-minded Suzuki. (See Wasserstrom, *Religion after Religion*, especially, p. 167.) In this essay he writes in a comparative mode, amply using material from Christianity, as well as European and American philosophical language, to explain the nature of awakening in Zen. In this essay Suzuki makes ample use of material from the *Linji lu* (Records of Rinzai), since he had been working steadily on that material, publishing an important study, *Rinzai no kihon shisō* (The Fundamental Thought of Rinzai), in 1949. Suzuki also adds an exegesis of the Ten Oxherding Pictures, a common topic for lectures in the Rinzai tradition, especially in Japan. Suzuki wrote about this series of images in *Essays in Zen Buddhism (First Series)*, *Manual of Zen Buddhism*, in a separately published pamphlet, *The Ten Oxherding Pictures*, that was published by Sekai Seiten Kyōkai in 1948, and for *Gentry* no. 9 (1953–1954): 91–92.

The essay here is based on “Awakening of a New Consciousness in Zen,” *Eranos Jahrbuch* 1954, *Mensch und Wandlung*, 23 (1955): 275–304. The essay was reprinted in *Man and*



*Transformation: Papers from the Eranos Yearbooks*, ed. Joseph Campbell (New York: Pantheon, 1964), 179–202.

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# I

My position in regard to “the awakening of a new consciousness,” summarily stated, is as follows:

The phrasing, “the awakening of a new consciousness,” as it appears in the title of this paper, is not a happy one, because what is awakened in the Zen experience is not a “new” consciousness, but an “old” one which has been dormant ever since our loss of “innocence,” to use the Biblical term. The awakening is really the re-discovery or the excavation of a long-lost treasure.<sup>1</sup>

There is in every one of us, though varied in depth and strength, an eternal longing for “something” which transcends a world of inequalities. This is a somewhat vague statement containing expressions not altogether happy. “To transcend” suggests “going beyond,” “being away from,” that is, a separation, a dualism. I have, however, no desire to hint that the “something” stands away from the world in which we find ourselves. And then “inequalities” may sound too political. When I chose the term I had in mind the Buddhist word *asama* which contrasts with *sama*, “equal” or “same.” We may replace it by such words as “differentiation” or “individualization” or “conditionality.” I just want to point out the fact that as soon as we recognize this world to be subject to constant changes we somehow begin to feel dissatisfied with it and desire for something which is permanent, free, above sorrow, and of eternal value.

This longing is essentially religious and each religion has its own way of designating it according to its tradition. Christians may call it longing for the Kingdom of Heaven or renouncing the world for the sake of divine love or praying to be saved from eternal damnation. Buddhists may call it seeking for emancipation or freedom. Indians may understand it as wishing to discover the real self.

Whatever expressions they may use, they all show a certain feeling of discontent with the situation in which they find themselves. They may not yet know exactly how to formulate this feeling and conceptually represent it either to themselves or to others.

I specified this obscure feeling as a longing for something. In this, it may be said, I have already a preconceived idea by assuming the existence of a something for which there is a longing on our part. Instead of saying this, it might have been better to identify the feeling of dissatisfaction with such modern feelings as fear or anxiety or a sense of insecurity. But the naming is not so important. As long as the mind is upset and cannot enjoy any state of equilibrium or perfect equanimity, this

is a sense of insecurity or discontent. We feel as if we were in the air and trying to find a place for landing.

But we do not know exactly where this place for landing is. The objective is an altogether unknown quantity. It can nowhere be located and the fact adds a great deal to our sense of insecurity. We must somewhere and somehow find the landing.

Two ways are open: outward and inward. The outward one may be called intellectual and objective, but the inward one cannot be called subjective or affective or conative. The "inward" is misleading, though it is difficult to designate it in any other way. For all designations are on the plane of intellection. But as we must name it somehow, let us be content for a while to call it "inward" in contrast to "outward."

Let me give you this caution here: as long as the inward way is to be understood in opposition to the outward way—though to do otherwise is impossible because of the human inability to go beyond language as the means of communication—the inward way after all turns to be an outward way. The really inward way is when no contrast exists between the inward and the outward. This is a logical contradiction. But the full meaning of it will I hope become clearer when I finish this paper.

The essential characteristic of the outward way consists in its never-ending procession, either forward or backward, but mostly in a circular movement, and always retaining the opposition of two terms, subject and object. There is thus no finality in the outward way, hence the sense of insecurity, though security does not necessarily mean "standing still," "not moving anywhere," or "attached to something."

The inward way is the reverse of the outward way. Instead of going out endlessly and dissipating and exhausting itself, the mind turns inwardly to see what is there behind all this endless procession of things. It does not stop the movement in order to examine what is there. If it does, the movement ceases to be a movement; it turns into something else. This is what the intellect does while the inward way refuses to do so. As soon as there is any kind of bifurcation, the outward way asserts itself and the inward way no longer exists. The inward way consists in taking things as they are, in catching them in their is-ness or suchness. I would not say, "in their oneness" or "in their wholeness." These are the terms belonging to the outward way. Even to say "is-ness" or "suchness" or "thusness" or in Japanese "*sono-mama*" or in Chinese "*qi-mou*," is not, strictly speaking, the inward way. "To be" is an abstract term. It is much better to lift a finger and say nothing *about* it. The inward way in its orthodoxy generally avoids appealing to language though it never shuns it.

The inward way occasionally uses the term "one" or "all," but in this case "one" means "one that is never one," and "all" means "all that is never all." The "one" will be "a one ever becoming one" and never a closed-up "one." The "all" will be "an all ever becoming all" and never a closed-up "all." This means that in the inward way the one is an absolute one, that one is all and all is one, and further that when "the

ten thousand things” are reduced to an absolute oneness which is an absolute nothingness, we have the inward way perfecting itself.

Buddhism, especially Zen Buddhism as it developed in China, is rich in expressions belonging to the inward way. In fact, it is Zen that has effected, for the first time, a deep excavation into the mine of the inward way. To illustrate my point read the following—I give just one instance:

Suigan at the end of the summer session made this declaration: “I have been talking, east and west, all this summer for my Brotherhood. See if my eyebrows are still growing.”<sup>2</sup>

One of his disciples said, “How finely they are growing!”

Another said, “One who commits a theft feels uneasy in his heart.”

A third one without saying anything simply uttered “*Guan!*”<sup>3</sup>

It goes without saying that all these utterances of the disciples as well as of the master give us a glimpse into the scene revealed only to the inward way. They are all expressions directly bursting out of an abyss of absolute nothingness.

Now we come to the psycho-metaphysical aspect of the inward way. Buddhists call this “abyss of absolute nothingness” *kokoro* in Japanese. *Kokoro* is *xin* in Chinese and in Sanskrit *citta*, or *sarvasattva-citta* to use the term in Āśvaghosa’s *Awakening of Faith*. *Kokoro* is originally a psychological term, meaning “heart,” “soul,” “spirit,” “mind,” “thought”; it later came to denote the kernel or essence of a thing, becoming synonymous metaphysically with “substance” and ethically “sincerity,” “verity,” “faithfulness,” etc. It is thus difficult to give one English equivalent for *kokoro*.

Out of this *kokoro* all things are produced and all things ultimately go back to it. But this must not be understood in relation to time. The *kokoro* and all things are one and yet not one; they are two and yet not two. A monk asked Zhaozhou (Jōshū in Japanese), “I am told that the ten thousand things all return to the One, but where does the One return to?”

Zhaozhou answered, “When I was in Qingzhou, I had a robe made which weighed seven *jin*.” This mondo<sup>4</sup> demonstrates eloquently the difference between the outward way and the inward way. If this sort of question was asked of the philosopher he will go on writing one book after another. But the Zen master who thoroughly knows the inward way does not stop to think and instantly gives his answer which is final, with no going-on-and-on.

The *kokoro* is not to be confused with the *Ālaya-vijñāna* of the Yogācāra, one of the Mahayana schools. The *kokoro* reveals itself only when the *Ālaya* is broken through. The *Ālaya* may be considered as corresponding to “the Unconscious” or to “the Collective Unconscious,” but the *Ālaya* is more than mere Unconscious as distinguished from the Conscious, for it comprises both. The *kokoro*, however, is not the *Ālaya*, in which, I would say, there is still something savoring of intellection. The

*kokoro* is thoroughly purged of all sorts of intellection, it is an abyss of absolute nothingness.

And yet there is something moving in the midst of the *kokoro*. From the point of view of the outward way, this will be incomprehensible, because how could “absolute nothingness” be made to “move” at all? That such a thing should actually take place is a mystery. Some may call it “the mystery of being.” As if from the unfathomable depths of an abyss, the *kokoro* is stirred. The *kokoro* wants to know itself. As long as it remains in itself all is quiet: the mountain remains a mountain towering up to the sky; the river flows as a river singing its way down to the ocean. But as soon as a tiny speck of cloud appears in the blue, it in no time spreads out enveloping the whole universe, even vomiting thunders and lightnings. The *kokoro* is in all this, but human intellectuality loses sight of it and would go on bewildered and annoyed and full of fearful thoughts. The *kokoro* is lost in the maze of perplexities.

In Western terminology, the *kokoro* may be regarded as corresponding to God or Godhead. God also wants to know himself; he did not or could not remain himself eternally absorbed in meditation. Somehow he came out of his is-ness and uttered a *mantram*, “Let there be light!” and lo, the whole world leaped out into existence. From where? Nowhere! Out of nothing! Out of the Godhead! And the world is God and God is the world, and God exclaims, “It is good!”

According to Āśvaghoṣa, “In the midst of the *kokoro* a *nen* is spontaneously awakened.” A *nen* (*nian* in Chinese, *citta-kṣaṇa* in Sanskrit) is a moment of consciousness coming to itself; it is, one might say, a consciousness rising from the unconscious, though with a certain reservation. The Sanskrit, *eka-citta-kṣaṇa*, literally means “one-mind (or thought) moment.” It is “a thought-instant” or “a consciousness-unit” which constitutes consciousness like a second or a minute which is a unit-measure for time. “Spontaneously” (*kotsunen* in Japanese) describes the way a *citta-kṣaṇa* rises in the *kokoro*. God uttered his fiat just as spontaneously. When the *kokoro* is said to have raised a thought to know itself, there was no conscious intentionality in it; it just happened so—that is, spontaneously.

But what we must remember in this connection is that when we say “no intentionality” we are apt to understand it in the outward way along the intellectual line and may find it difficult to reconcile it with the idea of human consciousness. It takes a long series of discussions to make this point clear, and as it does not directly concern us here, let it pass with this remark that with God as with the *kokoro* freedom and necessity are one.

When Buddhists make reference to God, God must not be taken in the Biblical sense. When I talk about God’s giving an order to light, which is recorded in Genesis, I allude to it with the desire that our Christian readers may come to a better understanding of the Buddhist idea of the inward way. What follows, therefore, is to be understood in this spirit.

The Biblical God is recorded as having given his Name to Moses at Mount Sinai as "I am that I am." I do not of course know much about Christian or Jewish theology, but this "name," whatever its original Hebrew meaning of the word may be, seems to me of such significance that we must not put it aside as not essential to the interpretation of God-idea in the development of Christian thought. The Biblical God is always intensely personal and concretely intimate, and how did he ever come to declare himself under such a highly metaphysical designation as he did to Moses? "A highly metaphysical designation," however, is from the outward way of looking at things, while from the inward way "I am that I am" is just as "spontaneous" as the fish swimming about in the mountain stream or the fowl of the air flying across the sky. God's is-ness is my is-ness and also the cat's is-ness sleeping on her mistress's lap. This is reflected in Christ's declaration that "I am before Abraham was." In this is-ness which is not to be assumed under the category of metaphysical abstractions, I feel like recognizing the fundamental oneness of all the religious experiences.

The spontaneity of is-ness, to go back to the first part of this paper, is what is revealed in the "eternal longing" for something which has vanished from the domain of the outward way of intellectualization. The *kokoro's* wishing to know itself, or God's demanding to see "light," is humanly expressed, no other than our longing to transcend this world of particulars. While in the world, we find ourselves too engrossed in the business of "knowing" which started when we left the garden of "innocence." We all now want "to know," "to think," "to choose," "to decide," "to be responsible," etc., with everything that follows from exercising what we call "freedom."

"Freedom" is really the term to be found in the inward way only and not in the outward way. But somehow a confusion has come into our mind and we find ourselves madly running after things which can never be attained in the domain of the outward way. The feeling of insecurity then grows out of this mad pursuit, because we are no more able to be in "the spontaneity of is-ness."

We can now see that "the awakening of a new consciousness" is not quite a happy expression. The longing is for something we have lost and not for an unknown quantity of which we have not the remotest possible idea. In fact, there is no unknown quantity in the world into which we have come to pass our time. The longing of any sort implies our previous knowledge of it, though we may be altogether ignorant of its presence in our consciousness. The longing of the kind to which I have been referring is a shadow of the original *kokoro* cast in the track of the inward way. The real object can never be taken hold of until we come back to the abode which we inadvertently quitted. "The awakening of a new consciousness" is therefore the finding ourselves back in our original abode where we lived even before our birth. This experience of home-coming and therefore of the feeling of perfect security is evinced everywhere in religious literature.

The feeling of perfect security means the security of freedom and the securing of freedom is no other than "the awakening of a new consciousness." Ordinarily, we talk of freedom too readily, mostly in the political sense, and also in the moral sense. But as long as we remain in the outward way of seeing things, we can never understand what freedom is. All forms of freedom we generally talk of are far from being freedom in its deepest sense. Most people are sadly mistaken in this respect.

That the awakening of a new consciousness is in fact being restored to one's original abode goes in Christianity with the idea of God's fatherhood. The father's "mansion" can be no other than my own home where I was born and brought up till I became willful and left it on my own account. But, really, however willful I may be I can never leave my original abode behind and wander away from it. I am always where I was born and I can never be anywhere else. It is only my imagination or illusion that I was led to believe that I was not in it. To become conscious of this fact is to awaken a new consciousness so called. There is nothing "new" in this, it is only the recovery of what I thought I had lost; in the meantime I have been in possession of it; I have been in it, I have been carrying it all the time; no, I am it and it is I.

The Shin Buddhists are quite emphatic in asserting this idea of restoration or rather of identification. They go further and say that Amida is always pursuing us and that even when we wanted to run away from him he would never let us go, for we are held firmly in his arms. The harder we struggle to get away from him the tighter he holds us, just as the mother does to her baby who tries to assert its self-will.<sup>5</sup>

In Zen the idea of restoration or re-cognition may be gleaned from Enō's reference to "the original (or primal) face" which he wanted his disciples to see. This "face" is what we have even prior to our birth. In other words, this is the face of "innocence" which we have before our eating of the fruit from the tree of knowledge. "The tree of knowledge" is the outward way of intellection. When it begins to operate, "innocence" which is the inward way hides itself and becomes invisible. Most people take the "innocence" in a moral sense, but I would interpret it symbolically. "Innocence" corresponds to Āśvaghosa's "Original (or primal) Enlightenment" in which we were or are. It has never been lost even when "knowledge" is in full operation, because without it our existence has no significance whatever and "knowledge" itself of any kind would be altogether impossible. In this sense, "the inward way" is at once inward and outward. When it is separated and considered in opposition to "the outward way" it ceases to be itself.

Incidentally, Zen is often criticized as not having any direct contact with the world of particulars, but the critics forget the fact that Zen has never gone out of this world and therefore that the question of contact has no sense here.

Āśvaghosa's great work on the Mahayana is entitled *The Awakening of Faith*, but Zen generally does not use the term. The reason is that faith implies a division and

Zen is emphatic in denying it in any sense. But if it (faith) is used in its absolute sense—which is in accordance with the inward way of seeing things—faith may be regarded as another name for satori and is no other than the awakening of “a new consciousness” though, as I have repeatedly said, there is really nothing “new” in Zen. Whatever this may be, “the awakening of a new consciousness” is the awakening of faith in Āśvaghosa’s sense, that is, in its absolute sense. Then, faith corresponds to becoming aware of “Original Enlightenment” in which we are all the time. Faith is coming back to ourselves, to our own is-ness, and has nothing to do with the so-called objective existence of God. Christians and other theists seem to be unnecessarily busy in trying to prove God as objectively existing before they believe in him. But from the Zen point of view the objectivity of God is an idle question. I would say that those who are so engrossed in the question of this sort have really no God whatever, that is, subjectively as well as objectively. As soon as they have faith, they have God. Faith is God and God is faith. To wait for an objective proof is the proof—the most decisive one—that they have no God yet. Faith comes first and then God. It is not God who gives us faith, but faith that gives us God. Have faith and it will create God. Faith is God coming to his own knowledge.<sup>6</sup>

When the Zen man has a satori, the whole universe comes along with it; or we may reverse this and say that with satori the whole universe sinks into nothingness. In one sense, satori is leaping out of an abyss of absolute nothingness, and in another sense it is going down into the abyss itself. Satori is, therefore, at once a total annihilation and a new creation.

A monk asked a Zen master, “Does ‘this’ go away with the universe when the latter is totally consumed by fire at the end of the kalpa?” The master answered, “Yes.” When the same question was proposed to another master, he said, “No.” From the inward way, “Yes” and “No” are one; destruction and construction are one.

The awakening of a new consciousness is the awakening of faith, and the awakening of faith is the creating of a new universe with infinite possibilities.<sup>7</sup> It is a new universe, yes, but in reality an old, old universe, where beings, sentient and non-sentient, have been dreaming their dreams, each in his way, ever since “Let there be light” came to work out its destiny. Here the Biblical time has no meaning.

## II

One or two examples from the history of Zen in China and Japan may help one to understand how the awakening of a new consciousness takes place in Zen. To tell the truth, Zen literature does not give us any detailed account of a personal experience gone through by the masters who came to have a satori. We have to supply much to complete the account from our own experience. First, let me tell you how Rinzai Gigen (Linji Yixuan, died 867) came to his satori.



Rinzai Gigen, usually better known as Rinzai, is the founder of the Zen school called after his name. He flourished in the later middle part of the Tang dynasty. In his younger days he was interested in the study of the Vinaya (Buddhist Precepts) and of the Sutras and Shastras (doctrinal and discursive texts of Buddhism). This, however, did not give him a spiritual satisfaction and he went to Ōbaku Kiun, one of the greatest Zen masters of the day, to discipline himself in Zen. Let me remark here that those who come to Zen generally do not come to it directly; they spend some time in the study of the moral and the philosophical teachings. The Vinaya give a detailed course of moral discipline. No doubt Rinzai must have gone through all those disciplinary measures. That he failed to find here food sufficient for his inner needs shows, as in the case of Buddha himself, that morality does not penetrate into the core of a religiously-minded person who is after all a spiritual being. As we all know the spiritual life can never be realized by just observing all the rules prescribed for one's daily behavior. Morality is concerned with our social and political and, therefore, superficial aspect of our existence. However righteous a man may be in his moral conduct, he can never be a religious man for that reason. We cannot reach religion through morality, for religion has a life of its own and must be reached by another approach; in my terminology, religion belongs in the inward way; morality and intellection are closely related. A man may not steal a bamboo-shoot from his neighbor's yard, but that will not make him a religious being. On the other hand, a man may be pious enough to go to church on every "religious" occasion and assiduously perform all that is required of him as a church member; and yet he may be far from being a religious personality. He may be called moral inasmuch as he is conscientious enough, but he is not a religious man. Spirituality which constitutes the religious life has nothing to do with all these superficialities belonging to one's outward way.

I cannot tell whether Rinzai started with the Vinaya first and then came to philosophy. We cannot generally make such a sharp division between morality and knowledge and trace stages in a man's spiritual progress. That philosophy is not at all conducive to one's spiritual welfare may be seen from Kierkegaard's parable of a palatial mansion built by the philosopher.<sup>8</sup> He constructs all kinds of fine architectural specimens but he refuses to live in them and instead would spend his life in a hovel next to the palace. A spiritual man, on the other hand, never builds a house of his own. He finds himself in any sort of dwelling he would come across and turns it into a magnificent residence. This is the difference between the philosopher and the religious spirit. Rinzai like other men of his type must have started to construct a fine house by ardently applying himself to the study of philosophy. When he found that the house of his construction was not after all meant for himself he gave up being further engaged in this unprofitable enterprise.

The intellect is not meant to lead a man to a life of spirituality. It may point to the path, but the pointing is not an actual walking on it. Of course, the finger is



needed to show where the moon is, but it is not the moon itself and how frequently we are led to commit this kind of error!

What is needed in Zen is the inward way, the builder himself who builds the house, and not the house. However splendid the palace may be, it does not belong to him, it is not he himself. The reason why the philosopher does not live in a residence of his construction is because what he constructs after all does not belong to him, is not his; he may look at it and is not allowed to live in it. He and the house are two separate objects. It is the philosopher's destiny that he cannot enjoy the fruit of his labor. He always contrives for objectification. He splits himself into two. Zen does the reverse.

Zen is concerned with a person, a living person, who acts and does not spend his life in mere thinking. With him thinking and acting are one. He builds a house and the house is he. With him the house is not an object erected beside him. He is the builder and the building when he is engaged in building. The builder is never away from the building, he is building himself. Zen wants us to take hold of this builder in the building—the building not as an object but as the subject himself, as the one who is engaged in the act of building.

The philosopher is the planner; he draws up his plan on paper and wants to see somebody else to work on it. He can never build a house himself, much less live in it. He does not know how to use the hammer or the saw. He is doomed to be an on-looker, an outsider. Zen on the other hand takes up at once all the necessary implements for the building. Every stroke of the hammer is himself, so is every movement or act that goes into the building. The whole structure is not as an object to look at but is the person standing here. The structure is not his work, but he himself.

Later, when Rinzai became a full-fledged Zen master, he gave a sermon to the following effect:

"Over a mass of reddish flesh there sits a true man who has no title; he is all the time coming in and out from your sense-organs. If you have not yet testified to the fact, Look! Look!" A monk came forward and asked, "Who is this true man of no title?" Rinzai came right down from his straw chair and taking hold of the monk exclaimed: "Speak! Speak!" The monk remained irresolute, not knowing what to say, whereupon the master, letting him go, remarked, "What worthless stuff is this true man of no title!" Rinzai then went straight back to his room.

Rinzai's search for "the person" naturally could not be accomplished by going through the philosophical lores of Buddhism however edifying in the other respect they may be. Whatever "person" he may come across here was a painted one, an objectified one always busy in a reconstruction work and not in creation. Rinzai had to come to a Zen master.

He stayed under Ōbaku for three years, but did not know what to ask him. This eloquently proves that his mind was, at the time, in a state of utter confusion.

Morality failed him, intellection failed him, and his resources were now exhausted. What could he do? How would he proceed now? Those three years must have been for him the days of excruciatingly painful spiritual torture. Zen is not just a kind of psychological exercise, nor is it a discipline in meditation considered an art of mental tranquillization. Zen is very much more than that.

Fortunately, there was a man in the monastery, who had much experience, and seeing Rinzai silently struggling over a problem which had never yet been articulately formulated, he felt great sympathy with his younger fellow disciple. One day, he approached Rinzai and wanted to know if Rinzai ever asked the master any question in regard to his inner struggle. When Rinzai gave a negative answer, the kind-hearted monk who was known as Chin the Elder told Rinzai to ask the master: "What is the ultimate principle of the Buddhist teaching?"<sup>9</sup>

The question suggested is quite a common one, there is nothing unusual about it, innocent enough, one might say. But the point is not the intellectual content of the question, but the questioning itself. What Rinzai wanted was not anything of intellectual nature; he was already full of it; he had no desire to go back to his old "outward way." Chin the Elder knew exactly the position in which Rinzai was, for Chin has passed the same state of mental impasse. The experience is not limited to those ancient masters of Zen, but anybody, modern as well as ancient, knows very well that there is a certain critical moment in his life when he is about to start in his arduous career of spiritual turmoil. When he faces this moment and goes on struggling for some years, he finds himself in a peculiar state of mentality which borders on an utter feeling of despondency, sinking lower and lower, and yet knowing no way to stop it or to recover himself from it. The feeling has various degrees of intensity according to different temperaments. From the point of view of satori experience this is a good sign showing that the mind is prepared to turn away from its old way, that is, from its outward way of seeing things. What is needed here is to have a certain pivotal point around which the mind may begin to work out its own salvation; Chin the Elder gave it to Rinzai.

With something new to turn his attention upon, Rinzai came to Ōbaku and asked, "What is the fundamental principle of the Buddhist teaching?" Ōbaku lost no time in giving Rinzai several hard blows of a stick even before the latter finished his question. Whatever sense there was in Ōbaku's striking Rinzai so hard and apparently so mercilessly and so unreasonably, we can be sure of one thing, which is that there was nothing on either side, Rinzai or Ōbaku, which might be designated as intellectual. The question as I said before had nothing to do with "principle" or with "the Buddhist teaching." If there were anything in it approaching what we call "sense," Ōbaku would never have resorted to the stick. All that was imperative in this moment of mental crisis was to awaken Rinzai from his spiritual torpidity or stagnation. Something corresponding to an electric shock was what Rinzai needed. This came in the form of the stick-beating from the master's hand.

Rinzai, however, failed to respond to it. He reported the incident to Chin the Elder. Chin did not say anything to help Rinzai to get out of the quandary. He simply made Rinzai go again to Ōbaku with the same question. He obediently followed the advice, but the same treatment from the master was the reward.

The report was made as before and the same advice came again from the elderly adviser. Rinzai saw the master for a third time with the same question. The master was relentless. Rinzai did not know what to do with himself. He expressed his desire to Chin the Elder to go somewhere else where he perhaps may have an opportunity to open up a new passway.

Chin the Elder was quite an expert Zen psychologist as he thoroughly understood where Rinzai stood. He saw Ōbaku and suggested that when Rinzai should come for advice Ōbaku might tell him where to go. Rinzai called on Ōbaku expressing his deep regret that he was unable to comprehend anything in regard to all that went between the master and himself. Ōbaku told him to go to Daigu, a friend of his who might help Rinzai in his perplexity.

Daigu's first question was about Ōbaku's treatment of Rinzai when the latter asked, "What is the fundamental principle of the Buddhist teaching?" Rinzai told Daigu all about the experience he went through under Ōbaku. Daigu simply remarked, "What a grandmotherly person Ōbaku is!"

This comment, casual and nonchalant in all appearance, suddenly awakened Rinzai from the depths of an inexpressible despondency and made him exclaim, "After all there is not much in Ōbaku's teaching!"

When Daigu heard this, he at once seized Rinzai by the chest and demanded, "What is the matter with you? A moment ago you tearfully complained about your inability to understand Ōbaku and what makes you now utter such a bold challenge? Speak! Speak!"

Thus pressed, Rinzai did not say a word, but poked Daigu's sides softly three times.

Daigu pushed Rinzai away, saying, "Ōbaku is your teacher. I have nothing to do with you. Go back to him!"

When Rinzai returned to Ōbaku, Ōbaku said, "What keeps you so busy going and coming all the time?"

Rinzai then narrated to Ōbaku all that happened. When he finished it, Ōbaku said, "That stupid fellow of Daigu! When I see him I will give him a hearty blow of my stick!"

"What is the use of waiting for him?" Rinzai burst out, "You have one yourself right this moment!" So saying, Rinzai gave Ōbaku a slap on his face.

Ōbaku's certificate testifying Rinzai's satori experience came out in the following utterance quite appropriate to a Zen master of his type: "What arrogance! What impudence!"

Let us ask: What was really the change that had taken place in Rinzai? As they say, he was a most miserable sort of cur when he was under Ōbaku, not being able

to ask even a question, and when told to ask, bearing meekly all the harsh treatment from the master. But as soon as he threw away all the burden under which he had been moaning and groaning, he turned into a golden-haired lion whose one roar would frighten away every feeble-minded animal around him. What is the meaning of this sudden transformation?

Christ would need three days to restore the temple once destroyed. The crucified Christ also waited for some time to get resurrected. Rinzai apparently needed no time to achieve his satori performance. In a twinkling of an eye all the miracles that were there were performed. Buddha's teachings which were given out for forty-nine long years after his Enlightenment were completely swept away by one blow of his breath. There was not much not only in Ōbaku's teaching but in all other Buddhist fathers' and saints' teachings. And Zen does not seem to be proud of the accomplishment. What is after all the meaning of all this?

Neither psychology nor logic nor metaphysics can explain it as long as they are on the outward way of intellectualization. Because Zen is on the other side where nothing of the outward way can reach. This of course does not mean that there is another way beside the outward way, which is to be called the inward way. To objectify the inward way as such is to treat it in the outward way, the inward way will never be understood in this way. Follow the way Rinzai went on, weigh the treatment Ōbaku gave him, notice Daigu's comment on Ōbaku, and contrast Rinzai's later behavior including his sermons and mondo.<sup>10</sup>

Psychologically, we may say that here is a sample of a new consciousness awakened in the Zen man's mind, or a new consciousness awakened in the Unconscious. But from the point of view of an advocate of what might be provisionally designated as the "inward way" school, I should like to state that "the Unconscious" belongs in the outward way of thinking or viewing things and is inadequate to give us the key to the whole field of Rinzai's spiritual experiences.

While I do not feel like making any reference to metaphysics so called I fear I have to bring something of it here in order to make Rinzai more "intelligible" to those who are not familiar with Zen. Instead of identifying satori with "a new consciousness" awakened from "the Unconscious," cannot we say that here human consciousness itself is becoming conscious of itself?

We talk ordinarily so much of self-consciousness as if we knew all about it, but in reality we have never come to a full knowledge of what self-consciousness is. Consciousness has always been conscious of something other than itself. As to "the Self" it has never even attempted to know, because the Self cannot be conscious of itself insofar as it remains dichotomous. The Self is known only when it remains itself and yet goes out of itself. This contradiction can never be understood on the level of the outward way. It is absolutely necessary to rise above this level if the meaning of self-consciousness is to be realized to its full depths.

The awakening of a new consciousness so called, as far as the inward way of seeing into the nature of things is concerned, is no other than consciousness becoming acquainted with itself. Not that a new consciousness rises out of the Unconscious but consciousness itself turns inwardly into itself. This is the home-coming. This is the seeing of one's own "primal face" which one has even before one's birth. This is God's pronouncing his name to Moses. This is the birth of Christ in each one of our souls. This is Christ rising from death. "The Unconscious" which has been lying quietly in consciousness itself now raises its head and announces its presence through consciousness.

We humans have the very bad habit of giving a name to a certain object with a certain number of attributes and think this name exhausts the object thus designated, whereas the object itself has no idea of remaining within the limit prescribed by the name. The object lives, grows, expands, and often changes into something else than the one imprisoned within the name. We who have given the name to it imagine that the object thus named for ever remains the same, because for the practical purposes of life or for the sake of what we call logic it is convenient to retain the name all the time regardless of whatever changes that have taken place and might take place in it. We become a slave to a system of nomenclature we ourselves have invented.

This applies perfectly to our consciousness. We have given the name "consciousness" to a certain group of psychological phenomena and another name "unconscious" to another group. We keep them strictly separated one from the other. A confusion will upset our thought-structure. This means that what is named "conscious" cannot be "unconscious" and vice versa. But in point of fact human psychology is a living fact and refuses to observe an arbitrary system of grouping. The conscious wants to be unconscious and the unconscious conscious. But human thinking cannot allow such a contradiction: the unconscious must remain unconscious and the conscious conscious; no such things as the unconscious conscious or the conscious unconscious must take place, because they cannot take place in the nature of things, logicians would say. If they are to happen, a time-agent must come in and make consciousness rise out of the unconscious.

But Zen's way of viewing or evaluating things differs from the outward way of intellection. Zen would not object to the possibility of an "unconscious conscious" or a "conscious unconscious." Therefore, not the awakening of a new consciousness but consciousness coming to its own unconscious.

Language is used to give a name to everything, and when an object gets a name, we begin to think that the name is the thing and adjust ourselves to a new situation which is our own creation. So much confusion arises from it. If there is one thing Zen does for modern people, it will be to awaken them from this self-imposed thralldom. A Zen master would take up a staff, and, producing it before the audience declare, "I do not call it a staff. What would you call it?" Another master

would say, "Here is a staff. It has transformed itself into a dragon, and the dragon has swallowed up the whole universe. Where do you get all these mountains, lakes, and the great earth?" When I got for the first time acquainted with Zen I thought this was a logical quibble, but I now realize that there is something here far more serious, far more real, and far more significant, which can be reached only by following the inward way.

I now finish Rinzai. I thought I would give you another example of "the awakening of a new consciousness" so called. But as I have no time I would refer you to my books already published, though there are many things I wish to rewrite in them.

Before concluding the second part of this paper, there is one important thing which is needed in the study of modern Zen. By this I mean the koan system, which has opened a new way to Zen but which as we know is also doing a great deal of harm to it unless we are careful about its handling. As is the case of language, all human creations tend to produce good and bad indiscriminately. The innovation of the koan system or koan methodology which was needed for the propagation and preservation of a special spiritual discipline called Zen has created a new psychological study which I am sure will interest students of the psychology of religion as well as those of psychology in general. I have touched on the subject in my books, but there are still many points I wish to clarify. The study naturally requires the cooperation of specialists not only of the West but of the East. This has so far never been attempted by anybody anywhere in the methodical way. Here is a field of religious study of the greatest import. I am not speaking just from the point of view of scientific interest, but mainly from the point of view of a world culture which is taking shape more or less tangibly in spite of the fact that we are at present facing a great confusion of thought political and otherwise. The world is becoming one as it should and the distinction of East and West is disappearing though slowly. Prejudices of all sorts are to give way to an age of illumination.

### III

One last thing remains, which is to explain what is known as "The Ten Ox- (or Cow-) herding Pictures." The Chinese term for "ox" or "cow" is *niu* and *ushi* in Japanese. *Ushi* designates the bovine family generally, it can be either a cow, or an ox, or a bull. It is sexless. The *ushi* is a sacred animal in India. It is compared here to the mind or heart or the Self. It is somewhat hard to get a precise office of the animal which is made to illustrate the progress of one's spiritual life. In the first parts of the Pictures, it is something worthy of seeking as a treasure. But in the pictures IV, V, and VI [figures 6, 7, and 8], the animal is represented as unruly and requiring a great deal of training. In point of fact, what requires the training is not the animal but the man himself. He is not yet worthy of the treasure and the latter

constantly shows its readiness to go away from him. As long as the man is conscious of his "Self" in connection with the prize, there is the dualistic separation of the possessor and the possessed. This consciousness which may be compared to the Christian idea of pride hinders the man's perfect identification with the thing he has been in search of for so many years. These pictures, therefore, may better be regarded as stages of training for the man and not for the animal. The author's symbolization shows a confusion here.

The pictures are said to have been done by a Zen master of the Song dynasty known as Kakuan Shien. He is also the author of the poems and the introductory words attached to the pictures. Kakuan was not, however, the first one who tried to illustrate by means of pictures stages of Zen training. There was one who made use of the *ushi*'s gradually growing white to visualize progress of spiritual life in Zen. There are some indications that there were a number of Zen masters who made use of the *ushi* to demonstrate their ideas of Zen. But most of them are now lost. The one here reproduced is the one most popular and accessible in Japan and perhaps the only one that has survived vicissitudes of history while coming over from China. The painter is Shūbun, a Japanese Zen priest of the fifteenth century. The original pictures are preserved in Shōkokuji, one of the principal Zen temples in Kyoto.

The foreword to the Picture I [figure 3] concurs with my view of the original home which we have never left but which, owing to our intellectual delusions, we are led to imagine its disappearance out of our sight. The searching for the lost is a great initial error we all commit which makes us think we are finally awakened to a new consciousness.

The idea of the "Paradise Lost" and the "Paradise Regained" seems to be well-nigh universal all over the world. The psychologist may explain it by alluding to our prenatal abode in the mother's womb, but Buddhists would go further back and talk about the womb of Tathagatahood (tathagatagarbha) as is done by Aśvaghosa. The tathagatagarbha is no other than the *kokoro*, and the *kokoro* is not something to regain. We are always in it, we are it. In fact, as the Shin followers would say, Amida who is the *kokoro* personified is ever pursuing us, and however much we try to run away from him, we can never succeed, because all the running we perform can never be outside the *kokoro* itself.

This idea is hinted at in the poem attached to the Picture II [figure 4]. Everywhere and anywhere we may ramble, we see the traces of the *kokoro*, or, in this case, of the *ushi*, not only by the streams, among the trees, on the sweet-scented grasses, but among the hills, in the wild fields. His horns or rather nose is said to reach the heavens and there is nothing that can hide him. It is we who shut our own eyes and pitifully bemoan that we cannot see anything.

The Picture III [figure 5] is the awakening of "a new consciousness"; it is the finding of the precious animal which is no other than the man himself. There is no



new finding. The sun is warm as before, the breeze is soothing, the willows are green, the flowers are red: the whole universe is the man. "Heaven above, heavens below, I alone am the honored one." No painter can ever reproduce him.

The Pictures IV, V, and VI [figures 6, 7, and 8], are misleading. It is really not the animal but the man himself that needs training and whipping. He has now what he has been looking for, or, it may be better to say, he finds himself that he has never gone out of his original abode. But he is not used to the new situation and the karmic taint of the infinite past tenaciously clings to him. That is to say, his habit of intellectualization or conceptualization which has been going on ever since his loss of "innocence" is extremely difficult to get rid of. The identification is something altogether new in his life. The adjustment will naturally take time. The Picture VI [figure 8] shows that the struggle is finally over.

The Picture VII [figure 9] completes the process of self-discipline, it marks the culmination of a struggle that has been going on even after the awakening of a new consciousness. The man is coming, we may say, to experience a second awakening, for "the man," the consciousness of the Self, is still left, and this must go with the rest. We all—including the man (or boy) and the animal, plants and fields, mountains and rivers—have come from the abyss of absolute nothingness, and we are once more to return to it. The idea is symbolized by a circle (VIII) [figure 10] here. But really the circle is not circumscribed, has no limits, no boundary lines, and therefore, it is centerless which means that the center is everywhere. The second awakening takes place here.

With this we enter into the realm of ontology. The mystery is that the inward way is, in spite of its eternally being empty (*śūnya*), in possession of infinite values. It never exhausts itself.

The foreword and the poem attached to the Picture IX [figure 11] may give us a somewhat distorted idea of the Origin or Source. The man is here said to be "watching the growth of things while he abides in the immovable serenity of non-assertion." We may take this as a sort of dualistic statement: here is the man unattached by the maya-like transformations of things whereas outside his hut the streams are flowing—whither nobody knows—and the mountains are changing from the green in spring to the multicolored in autumn. This may remind us of Sankhya philosophy in which the Purusha quietly sits unmoved and unconcerned with the Prakriti going through an infinite series of antics. Zen would, however, never espouse this way of interpretation. For the man will never be found "sitting in his hut." Not only does he take cognizance of things going on outside, but he is the things, he is the outside and the inside. Nor is he deaf and blind. He sees perfectly well even into the interior of an atom and explodes with it wherever it may fall regardless of its effects. But at the same time he sheds tears over human ignorance, over the human follies and infirmities; he hastens to repair all the damages he produced, he contrives every possible method to prevent the recurrence. He is



forever kept busy doing this, undoing that. This is what “daubed with mud and ashes” (Picture X) [figure 12] means.

We now come to the final stage of the drama. “His thatched cottage gate” is not just shut, the gate and cottage are all gone, and nobody can locate where he is. Yet he is ubiquitous; he is seen in the market place, he is seen on the farms, he is seen with the children, with men and women, he is seen with the birds and animals, among the rocks and mountains. Anything he touches grows into full bloom, even the dead are awakened.

To conclude: I wish to direct your attention to the “bare-chested and bare-footed” figure in Picture X [figure 12], and to contrast this to the Christ in the Last Judgment scene as painted by Michelangelo at the Sistine Chapel in the Vatican Museum. How energetically, how vigorously, how majestically, he gives out his judgments all around! It is almost impossible to approach him, much less touch him; for if you come near him, you would surely be torn to pieces and thrown into eternal fire. The Bodhisattva in Picture X [figure 12] is such a genial fellow, his smile is captivating, his “belly”<sup>11</sup> swallows the whole universe. The bag he carries on his back is a cornucopia and will never be exhausted however freely he bestows his bliss upon anybody who comes to him. He looks somewhat untidy, but this is to show how free he is, not “following the steps of the ancient sages.”

“The Ten Cowherding Pictures” may be interpreted in connection with the koan methodology. It is likely that the author of the pictures lived after or about the time the koan began to be used as the quicker method of attaining satori in the Song dynasty when Goso, Engo, and Daie were flourishing. The koan method probably developed under these great teachers of Zen. The pictures are explainable as illustrating stages of the psychological process the Zen student goes through when he endeavors to solve the koan. A full psychological explanation is omitted here.

## *The Ten Oxherding Pictures*

by Kakuan

### I

*Searching for the Ox.* The beast has never gone astray, and what is the use of searching for him? The reason why the oxherd is not on intimate terms with him is because the oxherd himself has violated his own inmost nature. The beast is lost, for the oxherd has himself been led out of the way through his deluding senses. His home is receding farther away from him, and byways and crossways are ever confused. Desire for gain and fear of loss burn like fire; ideas of right and wrong shoot up like a phalanx.



FIGURE 3. Searching for the Ox.

Alone in the wilderness, lost in the jungle, the boy is searching, searching!  
 The swelling waters, the far-away mountains, and the unending path;  
 Exhausted and in despair, he knows not where to go,  
 He only hears the evening cicadas singing in the maple-woods.

## II

*Seeing the Traces.* By the aid of the sutras and by inquiring into the doctrines, he has come to understand something, he has found the traces. He now knows that vessels, however varied, are all of gold, and that the objective world is a reflection of the Self. Yet, he is unable to distinguish what is good from what is not, his mind



FIGURE 4. Seeing the Traces.

is still confused as to truth and falsehood. As he has not yet entered the gate, he is provisionally said to have noticed the traces.

By the stream and under the trees, scattered are the traces of the lost;  
 The sweet-scented grasses are growing thick—did he find the way?  
 However remote over the hills and far away the beast may wander,  
 His nose reaches the heavens and none can conceal it.

### III

*Seeing the Ox.* The boy finds the way by the sound he hears; he sees thereby into the origin of things, and all his senses are in harmonious order. In all his activities, it



FIGURE 5. Seeing the Ox.

is manifestly present. It is like the salt in water and the glue in color. [It is there though not distinguishable as an individual entity.] When the eye is properly directed, he will find that it is no other than himself.

On a yonder branch perches a nightingale cheerfully singing;  
 The sun is warm, and a soothing breeze blows, on the bank the willows are green;  
 The ox is there all by himself, nowhere is he to hide himself;  
 The splendid head decorated with stately horns—what painter can reproduce him?

#### IV

*Catching the Ox.* Long lost in the wilderness, the boy has at last found the ox and his hands are on him. But, owing to the overwhelming pressure of the outside world, the



FIGURE 6. Catching the Ox.

ox is hard to keep under control. He constantly longs for the old sweet-scented field. The wild nature is still unruly, and altogether refuses to be broken. If the oxherd wishes to see the ox completely in harmony with himself, he has surely to use the whip freely.

With the energy of his whole being, the boy has at last taken hold of the ox:  
 But how wild his will, how ungovernable his power!  
 At times he struts up a plateau,  
 When lo! he is lost again in a misty unpenetrable mountain pass.

V

*Herding the Ox.* When a thought moves, another follows, and then another—an endless train of thoughts is thus awakened. Through enlightenment all this turns





FIGURE 7. Herding the Ox.

into truth; but falsehood asserts itself when confusion prevails. Things oppress us not because of an objective world, but because of a self-deceiving mind. Do not let the nose-string loose, hold it tight, and allow no vacillation.

The boy is not to separate himself with his whip and tether,  
 Lest the animal should wander away into a world of defilements;  
 When the ox is properly tended to, he will grow pure and docile;  
 Without a chain, nothing binding, he will by himself follow the oxherd.

## VI

*Coming Home on the Ox's Back.* The struggle is over; the man is no more concerned with gain and loss. He hums a rustic tune of the woodman, he sings simple



FIGURE 8. Coming Home on the Ox's Back.

songs of the village-boy. Saddling himself on the ox's back, his eyes are fixed on things not of the earth, earthy. Even if he is called, he will not turn his head; however enticed he will no more be kept back.

Riding on the animal, he leisurely wends his way home:  
 Enveloped in the evening mist, how tunelessly the flute vanishes away!  
 Singing a ditty, beating time, his heart is filled with a joy indescribable!  
 That he is now one of those who know, need it be told?

## VII

*The Ox Forgotten, Leaving the Man Alone.* The dharmas are one and the ox is symbolic. When you know that what you need is not the snare or set-net but the hare or



FIGURE 9. The Ox Forgotten, Leaving the Man Alone.

fish, it is like gold separated from the dross, it is like the moon rising out of the clouds. The one ray of light serene and penetrating shines even before days of creation.

Riding on the animal, he is at last back in his home,  
Where lo! the ox is no more; the man alone sits serenely.  
Though the red sun is high up in the sky, he is still quietly dreaming,  
Under a straw-thatched roof are his whip and rope idly lying.

## VIII

*The Ox and the Man Both Gone out of Sight.*<sup>12</sup> All confusion is set aside, and serenity alone prevails; even the idea of holiness does not obtain. He does not linger



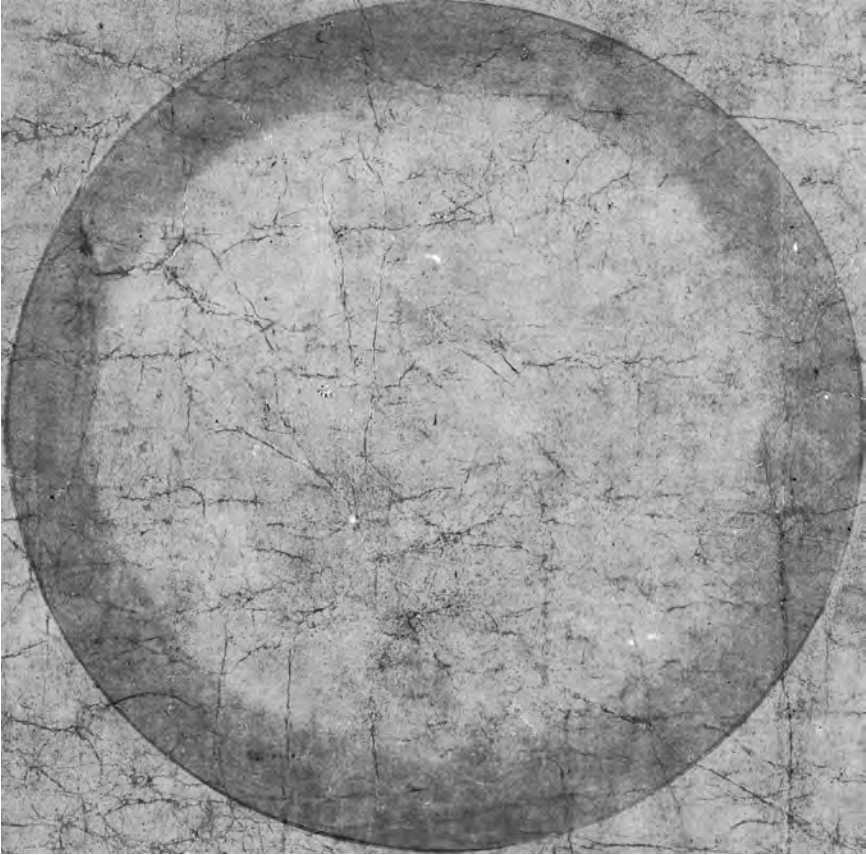


FIGURE 10. The Ox and the Man Both Gone out of Sight.

about where the Buddha is, and as to where there is no Buddha he speedily passes by. When there exists no form of dualism, even a thousand-eyed one fails to detect a loop-hole. A holiness before which birds offer flowers is but a farce.

All is empty—the whip, the rope, the man, and the ox:  
 Who can ever survey the vastness of heaven?  
 Over the furnace burning ablaze, not a flake of snow can fall:  
 When this state of things obtains, manifest is the spirit of the ancient master.

## IX

*Returning to the Origin, Back to the Source.* From the very beginning, pure and immaculate, the man has never been affected by defilement. He watches the



FIGURE 11. Returning to the Origin, Back to the Source.

growth of things, while himself abiding in the immovable serenity of non-assertion. He does not identify himself with the maya-like transformations [that are going on about him], nor has he any use of himself [which is artificiality]. The waters are blue, the mountains are green; sitting alone, he observes things undergoing changes.

To return to the Origin, to be back at the Source—already a false step this!  
 Far better it is to stay at home, blind and deaf, and without much ado;  
 Sitting in the hut, he takes no cognizance of things outside,  
 Behold the streams flowing—whither nobody knows; and the flowers vividly  
 red—for whom are they?



FIGURE 12. Entering the City with Bliss-Bestowing Hands.

X

*Entering the City with Bliss-Bestowing Hands.* His thatched cottage gate is closed, and even the wisest know him not. No glimpses of his inner life are to be caught; for he goes on his own way without following the steps of the ancient sages. Carrying a gourd<sup>13</sup> he goes out into the market, leaning against a staff<sup>14</sup> he comes home. He is found in company with wine-bibbers and butchers, he and they are all converted into Buddhas.

Bare-chested and bare-footed, he comes out into the market-place;  
Daubed with mud and ashes, how broadly he smiles!  
There is no need for the miraculous power of the gods,  
For he touches, and lo! the dead trees are in full bloom.

## The Koan *and* The Five Steps

In the course of his long sojourn in New York in the 1950s, Suzuki met a number of psychoanalysts who, through his writings and seminars at Columbia, had taken an interest in Zen. One of the most prominent members of the group of psychoanalysts to engage with Suzuki was Erich Fromm, who first encountered Suzuki's writings during the 1940s. From 1950 to 1973, Fromm was in Mexico, working in Cuernavaca and Mexico City, where he played a pivotal role in the development of the psychoanalytical profession in Mexico. Having met Suzuki for a particularly stimulating dinner in 1956, Fromm, who perceived deep resonances between Zen and psychoanalysis, invited Suzuki to visit him in Cuernavaca and even proposed that he consider settling in Mexico for the long term. This marked the beginning of a rich series of intellectual exchanges between the two men that continued until Suzuki's death in 1966. Although Suzuki did not accept that invitation, he did agree to participate in a weeklong workshop on Zen and psychoanalysis that was sponsored by the Autonomous National University of Mexico's Department of Psychoanalysis. During the first week of August 1957, Suzuki presided as the keynote speaker for a group of approximately fifty psychoanalysts who had gathered in Cuernavaca, delivering a series of four lectures on Zen Buddhism. According to Erich Fromm's account of the event, Suzuki through his lectures and his presence made a noticeable and lasting impression on the participants. One product of the conference was the book containing these lectures, which was coauthored by Fromm, Suzuki, and Suzuki's close associate and student Richard DeMartino. Although initial sales of the book were meager, it "eventually sold a million copies and was translated into sixteen languages." (See Friedman and Schreiber, *The Lives of Erich Fromm*, 165–170.)

The essay below consists of two parts of Suzuki's lectures delivered at the 1957 Cuernavaca conference. As noted by Erich Fromm in the foreword of the book from which they are drawn, apart from a few minor stylistic changes, the essays are "literal versions" of the lectures Suzuki presented (Suzuki, Fromm, et al., *Zen Buddhism and Psychoanalysis*, viii). In

the first of the two sections, Suzuki presents again a description of the function and nature of koan, rephrasing his earlier presentations of that material with a vocabulary that would resonate more strongly with an audience comprising psychoanalysts, most of whom were unfamiliar with Zen and Asian culture more generally. The “Koan” section of the essay is of interest because it provides us with one of the clearest statements by Suzuki about how he understood koan to work on a psychological level and one of his most systematic, albeit brief, overviews of the koan system. The second chapter on the five steps (*goi*) that is presented here is also of importance, as it is Suzuki’s most detailed analysis of that aspect of Zen thought and training in his English writings.

The two sections of Suzuki’s lectures in this volume are from “Lectures on Zen Buddhism,” in *Zen Buddhism and Psychoanalysis*, by D. T. Suzuki, Erich Fromm, and Richard DeMartino (New York: Harper, 1960): 43–76. Suzuki’s contributions to the book were translated into Japanese by Kobori Sōhaku as *Zen to seishin bunseki* (Tokyo: Sōgensha, 1960). The Japanese translation is found in SDZ 28:311–421.

• • •

#### IV. THE KOAN

##### 1

A koan is a kind of problem which is given by the master to his disciples to solve. “Problem” is not a good term, however, and I prefer the original Japanese *kōan* (*gongan* in Chinese). *Kō* literally means “public” and *an* is “a document.” But “a public document” has nothing to do with Zen. The Zen “document” is the one each one of us brings along to this world at his birth and tries to decipher before he passes away.

According to Mahayana legend Buddha is said to have made the following utterance when he came out of his mother’s body: “Heaven above, earth below, I alone am the most honored one.” This was Buddha’s “document” bequeathed to us to read, and those who read it successfully are the followers of Zen. There is, however, no secrecy in this, as it is all open or “public” to us, to every one of us; and to those who have an eye to see the utterance it presents no difficulty. If there is any hidden meaning in it at all, it is on our side and not in “the document.”

The koan is within ourselves, and what the Zen master does is no more than to point it out for us so that we can see it more plainly than before. When the koan is brought out of the unconscious to the field of consciousness, it is said to have been understood by us. To effect this awakening, the koan sometimes takes a dialectical form but frequently assumes, superficially at least, an entirely nonsensical form.

The following may be classified as dialectical:

The master generally carries a staff or stick which is used while traveling over the mountain paths. But nowadays it has turned into a symbol of authority in the



hand of the master, who frequently resorts to it to demonstrate his point. He will produce it before the congregation and say something like this: "This is not a staff. What do you call it?" Sometimes he may make this kind of statement: "If you say it is a staff, you 'touch' [or affirm]; if you do not call it a staff, you 'go against' [or negate]. Apart from negation and affirmation, what would you call it?" In fact, such a koan as this is more than dialectical. Here is one of the solutions given by a competent disciple: Once, when the master gave this statement, a monk came out of the congregation and, taking the staff away from the master, broke it into two and threw the pieces down on the ground.

There was another master who, bringing out his staff, made this enigmatic declaration: "When you have a staff, I'll give you one; when you have none I'll take it away from you."

Sometimes the master will ask quite legitimately, "Where do you come from?" or "Whither do you go?" But he may suddenly change his topic and say, "How my hands resemble those of the Buddha! And how my legs resemble those of the donkey!"

One may ask, "What does it matter if my hands are like those of the Buddha? As to my legs looking like those of the donkey, the statement sounds fantastic. Granting that they do, what has this fact to do with the ultimate question of existence, with which we are seriously concerned?" The questions or challenges here set down by the master may be regarded as "nonsensical" if you want to so designate them.

Let me give one or two more examples of such "nonsense" given by another master. When a disciple asked, "Who is the one who stands all alone, without a companion among the ten thousand things?" the master answered, "When you swallow the West River at one gulp, I'll tell you." "Impossible" will be our immediate reaction. But history tells us that this remark from the master opened up the dark chamber of the questioner's consciousness.

It was the same master who kicked the chest of a questioning monk whose fault was to ask, "What is the meaning of Bodhidharma's coming to China from the West?" which is tantamount to "What is the ultimate meaning of the Dharma?" But when the monk rose from the ground, recovering from the shock, he, boldly but most heartily laughing, declared, "How strange that every possible form of samadhi there is in the world is at the tip of a hair and I have mastered its secret meaning down to its deepest root!" What possible relationship could ever exist between the master's kick and the monk's daring pronouncement? This can never be understood on the plane of intellection. Nonsensical though all this may be, it is only from our habit of conceptualization that we miss facing the ultimate reality as it stands nakedly by itself. What is "nonsensical" indeed has a great deal of meaning and makes us penetrate the veil that exists as far as we stay on this side of relativity.

These “questions and answers” (known as *mondō* in Japanese) and the masters’ declarations which are now designated as koans were not known as such in the days when they actually took place; they were just the way that seekers of the truth used to become illumined and that masters of Zen resorted to for the sake of the questioning monks. What we may call a somewhat systematic way of studying Zen started with the masters of the Song some time in the twelfth century. One of them selected what is known as Jōshū’s “*Mu!*” (*wu* in Chinese) as a koan and gave it to his disciples to meditate upon it. The story of Jōshū’s “*Mu!*” runs as follows:

Jōshū Jushin (778–897, Zhaozhou Congshen in Chinese) was one of the great Zen masters of the Tang dynasty. He was once asked by a monk, “Has a dog the Buddha-nature?” Answered the master, “*Mu!*” “*Mu!*” (*wu*) literally means “no.” But when it is used as a koan the meaning does not matter, it is simply “*Mu!*” The disciple is told to concentrate his mind on the meaningless sound “*Mu!*” regardless of whether it means “yes” or “no” or, in fact, anything else. Just “*Mu!*” “*Mu!*” “*Mu!*”

This monotonous repetition of the sound “*Mu!*” will go on until the mind is thoroughly saturated with it and no room is left for any other thought. The one who thus utters the sound, audibly or inaudibly, is now completely identified with the sound. It is no more an individual person who repeats the “*Mu!*”; it is the “*Mu!*” itself repeating itself. When he moves it is not he as a person conscious of himself but the “*Mu!*” The “*Mu!*” stands or sits or walks, eats or drinks, speaks or remains silent. The individual vanishes from the field of consciousness, which is now thoroughly occupied with the “*Mu!*” Indeed, the whole universe is nothing but the “*Mu!*” “Heaven above, earth below, I alone am the most honored one!” The “*Mu!*” is this “I.” We now can say that the “*Mu!*” and the “I” and the Cosmic Unconscious—the three are one and the one is three. When this state of uniformity or identity prevails, the consciousness is in a unique situation, which I call “consciously unconscious” or “unconsciously conscious.”

But this is not yet a satori experience. We may regard it as corresponding to what is known as samadhi, meaning “equilibrium,” “uniformity,” or “equanimity,” or “a state of tranquility.” For Zen this is not enough; there must be a certain awakening which breaks up the equilibrium and brings one back to the relative level of consciousness, when a satori takes place. But this so-called relative level is not really relative; it is the borderland between the conscious level and the unconscious. Once this level is touched, one’s ordinary consciousness becomes infused with the tidings of the unconscious. This is the moment when the finite mind realizes that it is rooted in the infinite. In terms of Christianity, this is the time when the soul hears directly or inwardly the voice of the living God. The Jewish people may say that Moses was in this state of mind at Mount Sinai when he heard God announcing his name as “I am that I am.”

## 3

The question now is, "How did the Song masters discover the 'Mu!' to be an effective means leading to the Zen experience?" There is nothing intellectual in the "Mu!" The situation is quite contrary to that which took place when the mondo were exchanged between masters and disciples before the Song era. Indeed, wherever there is any question, the very fact of questioning implies intellectualization. "What is Buddha?" "What is the Self?" "What is the ultimate principle of the Buddhist teaching?" "What is the meaning of life?" "Is life worth living?" All these questions seem to demand a certain "intellectual" or intelligible answer. When these questioners are told to go back to their rooms and apply themselves to the "study" of the "Mu!" how would they take it? They would simply be dumfounded and not know what to make of the proposition.

While all this is true, we must remember that the position of Zen is to ignore all kinds of questioning because the questioning itself is against the spirit of Zen and that what Zen expects of us is to lay hands on the questioner himself as a person and not anything that comes out of him. One or two examples will amply prove the point.

Baso Dōichi was one of the greatest masters of Zen in the Tang dynasty; in fact, we can say that Zen really made a start with him. His treatment of questioners was something most revolutionary and most original. One of them was Suiryō (or Suirō), who was kicked down by the master when Suiryō asked him about the truth of Zen.<sup>1</sup> On another occasion Baso struck a monk who happened to wish to know the first principle of Buddhism. On a third occasion he gave a slap over the ear to one whose fault was asking the master, "What is the meaning of Bodhidharma's visit to China?"<sup>2</sup> Superficially, all these rough handlings on the part of Baso have nothing to do with the questions asked, unless they are to be understood as a kind of punishment inflicted on those who were silly enough to propose such vitally interesting questions. And the strange thing is that the monks concerned were not at all offended or irate. On the contrary, one of them was so overwhelmed with joy and excitement that he declared, "How most strange that all the truths given out in the Sutras are manifested at the tip of a hair!" How could a master's kick on the monk's chest effect such a miracle of transcendental nature?

Rinzai, another great Zen master, was noted for his giving the unintelligible utterance "*Katsu!*" when a question was asked. Tokusan, still another great one, used to wield his staff freely even before a monk opened his mouth. In fact, Tokusan's famous declaration runs thus: "Thirty blows of my stick when you have something to say; thirty blows just the same when you have nothing to say." As long as we remain on the level of relativity or intelligibility, we cannot make anything out of those actions on the part of the master; we cannot discover any sort of relationship between the questions that may be asked by the monks and what seems to be an impetuous outburst of an irascible personality, to say nothing of the effect this



outburst has upon the questioners. The incoherency and incomprehensibility of the whole transaction are, to say the least, bewildering.

4

The truth is that what involves the totality of human existence is not a matter of intellection but of the will in its most primary sense of the word. The intellect may raise all kinds of questions—and it is perfectly right for it to do so—but to expect any final answer from the intellect is asking too much of it, for this is not in the nature of intellection. The answer lies deeply buried under the bedrock of our being. To split it open requires the most basic tremor of the will. When this is felt the doors of perception open and a new vista hitherto undreamed of is presented. The intellect proposes, and what disposes is not the proposer himself. Whatever we may say about the intellect, it is after all superficial, it is something floating on the surface of consciousness. The surface must be broken through in order to reach the unconscious. But as long as this unconscious belongs in the domain of psychology, there cannot be any satori in the Zen sense. The psychology must be transcended and what may be termed the “ontological unconscious” must be tapped.

The Song masters must have realized this in their long experience and also in the treatment of their disciples. They wished to break up the intellectual aporia by means of the “*Mu!*” in which there is no trace of intellection but only of the sheer will overriding the intellect. But I must remind my readers not to take me for an anti-intellectualist through and through. What I object to is regarding the intellect as the ultimate reality itself. The intellect is needed to determine, however vaguely, where the reality is. And the reality is grasped only when the intellect quits its claim on it. Zen knows this and proposes as a koan a statement having some savor of intellection, something which in disguise looks as if it demanded a logical treatment, or rather looks as if there were room for such treatment. The following examples will demonstrate what I mean:

Enō, the Sixth Patriarch, is reported to have demanded of his questioner: “Show me your original face you have before you were born.” Nangaku Ejō, one of Enō’s disciples, asked one who wanted to be enlightened, “Who is the one who thus comes to me?” One of the Song masters wanted to know, “Where do we meet after you are dead, cremated, and the ashes are all scattered around?” Hakuin, a great Zen master of modern Japan, used to raise one of his hands before his followers, demanding, “Let me hear the sound of one hand clapping.” There are in Zen many such impossible demands: “Use your spade which is in your empty hands.” “Walk while riding on a donkey.” “Talk without using your tongue.” “Play your stringless lute.” “Stop this drenching rain.” These paradoxical propositions will no doubt tax one’s intellect to the highest degree of tension, finally making him characterize them all as utterly nonsensical and not worth wasting his mental energy on. But

nobody will deny the rationality of the following question which has puzzled philosophers, poets, and thinkers of every description ever since the awakening of human consciousness. "Whence do we come and whither do we go?" All those "impossible" questions or statements given out by the Zen masters are no more than "illogical" varieties of the most "rational" question just cited.

As a matter of fact, when you present your logical views of a koan, the master is sure to reject them, categorically or even sarcastically, without giving any ground whatever for doing so. After a few interviews you may not know what to do unless you give him up as "an ignorant old bigot" or as "one who knows nothing of the 'modern rationalistic way' of thinking." But the truth is that the Zen master knows his business much better than you judge. For Zen is not, after all, an intellectual or dialectical game of any sort. It deals with something going beyond the logicalness of things, where he knows there is "the truth that makes one free."

Whatever statement one may make on any subject, it is ineluctably on the surface of consciousness as long as it is amenable in some way to a logical treatment. The intellect serves varied purposes in our daily living, even to the point of annihilating humanity, individually or en masse. No doubt it is a most useful thing, but it does not solve the ultimate problem every one of us sooner or later encounters in the course of his life. This is the problem of life and death, which concerns the meaning of life. When we face it, the intellect has to confess its inability to cope with the problem; for it most certainly comes to an impasse or aporia which in its nature it cannot avoid. The intellectual blind alley to which we are now driven is like "the silver mountain" or "the iron wall" standing right in front of us. Not the intellectual maneuver or logical trickery, but the whole of our being is needed to effect a penetration. It is, the Zen master would tell us, like climbing up to the end of a pole one hundred feet long and yet being urged to climb on and on until you have to execute a desperate leap, utterly disregarding your existential safety. The moment this is executed you find yourself safely on the "full-blown lotus pedestal." This kind of leap can never be attempted by intellection or by logicalness of things. The latter espouses only continuity and never a leap over the gaping chasm. And this is what Zen expects every one of us to accomplish in spite of an apparently logical impossibility. For this reason, Zen always pokes us from behind to go on with our habit of rationalizing in order to make us see by ourselves how far we can go in this futile attempt. Zen knows perfectly well where its limit lies. But we are generally unaware of this fact until we find ourselves at a dead end. This personal experience is needed to wake up the totality of our being, as we are ordinarily too easily satisfied with our intellectual achievements, which are, after all, concerned with life's periphery.

It was not his philosophical training or his ascetic or moral austerities that finally brought Buddha to his experience of enlightenment. Buddha attained it only when he gave up all these superficial practices which hang around the

externalities of our existence. Intellection or moralization or conceptualization are only needed to realize their own limitations. The koan exercise aims at bringing all this intimately home to us.

The will in its primary sense, as I said before, is more basic than the intellect because it is the principle that lies at the root of all existences and unites them all in the oneness of being. The rocks are where they are—this is their will. The rivers flow—this is their will. The plants grow—this is their will. The birds fly—this is their will. Human beings talk—this is their will. The seasons change, heaven sends down rain or snow, the earth occasionally shakes, the waves roll, the stars shine—each of them follows its own will. To be is to will and so is to become. There is absolutely nothing in this world that has not its will. The one great will from which all these wills, infinitely varied, flow is what I call the “Cosmic (or ontological) Unconscious,” which is the zero-reservoir of infinite possibilities. The “*Mu!*” thus is linked to the unconscious by working on the conative plane of consciousness. The koan that looks intellectual or dialectical, too, finally leads one psychologically to the conative center of consciousness and then to the Source itself.

## 5

As I said before, the Zen student, after staying with the master for a few years—no, even a few months—will come to a state of complete standstill. For he does not know which way to go; he has tried to solve the koan on the relative level but to no avail whatever. He is now pushed to the corner where there is no way to escape. At this moment the master may say, “It is good thus to be cornered. The time has come for you to make a complete about-face.” The master is likely to continue, “You must not think with the head but with the abdomen, with the belly.”

This may sound very strange. According to modern science, the head is filled with masses in gray and white and with cells and fibers connected this way and that. How can the Zen master ignore this fact and advise us to think with the abdomen? But the Zen master is a strange sort of man. He will not listen to you and to what you may tell him about sciences modern or ancient. He knows his business better from his experience.

I have my way of explaining the situation, though perhaps unscientifically. The body may be divided into three parts, that is, functionally: the head, the abdominal parts, and the limbs. The limbs are for locomotion, but the hands have differentiated themselves and developed in their own way. They are now for works of creativity. These two hands with their ten fingers shape all kinds of things meant for the well-being of the body. My intuition is that the hands developed first and then the head, which gradually became an independent organ of thought. When the hands are used this way or that way, they must detach themselves from the ground, differentiating themselves from those of the lower animals. When the human hands are thus freed from the ground, leaving the legs exclusively for

locomotion, the hands can follow their own line of development, which will in turn keep the head erect and enable the eyes to survey the more expanding surroundings. The eye is an intellectual organ, while the ear is a more primitive one. As to the nose, it is best for it to keep itself away from the earth, for the eye has now begun to take in a wider horizon. This widening of the visionary field means that the mind becomes more and more detached from sense-objects, making itself an organ of intellectual abstraction and generalization.

Thus the head symbolizes intellection, and the eye, with its mobile muscles, is its useful instrument. But the abdominal part where the viscera are contained is controlled by the involuntary nerves and represents the most primitive stage of evolution in the structure of the human body. The abdominal parts are closer to nature, from which we all come and to which we all return. They are therefore in a more intimate contact with nature and can feel it and talk with it and hold it for "inspection." The inspection, however, is not an intellectual operation; it is, if I can say so, affective. "Feeling" may be a better word when the term is used in its fundamental sense.

Intellectual inspection is the function of the head and therefore whatever understanding we may have of nature from this source is an abstraction or a representation of nature and not nature itself. Nature does not reveal itself as it is to the intellect—that is, to the head. It is the abdominal parts that feel nature and understand it in its suchness. The kind of understanding, which may be called affective or conative, involves the whole being of a person as symbolized by the abdominal parts of the body. When the Zen master tells us to hold the koan in the abdomen, he means that the koan is to be taken up by one's whole being, that one has to identify oneself completely with it, not to look at it intellectually or objectively as if it were something we can stand away from.

Some primitive people were once visited by an American scientist, and when they were told that Western people think with their heads, the primitive people thought that the Americans were all crazy. They said, "We think with the abdomen." People in China and also in Japan—I do not know about India—when some difficult problems come up, often say, "Think with your abdomen," or simply, "Ask your belly." So, when any question in connection with our existence comes up, we are advised to "think" with the belly—not with any detachable part of the body. "The belly" stands for the totality of one's being, while the head, which is the latest-developed portion of the body, represents intellection. The intellect essentially serves us in objectifying the subject under consideration. Therefore, in China especially, the ideal person is one rather corpulent in form, with a protruding abdomen, as is depicted in the figure of Hotei (Budai in Chinese), who is considered an incarnation of the coming Buddha, Maitreya.<sup>3</sup>

To "think" with the abdomen in actuality means to hold the diaphragm down to make room for the thoracic organs to function properly and to keep the body

steady and well adjusted for the reception of the koan. The whole procedure is not to make the koan an object of intellection; for the intellect always keeps its object away from itself, to look at it from a distance, as if it were mortally afraid of touching it, not to say anything about grasping and holding it in its own naked hands. Zen, on the contrary, tells us not only to grasp the koan with the hands, with the abdomen, but to identify ourselves with it in a most complete manner, so that when I eat or drink it is not *I* but the koan who eats or drinks. When this is attained the koan solves itself without my doing anything further.

As to the significance of the diaphragm in the structure of the human body I have no knowledge whatever from the medical point of view, but my common-sensical understanding, based on certain experiences, is that the diaphragm in connection with the abdominal part has a great deal to do with one's sense of security, which comes from being more intimately related to the ground of things; that is, to the ultimate reality. To establish this kind of relationship is called in Japanese *kufū suru*. When the Zen master tells you to carry on your *kufū* on the koan with your abdominal part, he means no other act than the attempt at a successful establishment of this relationship. It is perhaps a primitive or ante-scientific way of talking—this way of trying to establish a relationship between the diaphragm and abdomen and the ultimate reality. But there is no doubt, on the other hand, that we have become too nervous about the head and its importance in regard to our intellectual activities. At all events the koan is not to be solved with the head; that is to say, intellectually or philosophically. Whatever logical approach may seem desirable or possible in the beginning, the koan is destined to be finally settled with the abdominal parts.

Take the case of the staff in the hands of the master. He holds it up and declares, "I do not call it a staff and what would you call it?" This may look as if it required a dialectical answer, for the declaration or challenge is tantamount to saying, "When A is not A, what is it?" or "When God is not God, what is he?" The logical law of identity is here violated. When A is once defined as A, it must remain A and never not-A or B or X. The master would sometimes make another announcement: "The staff is not a staff and yet it is a staff." When the disciple approaches the master logical-mindedly and pronounces the challenge altogether nonsensical, he is sure to be visited with a blow of the very staff in the hands of the master. The disciple cannot escape being driven into an impasse, for the master is adamant and absolutely refuses to yield to any amount of intellectual pressure. Whatever *kufū* the disciple is now compelled to make is all to be carried in his abdominal parts and not in his head. The intellect is to give its place to the will.

To give another example. The Sixth Patriarch demanded to see "the face which you have before your birth." Dialectic is of no avail here. The demand corresponds to Christ's dictum, "I am before Abraham was." Whatever its traditional interpretation on the part of the Christian theologian may be, Christ's *is-ness* defies our

human sense of serial time. So with the Sixth Patriarch's "face." The intellect may try all that it can, but the patriarch as well as Christ will most certainly reject it as irrelevant. The head is now to bow to the diaphragm and the mind to the soul. Logic as well as psychology is to be dethroned, to be placed beyond all kinds of intellectualization.

To continue this symbolical talk: The head is conscious while the abdomen is unconscious. When the master tells his disciples to "think" with the lower part of the body, he means that the koan is to be taken down to the unconscious and not to the conscious field of consciousness. The koan is to "sink" into the whole being and not stop at the periphery. Literally, this makes no sense, which goes without saying. But when we realize that the bottom of the unconscious where the koan "sinks" is where even the *ālaya-vijñāna*, "the all-conserving consciousness,"<sup>4</sup> cannot hold it, we see that the koan is no more in the field of intellection, it is thoroughly identified with one's Self. The koan is now beyond all the limits of psychology. When all these limits are transcended—which means going even beyond the so-called collective unconscious—one comes upon what is known in Buddhism as *ādarśanajñāna*, "mirror knowledge." The darkness of the unconscious is broken through and one sees all things as one sees one's face in the brightly shining mirror.

## 6

The koan method of studying Zen, as I said before, started in China in the twelfth century with the Song masters, such as Goso Hōen (died 1104), Engo Kokugon (1063–1135), and Daie Sōkō (1089–1163). But its systematization took place in Japan soon after the introduction of Zen in the thirteenth century. In the beginning the koan was classified under three headings: prajna-intuitional (*richi*), actional (*kikan*), and the ultimate (*kōjō*). Later, in the seventeenth century, Hakuin and his followers amplified them into five or six, but in essence the older three still hold good. Since, however, the schema was completed, all the Zen students belonging to the Rinzai school nowadays study Zen after it, and the study is more or less stereotyped and to that extent shows signs of deterioration.

The typical and classical examples of the koan students are supplied by Bukkō Kokushi (1226–86) in China and by Hakuin (1685–1768)<sup>5</sup> in Japan.<sup>6</sup> The approach to Zen by those of non-koan systems is exemplified, as far as we have the record, by Rinzai (d. 867) in China and by Bankei (1622–93) in Japan.<sup>7</sup> Scholars interested in the further psychological study of Zen are advised to peruse some of my works on the subject.

I would add a few words here. *Jñāna* is ordinarily translated as "knowledge," but to be exact "intuition" may be better. I sometimes translate it "transcendental wisdom," especially when it is prefixed with *pra*, as *prajñā*. The fact is, even when we have an intuition, the object is still in front of us and we sense it, or perceive it, or see it. Here is a dichotomy of subject and object. In prajna this dichotomy no longer

exists. Prajna is not concerned with finite objects as such; it is the totality of things becoming conscious of itself as such. And this totality is not at all limited. An infinite totality is beyond our ordinary human comprehension. But the prajna-intuition is this “incomprehensible” totalistic intuition of the infinite, which is something that can never take place in our daily experience limited to finite objects or events. The prajna, therefore, can take place, in other words, only when finite objects of sense and intellect are identified with the infinite itself. Instead of saying that the infinite sees itself in itself, it is much closer to our human experience to say that an object regarded as finite, as belonging in the dichotomous world of subject and object, is perceived by prajna from the point of view of infinity. Symbolically, the finite then sees itself reflected in the mirror of infinity. The intellect informs us that the object is finite, but prajna contradicts, declaring it to be the infinite beyond the realm of relativity. Ontologically, this means that all finite objects or beings are possible because of the infinite underlying them, or that the objects are relatively and therefore limitedly laid out in the field of infinity without which they have no moorings.

This reminds us of St. Paul’s epistle to the Corinthians (1 Corinthians 13:12) in which he says:<sup>8</sup> “At present, we are looking at a confused reflection in a mirror; then, we shall see face to face; now, I have only glimpses of knowledge; then, I shall recognize God as he has recognized me.” “At present” or “now” refers to relative and finite time-sequence, while “then” is eternity, which, in my terminology, is prajna-intuition. In prajna-intuition or “knowledge” I see God as he is in himself, not his “confused reflection” or fragmentary “glimpses” of him, because I stand before him “face to face”—no, because I am as he is.

The *ādarśana-jñāna* which reveals itself when the bottom of the unconscious, that is, of the *ālaya-vijñāna*, is broken through is no other than prajna-intuition. The primary will out of which all beings come is not blind and unconscious; it seems so because of our ignorance (*avidya*) which obscures the mirror, making us oblivious even of the fact of its existence. The blindness is on our side and not on the side of the will, which is primarily and fundamentally noetic as much as conative. The will is prajna plus karuna, wisdom plus love. On the relative, limited, finite plane, the will is seen as revealed fragmentally; that is to say, we are apt to take it as something separated from our mind-activities. But when it reveals itself in the mirror of *ādarśana-jñāna*, it is “God as he is.” In him prajna is not differentiated from karuna. When one is mentioned, the other inevitably comes along.

I cannot help adding another word or two here. An interpersonal relationship is sometimes spoken of in connection with the koan exercise when the master asks a question and the pupil takes it up in his interview with the master. Especially when the master stands rigidly and irrevocably against the pupil’s intellectual approach, the pupil, failing to find what to make of the situation, feels as if he were utterly depending on the master’s helping hand to pick him up. In Zen this kind of relationship between master and pupil is rejected as not conducive to the enlightenment

experience on the part of the pupil. For it is the koan “*Mu!*,” symbolizing the ultimate reality itself, and not the master, that will rise out of the pupil’s unconscious. It is the koan “*Mu!*” that makes master knock down pupil, who, when awakened, in turn slaps master’s face. There is no Self in its limited finite phase in this wrestlers-like encounter. It is most important that this be unmistakably understood in the study of Zen.

## V. THE FIVE STEPS (*GOI*)

### 1

A number of questions<sup>9</sup> were submitted to me—questions rising out of earlier sessions of this “workshop”—and as I went over them I discovered that most of them seemed to miss the central or pivotal point around which Zen moves. This made me decide today to say something further about Zen life and teaching.

Zen, we may say, is a strange subject about which we can write or talk for an indefinitely long time, and yet we cannot exhaust all its contents. On the other hand, if we so desired, we could demonstrate it by lifting one finger or by coughing or by winking the eyes or by uttering a meaningless sound.

So it has been stated that even if all the oceans on earth were made into ink, all the mountains into a brush, and the entire world changed into sheets of paper, and we were asked to write on Zen, Zen could not be given full expression. No wonder my short tongue, quite different from Buddha’s, fails to make people come to an understanding of Zen in the preceding four lectures.

The following tabular presentation of five “steps,” known as *goi*, in Zen training will facilitate our understanding of Zen. The “*go*” in *goi* means “five” and the “*i*” means “a situation” or “a rung” or “step.” These five are divisible into two groups: noetic, and affective or conative. The first three are noetic and the last two are affective or conative. The middle one, the third “step,” is the transition point at which the noetic begins to be conative and knowledge turns into life. Here the noetic comprehension of the Zen life becomes dynamic. “The word” takes flesh; the abstract idea is transformed into a living person who feels, wills, hopes, aspires, suffers, and is capable of doing any amount of work.

In the first of the last two “steps,” the Zen-man strives to realize his insight to the utmost of his abilities. In the last he reaches his destination, which is really no destination.

The *goi* is read in Japanese as follows:

1. *Shō chū hen*, “the *hen* in the *shō*.”
2. *Hen chū shō*, “the *shō* in the *hen*.”
3. *Shō chū rai*, “the coming from the *shō*.”
4. *Ken chū shi*, “the arriving in the *ken*.”
5. *Ken chū tō*, “the settling in the *ken*.”



The *shō* and the *hen* constitute a duality like the yin and yang in Chinese philosophy. *Shō* literally means “right,” “straight,” “just,” “level”; and *hen* is “partial,” “one-sided,” “unbalanced,” “lopsided.” The English equivalents will be something like these:

The <i>Shō</i>	The <i>Hen</i>
The absolute	The relative
The infinite	The finite
The one	The many
God	The world
Dark (undifferentiation)	Light (differentiated)
Sameness	Difference
Emptiness (sunyata)	Form and matter ( <i>nāmarūpa</i> )
Wisdom (prajna)	Love (karuna)
<i>Ri (li)</i> “the universal”	<i>Ji (shi)</i> “the particular”
(Let “A” stand for <i>shō</i> and “B” for <i>hen</i> .)	

(1) *Shō chū hen*, “the *hen* in the *shō*,” means that the one is in the many, God in the world, the infinite in the finite, etc. When we *think*, the *shō* and the *hen* stand in opposition and cannot be reconciled. But in fact the *shō* cannot be the *shō* nor can the *hen* be the *hen* when either stands by itself. What makes the many (*hen*) the many is because the one is in it. If the one is not there, we cannot even talk of manyness.

(2) *Hen chū shō*, “the *shō* in the *hen*,” complements (1). If the one is in the many, the many must be in the one. The many is what makes the one possible. God is the world and the world is in God. God and the world are separate and not identical in the sense that God cannot exist outside the world and that the one is indistinguishable from the other. They are one and yet each retains its individuality: God is infinitely particularizing and the world of particulars finds itself nestled in the bosom of God.

(3) We now come to the third step in the life of the Zen-man. This is the most crucial point where the noetic quality of the preceding two steps transforms itself into the conative and he becomes really a living, feeling, and willing personality. Hitherto he was the head, the intellect, in however exacting a sense this might be understood. Now he is supplied with the trunk with all its visceral contents and also with all the limbs, especially with hands, the number of which may be increased even up to one thousand (symbolizing an infinity) like those of Kannon the Bodhisattva. And in his inward life he feels like the infant Buddha who uttered, as soon as he came out of his mother’s body, this pronouncement: “Heaven above, earth below, I alone am the most honored one.”

Incidentally, when I quote this utterance of the Buddha, scientifically minded people may smile and say: “What nonsense! How could a baby fresh from its

mother's body make such a deeply philosophical statement? Utterly incredible!" I think they are in the right. But we must remember that while we are rational beings, I hope, at the same time we are the most irrational creatures, fond of all kinds of absurdities called miracles. Did not Christ rise from death and ascend to heaven, though we do not know what sort of heaven that was? Did not his mother, the Virgin Mary, even while alive perform the same wonder? Reason tells us one thing, but there is something besides reason in every one of us and we readily accept miracles. In fact, we, the most commonplace sort of humanity, are also performing miracles at every moment of our lives, regardless of our religious divergences.

It was Luther who said, "Here I stand, I cannot do otherwise." It was Hyakujō who, when asked what was the most wonderful thing, replied, "I sit alone on the peak of Mount Daiyu." Mount Daiyu is where his monastery was located. In the Chinese original no reference is made to anything or anybody who is sitting; it is just "Alone sit Daiyu Mount." The sitter is not discriminated from the mountain. The aloneness of the Zen-man, in spite of his being in a world of multitudes, is remarkable.

Rinzai's "true man of no title" is no other than the one who is at this moment in front of every one of us, most assuredly listening to my voice as I talk or my word as I write. Is this not the most wonderful fact we all experience? Hence the philosopher's sense of "the mystery of being," if he has actually sensed it.

We ordinarily talk of "I," but "I" is just a pronoun and is not the reality itself. I often feel like asking, "What does 'I' stand for? As long as 'I' is a pronoun like 'you' or 'he' or 'she' or 'it,' what is that which stands behind it? Can you pick it out and tell me, 'This is it?'" The psychologist informs us that "I" is nonexistent, that it is a mere concept designating a structure or an integration of relationships. But the strange fact is that when the "I" gets angry, it wants to destroy the whole world, together with the structure itself for which it is the symbol. Where does a mere concept derive its dynamics? What makes the "I" declare itself to be the only real thing in existence? The "I" cannot just be an allusion or a delusion, it must be something more real and substantial. And it is really real and substantial, because it is "here" where the *shō* and the *hen* are unified as a living identity of the contradiction. All the power "I" has comes from this identity. According to Meister Eckhart, the flea in God is more real than the angel in his own right. The delusive "I" can never be "the most honored one."

The *shō* in *shō chū rai* is not used in the same sense as in *shō chū hen* or in *hen chū shō*. The *shō* in *Shō chū rai* is to be read together with the following *chū* as *shō chū*, meaning "right from the midst of *shō* as *hen* and *hen* as *shō*." *Rai* is "to come," or "to come out." Therefore, the whole combination, *shō chū rai*, means "the one coming right from the midst of *shō* and *hen* in their contradictory identity."

If we establish the following formulas where *shō* is A and *hen* is B, the first step is



and the second is



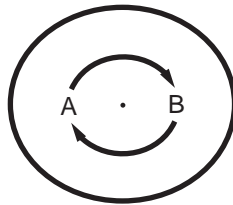
The third then will be



But as the third signifies the turning point of the noetic into the conative and of logic into personality, it is to be formulated in the following way:



That is to say, each straight line is to change into a curve indicating movement; and we must remember that, as this movement is not a mere mechanical thing but is living, creative, and inexhaustible, the curved arrow is not enough. Perhaps we might set the whole symbol in a circle, making it represent a *dharmacakra*, the cosmic wheel in its never-ending revolution, thus:



Or we may adapt the Chinese symbol of their yin and yang philosophy as a symbol of the *Shō chū rai*:



*Rai* in *shō chū rai* is significant. Movement is indicated here, together with *shi* in the fourth step, *ken chū shi*. *Rai* is “to come out,” and *shi* means “in the process of reaching the destination,” or “to be moving toward the goal.” The logical abstraction, Logos, now steps out of its cage and becomes incarnated, personalized, and walks right into a world of complexities like “the golden-haired lion.”

This “golden-haired lion” is the “I” who is at once finite and infinite, transient and permanent, limited and free, absolute and relative. This living figure reminds me of Michelangelo’s famous “Christ on Judgment Day,” a fresco in the Sistine Chapel. But the Zen “I,” as far as its outward manifestations go, is not at all like the Christ, so energetic and power-wielding and commanding. He is meek, unobtrusive, and full of humility.

Some philosophers and theologians talk about the Oriental “Silence” in contrast to the Western “Word” which becomes the “flesh.” They do not, however, understand what the East really means by “silence,” for it does not stand against the “word,” it is the word itself, it is the “thunderous silence” and not the one sinking into the depths of non-entity, nor is it one absorbed in the eternal indifference of death. The Eastern silence resembles the eye of a hurricane; it is the center of the raging storm and without it no motion is possible. To extract this center of immobility from its surroundings is to conceptualize it and to destroy its meaning. The eye is what makes the hurricane possible. Eye and hurricane conjointly constitute the totality. The quietly floating duck on the surface of the lake is not to be separated from its legs most busily moving, though unseen, under the water. Dualists generally miss the whole in its coherent concrete totality.

Those who think dualistically are apt one-sidedly to emphasize the motile aspect or the visible fleshy aspect of reality and, ignoring everything else, to attach to it the greatest importance. For instance, ballet dancing is characteristically a product of the West. Rhythmical movements of the body and the limbs go on most briskly in all their harmonious complexities. Compare them with the Japanese *Nō* dance. What a contrast! The ballet is almost movement itself, with the feet hardly touching the ground. The movement is in the air; stability is conspicuously absent. In *Nō* the stage presents quite a different spectacle. Steadily, solemnly, as if performing a religious rite, keeping his feet solidly on the ground and his center of gravity in the abdominal parts of his body, the actor steps out from the *hanamichi* to the expectant gaze of the audience. He moves as if not moving. He illustrates the Laozian doctrine of the action of nonaction.

In a similar way the Zen-man is never obtrusive, but always self-effacing and altogether unassuming. While he declares himself to be “the most honored one,” there is nothing in his outward mien exhibiting his inner life. He is the unmoved mover. This is, indeed, where the real “I” emerges, not the “I” each one of us ordinarily asserts, but the “I” discovering itself *sub specie aeternitatis*, in the midst of infinity. This “I” is the securest ground which we all can find in ourselves and on which

we all can stand without fear, without the sense of anxiety, without the harassing moment of indecision. This “I” is negligible almost to nonexistence because it is not at all presuming and never boisterously proclaims itself to be recognized and made most of. Dualists miss this; they exalt the ballet dancer and are bored by the *Nō* actor.

When we were discussing Sullivan’s idea of anxiety [in the foreword], it developed that anxiety could be of two kinds, neurotic anxiety and existential anxiety, that the latter was more basic, and, further, that when the basic anxiety was solved the neurotic one would be solved by itself.<sup>10</sup> All forms of anxiety come from the fact that there is somewhere in our consciousness the feeling of incomplete knowledge of the situation and this lack of knowledge leads to the sense of insecurity and then to anxiety with all its degrees of intensity. The “I” is always at the center of whatever situation we may encounter. When, therefore, the “I” is not thoroughly known, such questions and thoughts as follows never cease to torment us:

“Has life any meaning?”

“Is all really ‘vanity of vanities’? If so, is there any hope of taking hold of what it is truly worthwhile to attain?”

“I am thrown into the whirlpool of brute facts, all given, all limited, all absolutely definitely unchanged, etc. I am helpless; I am the plaything of fates. Yet I long for freedom; I want to be master of myself. I cannot make my choice; yet a decision, one way or another, is imperative. I do not know what to do. But what am ‘I’ who really stands at the back of all these puzzling and harassing questions?”

“Where then is the secure ground I can stand on without any sense of anxiety? Or, what is ‘I’? For I know ‘I’ may be the secure ground itself. Could this be the fact which I have not been able to discover so far? The ‘I’ must be discovered. And I shall be all right!”

## 2

*Shō chū rai* has already given the answer to all these thoughts, but when we come to the fourth step, *Ken chū shi*, we shall know more about the “I” in its intense activity, which, however, is no-activity. This will, I hope, become comprehensible when we come to the fifth and last step, where the Zen-man would reach his final goal. He is found there innocently sitting covered with dirt and ashes.

(4) With these remarks let us move on to the fourth step. In fact, the third and the fourth are intimately related and the one cannot be taken up without the other.

Inasmuch as the Zen-man is logically or noetically minded, he is still conscious of the *shō* and the *hen* and may feel like referring to their contradictory identity. But as soon as he steps into the *Ken chū shi*, he is out of the hurricane’s eye and has plunged himself into the midst of the storm. Both the *shō* and the *hen* are cast away to the four winds. The man is now the storm itself.

*Ken* means “both” and refers to the dualism of black and white, dark and light, love and hate, good and bad—which is the actuality of the world in which the

Zen-man leads his life now. While *Shō chū rai* still reminds us of something in the preceding two steps, *Ken chū shi* has altogether left them behind, for it is life itself shorn of its intellectual paradoxes, or rather, it includes indiscriminately, undifferentially, or better, totalistically, everything that is intellectual or affective or conative. It is the world as we have it with all its “brute facts,” as some philosophers take them, irrevocably facing us. The Zen-man has now “set his feet” (*shi*) right into them. His real life starts here. This is the meaning of *Ken chū shi*: “He has now come into the midst of dualities (*ken*).” Here, really, in all actuality begins the Zen-man’s life of love (*karuna*). Jōshū Jūshin, one of the great Tang Zen masters, had his monastery in the mountains noted for a natural stone bridge. One day a monk visited Jōshū and said: “O Master, your stone bridge is noted all over the empire, but as I see it it is nothing but a rickety log bridge.”

Jōshū retorted, “You see your rickety one and fail to see the real stone bridge.”

The monk asked, “What is the stone bridge?”

Jōshū: “Horses pass over it; donkeys pass over it.”

Jōshū’s bridge resembles the sands of the Ganges, which are trampled by all kinds of animals and incredibly soiled by them, and yet the sands make no complaint whatever. All the footprints left by creatures of every description are effaced in no time; and as to their filths, they are all effectively absorbed, leaving the sands as clean as ever. So with Jōshū’s stone bridge: not only horses and donkeys but nowadays all kinds of conveyances, including heavy trucks and trains of cars, pass over it and it is ever willing to accommodate them. Even when they abuse it its complacency is not at all disturbed. The Zen-man of the “fourth step” is like the bridge. He may not turn the right cheek to be struck when the left one is already hurt, but he works silently for the welfare of his fellow beings.

Jōshū was once asked by an old woman: “I am a woman and the life of womanhood is very hard. When a child, she suffers to obey her parents. When she is old enough, she marries and has to obey the husband. When she is very old, she obeys her children. Her life is nothing but obeying and obeying. Why is she made to lead such a life with no period of freedom and independence? Why is she not like other people who go even without the sense of responsibility? I revolt against the old Chinese way of living.”

Jōshū said, [Let your prayer be:] “others may have all they like. As regards myself, I go on with the lot assigned to me.”

Jōshū’s advice, one may protest, is no more than a life of absolute dependence, which is not at all the spirit of modern life. His advice is too conservative, too negative, too self-effacing; there is no sense of individuality. Is this not typical of the Buddhist teaching of *kṣānti*, passivity, nothingness? I am no advocate of Jōshū.

Let Jōshū answer, in a way, this objection when he expresses his own idea thus:

Someone asked, "You are such a saintly personality. Where would you find yourself after your death?"

Jōshū the Zen master replied, "I go to hell ahead of you all!"

The questioner was thunderstruck and said, "How could that be?"

The master did not hesitate: "Without my first going to hell, who would be waiting there to save people like you?"

This is, indeed, a strong statement, but from Jōshū's Zen point of view he was fully justified. He has no selfish motive here. His whole existence is devoted to doing good for others. If not for this, he could not make such a straightforward statement with no equivocation whatever. Christ declares, "I am the Way." He calls others to be saved through him. Jōshū's spirit is also Christ's. There is no arrogant self-centered spirit in either of them. They simply, innocently, wholeheartedly express the same spirit of love.

Somebody asked Jōshū, "Buddha is the enlightened one and teacher of us all. He is naturally entirely free of all the passions (*kleśa*), is he not?"

Jōshū said, "No, he is the one who cherishes the greatest of all the passions."

"How is that possible?"

"His greatest passion is to save all beings!" Jōshū answered.

One of the great Zen masters of Japan describes the Zen-man's life at this point as follows:<sup>11</sup>

The bodhisattva would revolve the identity-wheel of opposites or contradictions: black and white, dark and bright, sameness and difference, the one and the many, finite and infinite, love and hate, friend and foe, etc., etc. While in the midst of clouds and dust, infinitely variegated, the bodhisattva works with his head and face all covered with mud and ashes. Where the utmost confusion of passions rages in its indescribable furies, the bodhisattva lives his life in all its vicissitudes, as the Japanese proverb has it, "seven times rolling up and down, and eight times getting up straight." He is like the lotus flower in flame, whose color grows brighter and brighter as it goes through the baptism of fire.

The following is the way Rinzai describes his "man of no title":

He is the one who is in the house and yet does not stay away from the road, he is the one who is on the road and yet does not stay away from the house. Is he an ordinary man or a great sage? No one can tell. Even the devil does not know where to locate him. Even the Buddha fails to manage him as he may desire. When we try to point him out, he is no more there, he is on the other side of the mountain.

In the *Lotus Sutra* we have this: "As long as there is one single solitary soul not saved, I am coming back to this world to help him." In the same sutra Buddha says: "A bodhisattva would never enter into final nirvana. He would stay on among all beings (*sarvasattva*) and work for their edification and enlightenment. He would

see to it that he was not to shun any amount of suffering if it were at all conducive to the general welfare.”

There is a Mahayana sutra called the *Yuimakyō* (*Vimalakīrtisūtra*), the principal interlocutor here being a lay disciple of Buddha and a great philosopher. Once he was reported to be ill. Buddha wanted one of his disciples to go and inquire after his health. None accepted because Yuima was such an invincible debater that none of his contemporaries could beat him. Monju (or Mañjuśrī) was willing to carry out Buddha's commission.

When Monju asked Yuima about his illness, the latter answered, “I am ill because all beings are ill. My illness is curable only when they are cured. They are constantly assailed by Greed, Anger, and Folly.”

Love and compassion, we can thus see, are the essence of Buddhahood and bodhisattvaship. These “passions” make them stay with all beings as long as there is any one of them still in the state of unenlightenment. A Japanese proverb says: “To this world of patience they come and go for eight thousand times,” meaning that Buddhas and bodhisattvas would for an indefinite number of times visit this world of ours, which is full of unendurable sufferings, just because their love knows no bounds.

One great contribution the Chinese made to Buddhism is their idea of work. The first conscious effort to establish work as an aspect of Buddhism was made about one thousand years ago by Hyakujō, the founder of the Zen monastery system in distinction to other Buddhist institutions. Before Hyakujō the Buddhist monks were devoted chiefly to learning, meditation, and observing the *Vinaya* precepts. But Hyakujō was not satisfied with this; he aspired to follow the example of Enō, the Sixth Patriarch, who was a farmer in southern China and earned his living by cutting wood and selling fuel. When Enō was allowed to join the brotherhood, he was assigned to the back yard, where he pounded rice, prepared kindling, and performed other menial work.

When Hyakujō organized a new monastery exclusively for Zen monks one of his rules was to work; each monk, including the master himself, was to engage in some manual, menial labor. Even when he was getting old Hyakujō refused to leave off his gardening work. His disciples worried over his advanced age and hid all his garden implements, so that he would no longer work as hard as he used to. But Hyakujō declared, “If I do not work I will not eat.”

For this reason, one thing which characterizes the Zen temples and monasteries in Japan, as well as in China, is that they are kept clean and in good order, and the monks are ready to take up any sort of manual labor, however dirty and undesirable it may be.

This spirit of work is perhaps deeply ingrained in Chinese minds since of old, for, as referred to in my first chapter, Zhuangzi's farmer refused to make use of the shadoof and did not mind doing any amount of work just for the love of it.<sup>12</sup> This



is not in accord with the Western and, indeed, the modern idea of labor-saving devices of every description. When they have thus saved themselves from labor and gained plenty of time for their pleasures or other employments, modern people are busy making up all sorts of complaints about how dissatisfied they are with life, or inventing weapons whereby they can kill thousands of human beings by simply pressing a button. And listen to what they say: "This is the way to prepare for peace." Is it not really wonderful to realize that when the fundamental evils lurking in human nature are not destroyed and its intellectuality alone is given free rein to work itself out in the way it likes, it exerts itself to discover the easiest and quickest way of annihilating itself from the surface of the earth? When Zhuangzi's farmer refused to be machine-minded, did he foresee all these evils coming a little over twenty-one or twenty-two centuries after him? Confucius says, "When small men have plenty of time at hand they are sure to devise all kinds of evil things."

Before concluding this, let me give you what may be called the cardinal virtues of the bodhisattva or Zen-man. They are known as the six paramitas:

- i. *Dāna* (charity)
- ii. *Śīla* (precepts)
- iii. *Kṣānti* (humility)
- iv. *Vīrya* (energy)
- v. *Dhyāna* (meditation)
- vi. *Prajñā* (wisdom)

(i) Charity, or giving, is to give away for the benefit and welfare of all beings (*sarvasattva*) anything and everything one is capable of giving: not only material goods, but knowledge, worldly as well as religious or spiritual (knowledge belonging to the Dharma, the ultimate truth). The bodhisattvas were all ready to give up even their lives to save others. (Fantastic stories about the bodhisattvas are told in the *Jataka Tales*.)

The history of Japanese Buddhism gives one conspicuous example of self-sacrifice on the part of a Zen master. It was during the political period known as the Warring Era in the sixteenth century when Japan was torn into a number of independent dukedoms which were controlled by the warring lords. Oda Nobunaga came out the strongest. When he defeated the neighboring Takeda family, one of the latter took refuge in a Zen monastery. The Oda army demanded his surrender into their hands, but the abbot refused, saying, "He is now my protégé and as Buddha's follower I cannot give him up." The besieging general threatened to burn the entire monastery, together with the occupants. As the abbot was still unyielding, the edifice, consisting of several buildings, was put to flame. The abbot, with a few monks who were willing to join him, was driven up to the second floor of the tower gate, where they all sat cross-legged. The abbot, demanding that they express whatever thought they had on this occasion, told his devotees to prepare for the

last moment. Each gave his view. When it came to be the abbot's turn he quietly recited the following lines, then was burned alive with the rest:

For the peaceful practice of dhyana (meditation)  
 It's not necessary to go to the mountain retreat.  
 Have the mind cleansed of the passions,  
 And even the flames are cool and refreshing.

(ii) *Śīla* is observing the precepts, given by Buddha, which are conducive to moral life. In the case of the homeless ones, the precepts are meant to maintain the order of the brotherhood (sangha). The sangha is a model society the ideal of which is to lead a peaceful, harmonious life.

(iii) *Kṣānti* is generally understood to mean "patience," but it really means patiently, or rather with equanimity, to go through deeds of humiliation. Or as Confucius says, "The superior man would cherish no ill-feeling even when his work or merit is not recognized by others." No Buddhist devotees would feel humiliated when they were not fully appreciated, no, even when they were unjustly ignored. They would also go on patiently under all unfavorable conditions.

(iv) *Vīrya* etymologically means "virility." It is always to be devoted and energetic in carrying out everything that is in accordance with the Dharma.

(v) *Dhyāna* is retaining one's tranquil state of mind in any circumstance, unfavorable as well as favorable, and not being at all disturbed or frustrated even when adverse situations present themselves one after another. This requires a great deal of training.

(vi) *Prajñā*. There is no corresponding English word, in fact, no European word, for it, for European people have no experience specifically equivalent to *prajñā*. *Prajñā* is the experience a man has when he feels in its most fundamental sense the infinite totality of things, that is, psychologically speaking, when the finite ego, breaking its hard crust, refers itself to the infinite which envelops everything that is finite and limited and therefore transitory. We may take this experience as being somewhat akin to a totalistic intuition of something that transcends all our particularized, specified experiences.

3

(5) We now come to the last step, *Ken chū tō*. The difference between this and the fourth is the use of *tō* instead of *shi*. *Shi* and *tō* mean, in fact, the same action, "to arrive," "to reach." But according to the traditional interpretation, *shi* has not yet completed the act of reaching, the traveler is still on the way to the goal, whereas *tō* indicates the completion of the act. The Zen-man here attains his object, for he has reached the destination. He is working just as strenuously as ever; he stays in this world among his fellow beings. His daily activities are not changed; what is changed is his subjectivity. Hakuin, the founder of modern Rinzai Zen in Japan, has this to say about it:

By hiring that idiot-sage,  
 Let us work together to fill  
 the well with snow.

After all, there is not much to say about the Zen-man's life here, because his outward behavior does not mean much; he is all involved in his inner life. Outwardly he may be in rags and working in the capacity of an insignificant laborer. In feudal Japan, unknown Zen-men were frequently found among the beggars. At least there was one case of this nature. When this man died, his bowl for rice, with which he went around begging for food, was accidentally examined and found to have an inscription in classical Chinese that expressed his view of life and his understanding of Zen. In fact, Bankei, the great Zen master, himself was once in the company of the beggars before he was discovered and gave his consent to teach one of the feudal lords of the day.

Before concluding, I will quote one or two mondo characterizing Zen and hope they will throw some light on the preceding accounts of the Zen-man's life. Perhaps one of the most noticeable facts in this life is that the notion of love as it is understood by Buddhists lacks the demonstrative feature of eroticism which we observe strongly manifested by some of the Christian saints. Their love is directed in a very special way toward Christ, whereas Buddhists have almost nothing to do with Buddha but with their fellow beings, nonsentient as well as sentient. Their love manifests itself in the form of ungrudged and self-sacrificing labor for others, as we have seen above.

There was an old woman who kept a teahouse at the foot of Mount Taisan, where was located a Zen monastery noted all over China. Whenever a traveling monk asked her which was the way to Taisan, she would say, "Go straight ahead." When the monk followed her direction, she would remark, "Here is another who goes the same way." Zen monks did not know what to make of her remark.

The report reached Jōshū. Jōshū said, "Well, I'll go and see what kind of woman she is." He started and, coming to the teahouse, asked the old lady which road led to Taisan. Sure enough, she told him to go straight ahead, and Jōshū did just as many another monk had done. Remarked the woman, "A fine monk, he goes just the same way as the rest." When Jōshū came back to his brotherhood, he reported, "Today I have found her out through and through!"

We may ask, "What did the old master find in the woman when his behavior was in no way different from that of the rest of the monks?" This is the question each of us has to solve in his own way.

To summarize, what Zen proposes for us to do is: To seek Enlightenment for oneself and to help others attain it. Zen has what may be called "prayers," though they are quite different from those of Christians. Four are generally enumerated, the last two of which are a kind of amplification of the first two:

- i. However numberless all beings be, I pray that they may all be saved.
- ii. However inexhaustible the passions be, I pray that they may all be eradicated.
- iii. However immeasurably differentiated the Dharma is, I pray that it may all be studied.
- iv. However supremely exalted the Buddha-Way may be, I pray that it may all be attained.

Zen may occasionally appear too enigmatic, cryptic, and full of contradictions, but it is after all a simple discipline and teaching:

To do goods,  
To avoid evils,  
To purify one's own heart:  
This is the Buddha-Way.

Is this not applicable to all human situations, modern as well as ancient, Western as well as Eastern?

## Self the Unattainable

In 1962, Bernard Phillips, who was a member of the board of directors of the Zen Studies Society, an organization established by Cornelius Crane to support the work of Suzuki, published one of the most comprehensive anthologies of Suzuki's English-language works, *The Essentials of Zen Buddhism*. Compiled while working in Japan, Phillips, who for part of his year in Japan was studying Zen with Hakuun Yasutani, had access to Suzuki's library and private papers. In this brief essay that initially was intended as an afterword for Phillips's volume, Suzuki provides a concise description of his view of the nature of the self and emptiness in Zen Buddhism. One can also see Suzuki developing what he calls a "metaphysical formula" for describing nondualism, moving toward the "logic of Zen" that he felt was essential for explaining the tradition to Westerners. One can also detect in the essay Suzuki's growing frustration with how Zen was being appropriated in the United States and Europe. As an antidote to misunderstanding, he stressed the need for both personal religious experience and a thorough knowledge of Zen literature as the basis for a full understanding of Zen. The list of works he recommends for translation at the end of the essay was part of an ambitious effort on his part in the last years of his life to create a solid intellectual scaffolding for the study of Zen in the West.

The essay was published in *The Eastern Buddhist* (New Series) 3, no. 2 (1970): 1–8. Unless otherwise noted, the editorial notes are by the editors of *The Eastern Buddhist*.

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*The following article, untitled and dated 1960, was originally written as an end-piece to The Essentials of Zen, but was never published. Now, October 1970, the 100th anniversary of Dr. Suzuki's birth, we are pleased to be able to offer it to our readers. We wish to thank the Matsugaoka Library for permission to include it here. Ed.*

Since Zen began to be more or less popularized among a certain group of young Americans whose immature minds, I am afraid, are liable to go off the track immoderately, Zen has been grossly misrepresented. Even among sober-minded professional people this danger seems to be growing. It is true that Zen holds in it something tending to invite a certain kind of misinterpretation; this is inevitably attached to every new approach to reality.

There is another kind of danger coming from quite a different source which is not on the side of the Western writers or students. Zen is not an easy subject to write about, and it is not meant for anybody to do so. First of all, a certain personal experience is needed, to attain which requires a number of years. Secondly, experience alone is not enough. One must be acquainted with the whole range of Zen literature. In spite of their claim that Zen is beyond expressions or explanations, the masters in China where it originated and in Japan where it is still flourishing have written voluminously on the subject. There are a large number of books known as "Sayings" (*goroku* in Japanese and *yulu* in Chinese), which have been left by them. The masters, it is true, had no intention to leave any such things for posterity. It was their disciples who collected them and compiled them into "Sayings," which consist generally of their sermons and mondo ("questions and answers") they had with their pupils. Historically and doctrinally, they are very informing and abound in deep reflections. Those who desire to elucidate Zen literally as far as this treatment is possible must study all these sermons and mondo, at least the most important ones. Those compiled during the Tang and the Song are particularly thought-provoking, for Zen enjoyed its heyday in these two historical periods. After this they showed signs of decline, and the literature then produced lacks the vigor and originality of previous times.

Toward the end of this paper I have appended a list of books in Chinese which will help scholars who have access to the original sources to pursue their studies of Zen.

The essential discipline of Zen consists in emptying the self of all its psychological contents, in stripping the self of all its trappings moral, philosophical, and spiritual, which it has put on itself ever since the first awakening of consciousness. When the self thus stands in its native nakedness, it beggars all description. The only device we can use to make it more approachable and communicable is to resort to a figure of speech. The self in its is-ness pure and simple is comparable to a circle with no circumference, and, therefore, with its center nowhere which is everywhere. It is again a zero which is equal to or rather identical with infinity. Infinity here is not to be conceived in a serial fashion as an infinite series of natural numbers; it is a group with its contents of infinite multitudinousness which is taken in its totality. I formulate it in this way:  $O \equiv \infty, \infty \equiv o$ . It goes without saying that the identification transcends mathematical speculation. A kind of metaphysical formula is now obtained: Self  $\equiv$  Zero, and Zero  $\equiv$  Infinity, and Self  $\equiv$  Infinity.

The self, therefore, emptied of all its so-called psychological contents is not an emptiness as is generally supposed. No such empty self exists. The emptied self is no other than the psychological self cleansed of its ego-centric imagination. It is just as rich in its contents as before; indeed it is richer than before because it now contains the whole world in itself instead of having the latter stand against it. Not only that, it enjoys itself being true to itself. It is free in the real sense of the word because it is the master of itself, absolutely independent, self-relying, authentic, and autonomous. This Self—I capitalize—is the Buddha who declared at his birth: “I alone am the most honored one in heaven and on earth.”

This way of understanding the self or Self requires a great deal of explanation. When Zen is left to itself it explains itself and no words are needed. But I have already committed myself to talking about it and I have to do my best, however brief, to make the above description more comprehensible for the reader.

We all know that the self we ordinarily talk about is psychological or rather logical and dualistic; it is set against a not-self, it is a subject opposing an object or objects. It is full of contents, and is very complicated. Therefore, when the complex is dissected and its component factors are set aside as not belonging to it, it is reduced, we think, to a nothing or an emptiness. And it is for this reason that Buddhism upholds the doctrine of anatman, egolessness, which means that there is no psychological substratum corresponding to the word “self” (atman) as when we say a table we have something substantial answering to the sound “table.” “Ego” is an empty phonetic symbol which is useful in our daily intercourse as social beings.

We also refer to an ego or a self using the pronoun “I” when we are introspective and bifurcate ourselves into subject and object. But this self-introspective bifurcating process in our attempt to orient the self is endless and we can never come to a terminating abode where “the self” is comfortably resting. “The self” is after all non-existent, we may conclude. But at the same time we can never get rid of a self—we somehow always stumble over it—which is very annoying as it interferes with our sense of freedom. The annoyance we feel, consciously or unconsciously, is in fact the cause of our mental uneasiness. How does or can this non-existent “self”—that which can never be taken hold of on our rationalistic dualistic plane of existence—interfere in various ways with our innate feeling of freedom and authenticity? Can this ego be really such a ghostly existence, an empty nothing, a zero like a shadow of the moon in the water? If it is really such a non-existent existence, how does it ever get into our consciousness or imagination? Even an airy nothing has something substantial at the back of it. A memory always has some real base, maybe in the unknown, altogether forgotten past even beyond our individual experience.

The Self then is not a nothing or an emptiness and something incapable of producing work. It is much alive in our innate feeling of freedom and authenticity. When it is stripped of all its trappings, moral and psychological, and when we

imagine it to be a void, it is not really so, not negativistic, but there must be something absolute in it. It must not be a mere zero symbolizing the negation of all dualistically conceived objects, but an absolute existence which exists in its own right. Relatively or dualistically, it is true, the self is "the unattainable" (*anupalabdha*), but this "unattainable" is not to be understood at the level of our ordinary dichotomous thinking.

The Unattainable, so termed, subsists in its absolute right which we must now take hold of in the way hitherto unsuspected in our intellectual pursuit of reality. The intellect is to be let aside for a while in spite of "a certain sense of intellectual discomfort" one may have, and we must plunge into the nothingness which is beyond the intellect, threateningly opening its maw in the form of an abysmal pit. The Unattainable is attained as such in its just-so-ness, and the strange thing is that when this takes place the intellectual doubts which have interfered with our bodily functions are dissolved and one feels free, independent, and self-masterly. The experiences at the level of intellection are restrictive and conditioning, but the "inner" Self feels the way God felt when he uttered "Let there be light." This is where zero identifies itself with infinity and infinity with zero. And let us remember that both zero and infinity are not negative concepts, but utterly positive.

By being positive I mean that infinity as I said before is not to be conceived serially as something taking place in time where things succeed or precede one another endlessly in all directions. It is the idea of wholeness which can never be totalized or summed up as a whole. It is a circle whose circumference knows no boundaries. It is what makes us sense or feel that the world in which we live is limited and finite and yet which does not allow us to be taken as limited and finite. From our ordinary point of view such a concept is inadmissible, impossible, irrational, and yet there is something in it which compels us to accept it. And when we accept it, all impossibilities and irrationalities vanish, regardless of all the intellectual discomfort one may feel. In fact, this kind of discomfort rises out of our not totally and unconditionally accepting the ultimate "irrationality."

This inability on our part to accept is what Zen tries to do away with. To understand Zen, therefore, means to be "comfortable" in every possible way. This state of mind is known as "pacification of Mind" or "making Mind restful and comfortable" (*anjin* or *anxin*). It takes place when the impossible, or the Unattainable in Zen terminology, is experienced as such. The word "experience" is used here in its most specific sense. It is a sort of inner sense which comes out on the individualized plane of sense-experience, as a totalistic response of one's being. It is an *im-mEDIATE* and altogether personal response, which makes the total experience appear like a sense-perception; but in actuality the total one takes place along with the sense. The sense-experience is partitive and stops at the periphery of consciousness, whereas the total one springs from the being itself and makes one feel or perceive that the experience is that of the Unattainable itself. When the sense



is thus backed by the total being, “Zen irrationalities or absurdities” become intelligible.

The one trouble we have with language whereby we are frequently misled to commit a gross error, especially when we encounter metaphysical questions, is that our language does not exactly and truthfully represent what it is supposed to represent. Language is a product of intellection and intellection is what our intellect adds to, or, it may be better to say, subtracts from, reality. Reality is not in language as it is in itself. To understand reality one must grasp it in one's own hands, or, better, be it. Otherwise, as Buddhists aptly illustrate, we shall be taking the finger for the moon; the finger is the pointer and not the moon itself. In the same way, money is a convenient medium which we exchange for real substance. When a crisis comes we let the money go and hold on to bread. Language is money and the finger. We must keep our brains from being muddled.

The reason why Zen distrusts language is now plain enough. Those who think Zen is idiotic are still under the spell of linguistic magic. Daitō the National Teacher (1282–1337) of Japan has the following poem:

When one sees with ears  
And hears with eyes,  
No doubts one cherishes:  
How naturally the raindrops  
Fall from the eaves!

It is not really the ears or eyes that hear or see. Were it so, then, as the Buddha asks, why do not the dead see and hear just as much as the living? What hears and sees is not the sense-organ but Self the Unattainable. The sense-organs are instruments the Self uses for Itself. And when It hears, Its hearing reaches the end of the universe which has no ears corresponding to ours. So with the rest of the senses. It is not the particular sense alone that hears or sees. When It hears I hear, you hear, everybody, every being hears. It is for this reason when I attain enlightenment the whole universe attains it. The Unattainable is attained as unattainable—this is the experience not of the psychological or logical self, but of the Unattainable Self.

A monk in China asked an ancient master, “What made Bodhidharma come from the West to our country?” The question surprised the master who counter-asked the monk, “Why do you question about Bodhidharma instead of yourself?”

This may require a little explanation for those who have never studied Zen. Bodhidharma of India is supposed to have brought Zen to China early in the sixth century though the historical fact is that Zen as we have it today actually started in China early in the Tang with a native master known as Enō (638–713 A.D.). The traditional story of Zen's Indian origin, however, raised the question about Bodhidharma's motive in trying to propagate Zen in China. But the real meaning of this question is concerned with the source of human will or with the awakening of

human consciousness: What makes us will this or that? What is the meaning of life? Therefore, the monk's question about Bodhidharma as above-cited is really an affair of the monk's own being. The master pointed this out when he challenged the monk by saying, "Why not about yourself?" The challenge is meant to make the monk think about himself, about his own being, his own destiny. Hence the monk's inquiry that followed, "What then is my Self?" The master told him, "There is something deeply hidden within yourself and you must be acquainted with its hidden activity." When the monk begged to be told about this hidden activity, the master opened his eyes and closed them. No words came from him.

Butsugen<sup>1</sup> (1067–1120), who quoted the above story in one of his sermons, adds:

On other places they give a koan to solve, but here with me the present is the problem. [The "present" is to be understood in the modern sense of "here-now"]. Do you not remember? It was Unmon (died 949) who said that your Self is mountains and rivers and the great earth. This was his answer when a monk asked Unmon about the monk's Self. This is pretty good. My question is: Are these—mountains and rivers and the great earth—really existent or non-existent. If they keep up their existence, wherein do we see the Self? If we say they are non-existent, they are actually existent and how do we deny them? Here is where we need an awakening (satori). Otherwise, the teaching of the ancient masters means nothing. . . .

What Butsugen tries to say here quoting the ancient master is an objective presentation of the Self. The Self, far from being an empty notion of the nothingness, is here right before us in full revelation. The great earth with its mountains and rivers, plants and animals, rains and winds—are they not all revealing themselves in front of us, for us to see, and to hear, what they are? They are just waiting to make us become conscious of "the sense of non-discrimination" (*avikalpitajñā*), which is dormant within us just this moment. This *jñāna* is to be differentiated from intellection: intellection helps us in discriminating, dichotomizing, dissecting, and finally in killing objects which it attempts to understand. The *jñāna* is inborn, indefinable, unattainable, but ultimately leads us to the Self in its just-so-ness. Until this time comes upon us, we are not to talk about freedom, independence, authenticity, and self-determination. They do not belong in the realm of intellectual relativity.

*Avikalpitajñā*<sup>2</sup> is also called "*jñāna* not learned from a teacher," that is, a kind of inborn sense not acquired by means of learning or experience. It has nothing to do with accumulated knowledge. It comes out of one's inmost being all at once when the zero-self becomes identified with totalistic infinity. Hō Kōji once asked his master Baso (d. 780), "What kind of person is he who has no companion among the ten thousand things (dharma)?" Baso replied, "I will tell you when you have swallowed up the Western River at one gulp." This is a most illuminating answer on the Self. For the Self emptied of all its relative contents and standing in its nakedness knows no companion like the Buddha "who alone is the most honored

one” in the whole universe; he at this very moment drinks up not only the Western River but all the rivers in the world, no, all the oceans surrounding Mount Sumeru at one gulp. Here then the formula takes place:  $0 \equiv \infty$ .

This *jñā* or *jñāna* or *prajñā* cannot be included under any category, it is not knowledge, nor is it wisdom, nor mere cleverness, nor intelligence of any order. But we find it deeply buried in our inmost being. To awaken it and to become conscious of its presence within ourselves require a great deal of self-discipline, moral, intellectual, and spiritual. Zen is decidedly not latitudinarian, not antinomian. The masters are always very emphatic upon this point of self-discipline, and one of them goes as far as to say that “if you cannot get it (satori) in twenty or thirty years of hard study you may cut my head off.” This is ascribed to Jōshū (778–897).

What Zen most emphasizes in its disciplinary practice is to attain a spiritual freedom and not revolting against conventionalism. The freedom may consist sometimes in eating when hungry and resting when tired, but sometimes, probably frequently, in not eating when hungry and not resting when tired. In other words, Zen may find its great followers more among conformists than among rebellious and boisterous non-conformists.

The following books in Chinese are essential in the study of Zen, inclusive of its history, teaching, and practice:

1. *Ryōga shiji ki (Lengqie shizi ji)*: “Records of the Masters and Disciples of the *Laṅkāvatāra Sūtra*.” By Jōkaku (Jingjue), probably of early 8th century. One of the Zen texts discovered at Dunhuang. 1 fascicle.
2. *Rekidai hōbō ki (Lidai fabao ji)*: “A History of the Dharma-Treasure.”
3. *Rokuso hōbō dangyō (Liuzu fabao tanjing)*: “The Sixth Patriarch on the Dharma-Treasure.” By Enō (Huineng). 1 fascicle.
4. *Jinne roku (Shenhui lu)*: “Sayings of Shenhui.” One of the Zen texts discovered at Dunhuang. 1 fascicle.
5. *Engakukyō daisho (Yuanjuejing dashu)*: “A Commentary on the *Sutra of Perfect Enlightenment*.” By Zongmi (780–841). 12 fascicles.
6. *Kosonshuku goroku (Guzunsu yulu)*: “Sayings of the Elder Masters.” By Seki Zōsu (Ze the Librarian) and Shimyō (Shiming) of the Song. 54 fascicles.
7. *Daie Sōkō goroku (Dahui Zonggao yulu)*: “Sayings of Daie” (1089–1163). 50 fascicles.
8. *Keitoku dentō roku (Jingde chuandeng lu)*: “Transmission of the Lamp.” Ascribed to Dōgen (Daoyuan). Compiled during the Jingde Era (1004–8) of the Song. 30 fascicles.
9. *Zoku dentō roku (Xu chuandeng lu)*: “The Supplementary Work” to the above. Records kept down to the end of the Song, 1280. Author unknown, but some consider him to be Enki Kochō (Yuanji Juding). 36 fascicles.

## Zen and Psychiatry

On May 14, 1963, Suzuki gave the brief address included here at the Joint Meeting of the Japanese Society of Psychiatry and Neurology and the American Psychiatric Association held at the Hotel Okura in Tokyo. It is likely that Suzuki's ongoing exchanges with Erich Fromm, Albert Stunkard, and other psychoanalysts brought him to the attention of those organizing the event. Although, perhaps, as Suzuki indicates toward the end of the brief lecture, the audience may have been expecting a lecture that gave a more direct and detailed explanation of Zen, Suzuki chose to give a rather informal talk concerning the relationship between concept and action. As in much of his writing toward the end of his life on the intersection between Zen and psychiatry, Suzuki also makes clear that Zen operates on a dimension far deeper than the psychological one. In his contrasting the inherent completeness of an animal's actions with that of humans, Suzuki concisely summarizes points set forth in his last, book-length presentation of Zen, *Living by Zen*, in which he noted, "Zen is the living, Zen is life, and the living is Zen; we do not live by Zen, we are just living it. When we say we are living by Zen, this means that we become conscious of the fact. The importance of this consciousness requires no argument, for is there anything more important in human life than recognizing the Divine in it? The dog is a dog all of the time and is not aware of his being a dog, of his harboring the Divine in himself; therefore, he cannot transcend himself" (Suzuki, *Living by Zen*, 2–3). In a letter written just one month before his death to Lunsford Yandell, Suzuki, responding to a passage concerning the perfection of animals quoted by Yandell from Henry Beston's *Outermost House*, even more eloquently wrote, "I completely agree with the author's view which says, '[the animals] move finished and complete.' Our cats, for instance, are complete in themselves, I am sure. Perhaps, however, I would add that we humans are complete in our incompleteness. The human completeness consists in forever trying to realize the incomplete, and in being conscious of the incompleteness and trying to bring it to completion. Life is the eternal striving for perfection. Completion means death, however, and we can never reach it" (Letter to Lunsford Yandell, June 11, 1966, SDZ: 39:400–401).

The essay was originally published as "Zen and Psychiatry," *Proceeding of the Joint Meeting of the Japanese Society of Psychiatry and Neurology and the American Psychiatric Association* (Tokyo, Japan, May 13–17, 1963), ed. Haruo Akimoto (Tokyo: Japanese Society of Psychiatry and Neurology, 1964): 155–158. An undated, untitled manuscript of the talk was also published as "Reality is Act," *The Eastern Buddhist* (New Series) 8, no. 2 (1975): 1–6.

. . .

Ladies and Gentlemen:

I am most happy to be given this opportunity to speak before you. Unfortunately, I am growing deaf and my voice does not carry very far. And then my energy gives out sooner these days so that I hope you will excuse me if I sit through my talk to you.

This morning while I was having breakfast, I was told that a good friend of mine whom I had looked forward to seeing here could not be with us. And the reason for his absence, I understand, is due to the fact that he is afraid of flying. Planes fly too rapidly, and he has a certain feeling that his soul is being left behind without being able to catch up with the body. He is not alone in this feeling. I know of another who once described a similar sensation he experienced. Perhaps it is a strange thought to some of us, yet it is understandable when we have been taught to associate the soul with something light and airy which in our after-life ascends or floats to heaven. And this association is evidently embedded in our unconscious. This is at least my supposition. For somehow we have come to conceive the idea that the body is separate from the soul. This is no doubt an intellectual illusion. And out of this illusion we have created a certain unnecessary feeling. Illusion or not, the feeling is there just the same, and we are annoyed by it.

According to the Buddhist teaching, all our troubles come from our conceptualizing reality. Concept-making is really at the basis of all our problems. Now, this separation of body and soul, it is convenient to think of a soul and a body as separate. But in reality, there is no separation in our act between the two. There is no soul and no body when we act. In act, the soul and body are one; we cannot speak of the soul here and the body there.

Religious people might say, "The spirit is willing but the flesh is weak." But that is while they are thinking about the difference. As soon as they begin to act, that distinction is forgotten and they work as a complete, undivided whole. This "act" is most important. I was reading Goethe's *Faust* again recently, and I came upon the statement "In the beginning was action" or "act" (*die Tat*). I would like to say that this *Tat* is everything. Animals, plants, inorganic and organic beings just act. They neither reason nor conceptualize. For instance, a dog when hungry goes to the food and eats. He makes no critical analysis of the food. He eats. Similarly, a cat when hungry and smelling something fine in the neighborhood will go for it, perhaps bringing with her one of the neighbor's fish. Reasoning does not take place in her that the fish

belongs to the neighbor, and that stealing is bad, and so on. She does not ask why her neighbor cat eats better than she. She simply eats her fill, and when finished, all right, good-bye. Act is everything. Cats and dogs—they are in the Garden of Eden. There is no distinguishing bad from good, right from wrong; there is no separation.

But such is not the case with human beings. We have knowledge and consciousness, and consciousness means to separate ourselves from the object of reflection. This begins the process of knowing, of analytical thinking, of science. The “world” comes out of this separation. If there is no separation there would be no advance or progress—whatever we may mean by this. As long as we remained in Eden, there was no progress for we did what he or she wanted to do. There was no separation in willing or motivating, or putting motivation into action. Everything went on, and *it was good*.

But somehow the serpent appeared. And we were all driven out of Eden as the result. I repeat, *we* were driven out. For you and I were there. We may not have any memory of it but the fact is deeply buried in our unconscious. The rise of consciousness or the serpent’s appearance developed “knowledge” and with it came the start of conceptualization. God saw this and drove us out of Eden into what the Buddhists call *shaba sekai*, “the world of patience or suffering.” This world of ours is the “world of knowledge.”

Yet our having gained “knowledge” is not a sin as some people might think. For because of it the past is remembered and the future anticipated. Our being able to divide time into past, present, and future is most significant, for time is at the very basis of our knowledge. And along with the question of time comes the question of space.

But what we have done again is to make a conceptual separation between time and space. In reality, time is space and space is time. For the convenience of logic we distinguish the two.

In fact, we are living in the present. What is most actual is the present. The past is gone, the future is not yet here. But the present cannot be objectively counted or measured by time. As soon as we say “now” or “this is the present,” that present is past. So what we generally think to be the present has no meaning whatever. We might say it is like a geometrical point, or a zero point.

Now this idea of zero is most important. Zero is not a nothing. From the present—which can be likened to a geometrical point without dimensions—we think of the past, we start out toward the future, there is a beginning, there is an end. In theology, we speak of eschatology where we are given to believe in a beginning and an ending. But actually there is no beginning or no ending. We are living an endless present, a beginning-less present. In this present are included all that we think started in the past and all that is to take place in the future. Again, this is what we think, and these thoughts are but concepts. It is all a conceptual play. Reality is act.

Kant has somewhere: "Concepts without intuition are empty, and intuition without concepts is blind." This is a most significant saying. Concepts must always be accompanied or backed by intuition, and intuition by concepts. They must go hand in hand. And when they go together, there is act. In act, we see the inseparability of intuition, feeling, or sensing and concepts, which characterized the life in the Garden of Eden. This life is at the basis of all human spirituality.

But the fact is we human beings cannot be just beings of act. We are discriminative and analyze an act by dividing it into intuition and concept. Conceptualization is human and necessary, for without it we cannot go on living as we do in the world of good and bad, right and wrong. At the same time, what great damage is done by our conceptualization! This is the course of life, and also a blessing. Strange, is it not—blessing and curse, wickedness and goodness—they all go together. They are contradictions, yet without contradiction we cannot go on living. That is the condition in which we live. In act contradiction becomes non-contradictory—it is identified. Hamlet has "To be or not to be, that is the question." But really, our life consists in being and in not-being at once. Thus the question is not "to be or not to be" but "to be *and* not to be." The question is solved in our living, where being is becoming and becoming is being. When we say "to be" it becomes static because "to be" exists only in our concept. There really is no "to be." Everything is becoming, or, we might say, everything is, moving on from being to not-being, from A to not-A, from this to not-this. That is to say, we are living the contradiction, a series of continuous contradictions. When these contradictions are identified in act, all goes well, all goes on smoothly.

We come back to the soul trying to catch up with the body. They are not two, but one, and identical. The term "identity," however, may bring to mind something logically separable into two. What I mean is something always in a state of indivisible totality. Our returning to this state of totalistic, indivisible identity is the way to "regain paradise."

In fact, we have never lost paradise. We are always carrying paradise along with this world of knowledge. It is not to regain a lost paradise but to rediscover it and to realize that it had been with us all the time. We can never disunite ourselves from Eden. Paradise is always right here. It's just that we do not look back, that is, look within. We forget in much the same way we imagine ourselves having left our soul somewhere and feel troubled.

Sometime ago, in the *Review of Existential Psychology and Psychiatry* (Vol. II, No. 1, Winter, 1962), I found the article "The Sense of Subjectivity." It was fascinating and I read it with great interest. But most of these scientists just miss the point. They come to the very object of their research and then stop just before they really have it. They call that reality an "abyss," "nihil," or "nothingness," a kind of bottomless abyss. They stand at the edge of the precipice and look down, afraid to jump right into the abyss itself. They hesitate, talk about it, and walk around it waiting

for a final decision to come about. But decision never comes to a decision. It is you who must decide and not "decision." This is all due to conceptualization. Conceptualization ought to be left behind, or better, one must plunge with it right into the abyss itself.

There is a story about Buddha when he was struggling to solve the problem of life, reality, or, we might say, the soul. Buddha could not remember the last line of a verse uttered by a preceding Buddha that contained in it the key to the ultimate solution which he so desperately needed. He struggled hard to recall but in vain. Suddenly, there appeared a devil before him who said, "I know the line you earnestly seek. But I am hungry and I wish to eat you up. If you will give yourself up to me, I will tell you what you wish to know." Buddha said, "All right, I will let you eat me. But first you must tell me the missing line, for it will be no use to me after I die." The devil agreed and told him the needed words. Then Buddha submitted to his fate. As he jumped into the devil's mouth, lo! he found himself sitting on the lotus flower. (The story as it is given here may not be quite exact, but the signification is all here: "When man comes to an extremity, the way opens all by itself"; "Man's extremity is God's opportunity"; or, biblically, "Knock, and it shall be Opened unto you.")

Another story comes to mind of an old woman who may be still alive today in a remote part of Japan. A devotee of the Pure Land Sect of Buddhism (Jōdo Shinshū), she was told that whether we practiced good deeds or bad deeds it made no difference since we were all, without exception, bound for hell. If this is so, thought she, and it is an inescapable fate awaiting us, why not go straight to the place of destiny without tarry? The matter being settled in her mind, she made directly for that baneful realm. I do not think she knew where that was, but anyhow it was somewhere other than the world in which she lived. But the instant she threw herself down into hell, she found herself resting on the lotus flower.

The final leap, the last decision is act. This act is what is most needed. And this act does not stop at having made a conceptual decision—Shall I? or Shall I not? It is like the cat's stealing the fish, or the dog eating a piece of meat—just being act itself. Here decision is act and act is decision.

By this I do not mean to propound a state of animalism for *Homo sapiens*. We all remain our own kind. That is, as apple eaters who have come to discriminate and evaluate. The point is that we must awaken ourselves to the realization that we all still have something of "innocence" with us, in us, which has not been left in Eden. It is ours now to bring it out into the field of consciousness.

Actually, I wrote out a paper so that I may say something about Zen. But I seem to be far from the contents of it now! But really, what I have been saying all this time is Zen itself.

Zen started in India but it matured in China around the 8th century. One advantage it had for being introduced into China was that in contrast to the speculative



and high-soaring thinking of the Indian mind, the Chinese were an agricultural people whose feet were planted solidly on the great mother earth. They never forgot the ground on which they tread. So when Zen took root in Chinese soil, that meant that concept and intuition got happily wedded. For Zen is nothing else but this unification.

I want to relate one more story especially for the doctors in the audience. In 12th century China, there lived a great poet, statesman, and scholar called So Tōba (Su Dongpo) who once wrote a kind of inscription on a painting. It told of a sick man who called in one doctor after another to be cured of his illness. Each doctor would examine him and following a diagnosis prescribe a set remedy saying it was good for this part or that part. But the patient showed no improvement. Then one day a doctor known for his wonderful healing power was asked in for consultation. He did not do or say anything. He just sat quietly, and after awhile he left. Sometime later, the sick man recovered fully. Now they all marveled over the wonderful doctor who cured without administering any specific medicine. The famous doctor was asked what method he used for his healing. And he replied, "You are all generally too specialized and too analytical. You must always specify this point or that point all in accordance to your own conceptual diagnosis. The patient is thus divided into so many concepts each receiving a set treatment regardless of its relation to the health of the patient's whole body. But I do nothing in particular. I just find out the source of the trouble. The trouble was that he was sick and he needed to lie down quietly for awhile." One of the specialists asked. "Then what use is there of studying the science of medicine?" Whereupon the doctor said, "The science of medicine is of great value as it is. What I have done is to synthesize all your methods in a totalistic way. Specialized treatments become ineffectual when the center is forgotten, the center which is the spirit of being."

Thank you.

## Early Memories

In the last several years of his life, Suzuki granted a series of interviews in both Japanese and English concerning his life and work. In Japanese, these interviews became the basis for autobiographical and biographical accounts of Suzuki's life that were carried in Buddhist newspapers and magazines, including *Daijō Zen* and *Chūgai nippō*. In addition, as noted in the editorial foreword below, Suzuki also gave a briefer interview for publication by the Buddhist Society, London, whose president, Christmas Humphreys, had a long and close relationship with Suzuki.

In "Early Memories," Suzuki details events that occurred more than six decades before the time of the interview with Mihoko Okamura and Carmen Blacker that served as the basis for the account. As noted in the introduction to this volume, the publication of numerous letters contemporaneous with the period described in the article and other records, particularly the detailed chronology in Japanese of Suzuki's life that has been compiled from multiple sources, however, corroborates much of what Suzuki states in this autobiographical recollection.

"Early Memories" was first published in the magazine of the Buddhist Society, London, *The Middle Way* 39 (1964): 101–108. It was anthologized in *The Field of Zen*, ed. Christmas Humphreys (London: Buddhist Society, 1969), 1–12; and in *A Zen Life: D. T. Suzuki Remembered* (New York: Weatherhill, 1986): 3–12. The article was translated into Japanese by Suzuki Shōmei as "Wakakihi no omoide," *Zengaku kenkyū* 74 (1996): 108–122.

The editorial forward and notes are by the editors of *The Middle Way*.

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*Editorial Foreword. We are greatly privileged to publish this article which its author, now 94, was good enough to enable Miss Mihoko Okamura and Dr. Carmen Blacker to prepare from notes taken at repeated interviews for this special issue of*

The Middle Way. *The Buddhist world is so indebted to Dr. Suzuki for the range and depth of his Buddhist scholarship that it is possible to forget that he writes at all times with the spiritual authority of his own experience. The early life of such a man must be of the greatest interest to the readers of his twenty works in English, but he has always answered requests to speak of it with that "great humility" which is literally his second name. "Daisetz" was he named by his master, Sōen Rōshi, and such is his outstanding quality today. For this occasion, however, he was persuaded to reveal a little of his early days, and his intensive search for truth. In thanking him for this unique contribution to our special issue, we humbly acknowledge the enormous debt which is owed to him by all in the West who have found inspiration in the way of Zen.*

My family had been physicians for several generations in the town of Kanazawa.<sup>1</sup> My father, grandfather and great-grandfather were all physicians and strangely enough they all died young. Of course, it was no very unusual thing in those days to die young, but in the case of a physician under the old feudal regime it was doubly unfortunate, since the stipend his family received from his feudal lord was cut down. So my family, although of samurai rank, was already poverty stricken by my father's time, and after his death when I was only six years old we became even poorer owing to all the economic troubles which befell the samurai class after the abolition of the feudal system.

To lose one's father in those days was perhaps an even greater loss than it is now, for so much depended on him as head of the family—all the important steps in life such as education and finding a position in life afterward. All this I lost, and by the time I was about seventeen or eighteen these misfortunes made me start thinking about my karma. Why should I have these disadvantages at the very start of life?

My thoughts then started to turn to philosophy and religion, and as my family belonged to the Rinzai sect of Zen it was natural that I should look to Zen for some of the answers to my problems. I remember going to the Rinzai temple where my family was registered—it was the smallest Rinzai temple in Kanazawa—and asking the priest there about Zen. Like many Zen priests in country temples in those days he did not know very much. In fact he had never even read the *Hekiganroku*<sup>2</sup> so that my interview with him did not last very long.

I often used to discuss questions of philosophy and religion with the other students of my own age, and I remember that something which always puzzled me was, what makes it rain? Why was it necessary for rain to fall? When I look back now I realize that there may have been in my mind something similar to the Christian teaching of the rain falling on both the just and the unjust. Incidentally, I had several contacts with Christian missionaries about this time. When I was about fifteen there was a missionary from the Orthodox Church<sup>3</sup> in Kanazawa, and I remember him giving me a copy of the Japanese translation of Genesis in a Japanese style binding, and telling me to take it home and read it. I read it, but it

seemed to make no sense at all. In the beginning there was God—but why should God create the world? That puzzled me very much.

The same year a friend of mine was converted to Protestant Christianity. He wanted me to become a Christian, too, and was urging me to be baptized, but I told him that I could not be baptized unless I was convinced of the truth of Christianity, and I was still puzzled by the question of why God should have created the world. I went to another missionary, a Protestant this time, and asked him this same question. He told me that everything must have a creator in order to come into existence, and hence the world must have a creator, too. Then who created God, I asked. God created himself, he replied. He is not a creature. This was not at all a satisfactory answer to me, and always this same question has remained a stumbling block to my becoming a Christian.

I remember, too, that this missionary always carried a big bunch of keys about with him, and this struck me as very strange. In those days no one in Japan ever locked anything, so when I saw him with so many keys I wondered why he needed to lock so many things.

About that time a new teacher came to my school. He taught mathematics, and taught it so well that I began to take an interest in the subject under his guidance. But he was also very interested in Zen, and had been a pupil of Kōsen Rōshi,<sup>4</sup> one of the great Zen masters of that time. He did his best to make his students interested in Zen, too, and distributed printed copies of Hakuin Zenji's work *Orategama*<sup>5</sup> among them. I could not understand much of it, but somehow it interested me so much that in order to find out more about it I decided to visit a Zen master, Setsumon Rōshi, who lived in a temple called Kokutaiji near Takaoka in the province of Etchū. I set off from home not really knowing how to get to the temple at all, except that it was somewhere near Takaoka. I remember traveling in an old horse-drawn omnibus, only big enough to hold five or six people, over the Kurikara Pass through the mountains. Both the road and the carriage were terrible, and my head was always bumping against the ceiling. From Takaoka I suppose I must have walked the rest of the way to the temple.

I arrived without any introduction, but the monks were quite willing to take me in. They told me the Rōshi<sup>6</sup> was away, but that I could do zazen in a room in the temple if I liked. They told me how to sit and how to breathe and then left me alone in a little room telling me to go on like that. After a day or two of this the Rōshi came back and I was taken to see him. Of course at that time I really knew nothing of Zen and had no idea of the correct etiquette in *sanzen*. I was just told to come and see the Rōshi, so I went, holding my copy of the *Orategama*.

Most of the *Orategama* is written in fairly easy language, but there are some difficult Zen terms in it which I could not understand, so I asked the Rōshi the meaning of these words. He turned on me angrily and said, "Why do you ask me a stupid question like that"? I was sent back to my room without any instruction and

told simply to go on sitting cross-legged. I was left quite alone. No one told me anything. Even the monks who brought me my meals never spoke to me. It was the first time I had ever been away from home and soon I grew very lonely and homesick, and missed my mother very much. So after four or five days I left the temple and went back to my mother again. I remember nothing about my leave-taking with the Rōshi, but I do remember how glad I was to be home again. A most ignoble retreat.

Then I started teaching English in a little village called Takojima on the Noto peninsula—that peninsula protruding into the Japan Sea. There was a Shin temple there with a learned priest who showed me a text book of the Yuishiki school called *Hyappō mondō*, “Questions and Answers about the Hundred Dharmas.” But it was so remote and abstruse that, though I was eager to learn, I could not understand it at all well.

Then I got another position, teaching in Mikawa, a town about five *ri* (15 miles) from our home in Kanazawa. Again I missed my mother very much and every weekend I used to walk all the way back to see her. It took about five hours and it meant my leaving the house at about 1 A.M. on Monday morning in order to be at the school on time. But I always stayed at home until the last minute as I wanted to see my mother as much as possible.

I might add, by the way, that the English I taught in those days was very strange—so strange that later when I first went to America nobody understood anything I said. We always translated everything absolutely literally, and I remember being very puzzled by the way one says in English “a dog *has* four legs,” “a cat *has* a tail.” In Japanese the verb to have is not used in this way. If you said “I *have* two hands” it would sound as though you were holding two extra hands in your own. Sometime afterward I developed the idea that this stress in western thought on possession means a stress on power, dualism, rivalry which is lacking in eastern thought.

During the six months I spent in Mikawa my Zen study stopped. But then I moved to Kobe, where my brother was working as a lawyer, and soon afterward he sent me to Tokyo to study, with an allowance of six yen a month. In those days a student's board and lodging for a month cost about three yen fifty sen. The university I chose to study at was Waseda, but one of the first things I did on arriving in Tokyo was to walk down to Kamakura to study Zen under Kōsen Rōshi, who was Abbot of Engakuji at that time. I remember that I walked all the way from Tokyo to Kamakura, leaving Tokyo in the evening and arriving in Kamakura early the next morning.<sup>7</sup>

The *shika* monk, the guestmaster, took me to have my first introduction to the Rōshi with ten sen “incense money” wrapped in paper and offered to him on a tray. The guestmaster impressed me very much. He looked just like the pictures of Daruma<sup>8</sup> I had seen, and had very much a Zen air. The Rōshi was 76 years old

when I first met him. He was a very big man, both in stature and personality, but owing to a recent stroke he had difficulty in walking. He asked me where I came from, and when I told him that I was born in Kanazawa he was pleased and encouraged me to go on with my Zen practice. This was probably because people from the Hokuriku district round Kanazawa were supposed to be particularly patient and steady.

The second time I met him, in a special interview, he gave me the koan<sup>9</sup> *Sekishu*, “the sound of one hand.” I was not at all prepared to receive a koan at that time. In fact as regards Zen my mind was like a piece of blank paper. Anything could be written on it. Each time I went to *sanzen* he just put out his left hand toward me without speaking, which puzzled me very much. I remember trying to find reasonable answers to the koan of the sound of one hand, but all these Kōsen Rōshi naturally rejected, and after going to *sanzen* a few times I got into a kind of blind alley.

One interview with him impressed me particularly. He was having breakfast on a veranda overlooking a pond, sitting at a table on a rather rough little chair and eating rice gruel which he kept ladling out of an earthenware pot into his bowl. After I had made my three bows to him he told me to sit opposite him on another chair. I remember nothing that was said at that time, but every movement he made—the way he motioned me to sit on the chair, and the way he helped himself to the rice gruel from the pot—struck me with great force. Yes, that is exactly the way a Zen monk must behave, I thought. Everything about him had a directness and simplicity and sincerity and, of course, something more which cannot be specifically described.

The first time I attended his *teishō* lecture was also unforgettable. It was a solemn business, starting with the monks reciting the Heart Sutra and Musō Kokushi’s last words<sup>10</sup>—“I have three kinds of disciples” and so on—while the Rōshi prostrated himself in front of the statue of the Buddha, and then got up on his chair facing the altar, as though he were addressing the Buddha himself rather than the audience. His attendant brought him the reading stand, and by the time the chanting was finished he was about ready to start his lecture.

It was on the 42nd chapter of the *Hekiganroku*, the one where Hō Kōji visits Yakusan, and after the interview Yakusan tells ten monks to see him off down the mountain to the temple gate. On the way the following conversation takes place: “Fine snow falling flake by flake. Each flake falls in its own proper place.”

This struck me as a strange subject for Zen monks to talk about, but the Rōshi just read the passage without a word of explanation, reading as though he were entranced and absorbed by the words of the text. I was so impressed by this reading, even though I did not understand a word, that I can still see him sitting in his chair with the text in front of him reading “Fine snow falling flake by flake.”

All this happened in 1891, when he was 76 and I was 21.

I remember that year, too, attending the ceremony of Tōji at the winter solstice, when the monks all pound rice to make rice cakes and have a general carousal which goes on all night. The first of these rice cakes was always offered to the Buddha, and the second to the Rōshi. Kōsen Rōshi was very fond of rice cakes dipped in grated daikon<sup>11</sup> sauce, and in fact he would eat any amount of them. On that occasion he demanded a second helping, which his attendant monk refused to give him, saying that it was not good for him to eat so much. The Rōshi replied, "I shall be quite all right if I take some digestive medicine."

On 16th January of the following year, 1892, the Rōshi suddenly died, and as it happened I was present at his death. I was in the anteroom next door to his with his attendant monks, when suddenly we heard the sound of something heavy falling in the Rōshi's room. The attendant monk rushed in and found him lying unconscious on the floor. Apparently just as he was coming out of the washroom he had a stroke, fell, and hit his head on the chest of drawers. That large body falling on the floor made a big noise. A physician was immediately summoned, but when he arrived and felt the Rōshi's pulse he said it was too late. The Rōshi was already dead.

Kōsen Rōshi's successor as Abbot of Engakuji was Shaku Sōen.<sup>12</sup> At the time when Kōsen Rōshi died he had just come back from a visit to Ceylon to study Theravada Buddhism and was already a rising personality. He was not only very brilliant intellectually, but had also received his *inka-shōmei*, or certificate to become a Rōshi, while he was still quite young—an unusual thing in those days when it took about fifteen years to reach so advanced a stage. After receiving his *inka* he went to Keiō University to study western subjects, which was again an unusual thing for a Zen priest to do. Many people criticized him for this step, including Kōsen Rōshi, who told him that western studies would be of no use to him at all. But Shaku Sōen never took any notice of other people's criticisms, and just went quietly on in his own way. So altogether he was a remarkable person, with rather unconventional tendencies.

At Kōsen Rōshi's funeral he was the chief mourner and performed all the ceremonies, and in the spring of 1892 he was installed as the new Abbot and I started to go to *sanzen* with him.

He changed my koan to *Mu*, as I was not getting on very well with the sound of one hand, and he thought I might have my *kenshō* quicker and earlier with *Mu*. He gave me no help at all with the koan, and after a few *sanzen* with him I had nothing to say.

There followed for me four years of struggle, a struggle mental, physical, moral, and intellectual. I felt it must be ultimately quite simple to understand *Mu*, but how was I to take hold of this simple thing? It might be in a book, so I read all the books on Zen that I could lay my hands on. The temple where I was living at the time, Butsunichi, had a shrine attached to it dedicated to Hōjō Tokimune,<sup>13</sup> and in

a room in that shrine all the books and documents belonging to the temple were kept. During the summer I spent nearly all my time in that room reading all the books I could find. My knowledge of Chinese was still limited, so many of the texts I could not understand, but I did my best to find out everything I could about *Mu* intellectually.

One of the books which interested me particularly was the *Zenkan sakushin*, “Whips to drive you through the Zen Barrier,” compiled by a Chinese master of the Ming dynasty called Shukō. It was a collection of writings on Zen discipline and of advice given by various masters on how to deal with the koan. One of the examples I found in this book I thought I must try to follow. It said, “When you have enough faith, then you have enough doubt. And when you have enough doubt, then you have enough satori. All the knowledge and experience and wonderful phrases and feelings of pride which you accumulated before your study of Zen—all these things you must throw out. Pour all your mental force on to solving the koan. Sit up straight regardless of day and night, concentrating your mind on the koan. When you have been doing this for some time you will find yourself in timelessness and spacelessness like a dead man. When you reach that state something starts up within yourself and suddenly it is as though your skull were broken in pieces. The experience that you gain then has not come from outside, but from within yourself.”

Then in the way of moral effort I used to spend many nights in a cave at the back of the Shariden building<sup>14</sup> where the Buddha’s tooth is enshrined. But there was always a weakness of willpower in me, so that often I failed to sit up all night in the cave, finding some excuse to leave, such as the mosquitoes.

I was busy during these four years with various writings, including translating Dr. Carus’s *Gospel of Buddha* into Japanese, but all the time the koan was worrying at the back of my mind. It was, without any doubt, my chief preoccupation and I remember sitting in a field leaning against a rice stack and thinking that if I could not understand *Mu* life had no meaning for me. Nishida Kitarō<sup>15</sup> wrote somewhere in his diary that I often talked about committing suicide at this period, though I have no recollection of doing so myself. After finding that I had nothing more to say about *Mu* I stopped going to *sanzen* with Shaku Sōen, except for the *sōsan* or compulsory *sanzen* during a *sesshin*.<sup>16</sup> And then all that usually happened was that the Rōshi hit me.

It often happens that some kind of crisis is necessary in one’s life to make one put forth all one’s strength in solving the koan. This is well illustrated by a story in the book *Keikyoku sōdan*, “Stories of Brambles and Thistles,” compiled by one of Hakuin Zenji’s disciples, telling of various prickly experiences in practicing Zen.

A monk came from Okinawa to study Zen under Suiō, one of Hakuin’s great disciples and a rough and strong-minded fellow. It was he who taught Hakuin how to paint. The monk stayed with Suiō for three years working on the koan of the sound of one hand. Eventually, when the time for him to go back to Okinawa was



fast approaching and he had still not solved his koan, he got very distressed and came to Suiō in tears. The Master consoled him saying, “Don’t worry. Postpone your departure for another week and go on sitting with all your might.” Seven days passed, but still the koan remained unsolved. Again the monk came to Suiō, who counseled him to postpone his departure for yet another week. When that week was up and he still had not solved the koan, the Master said, “There are many ancient examples of people who have attained satori after three weeks, so try a third week.” But the third week passed and still the koan was not solved, so the Master said, “Now try five more days.” But the five days passed, and the monk was no nearer solving the koan, so finally the Master said, “This time try three more days and if after three days you have still not solved the koan, then you must die.”

Then, for the first time, the monk decided to devote the whole of whatever life was left to him to solving the koan. And after three days he solved it.

The moral of this story is that one must decide to throw absolutely everything one has into the effort. “Man’s extremity is God’s opportunity.” It often happens that just as one reaches the depths of despair and decides to take one’s life then and there that satori comes. I imagine that with many people satori may have come when it was just too late. They were already on their way to death.

Ordinarily there are so many choices one can make, or excuses one can make to oneself. To solve a koan one must be standing at an extremity, with no possibility of choice confronting one. There is just one thing which one must do.

This crisis or extremity came for me when it was finally settled that I should go to America to help Dr. Carus with his translation of the *Daodejing*. I realized that the *Rōhatsu sesshin*<sup>17</sup> that winter<sup>18</sup> might be my last chance to go to *sesshin* and that if I did not solve my koan then I might never be able to do so. I must have put all my spiritual strength into that *sesshin*.

Up till then I had always been conscious that *Mu* was in my mind. But so long as I was conscious of *Mu* it meant that I was somehow separate from *Mu*, and that is not a true samadhi. But toward the end of that *sesshin*, about the fifth day, I ceased to be conscious of *Mu*. I was one with *Mu*, identified with *Mu*, so that there was no longer the separateness implied by being conscious of *Mu*. This is the real state of samadhi.

But this samadhi alone is not enough. You must come out of that state, be awakened from it, and that awakening is Prajna. That moment of coming out of the samadhi and seeing it for what it is—that is satori. When I came out of that state of samadhi during that *sesshin* I said, “I see. This is it.”

I have no idea how long I was in that state of samadhi, but I was awakened from it by the sound of the bell. I went to *sanzen* with the Rōshi, and he asked me some of the *sassho* or test questions about *Mu*. I answered all of them except one, which I hesitated over, and at once he sent me out. But the next morning early I went to *sanzen* again, and this time I could answer it. I remember that night as I walked

back from the monastery to my quarters in the Kigen'in temple, seeing the trees in the moonlight. They looked transparent and I was transparent too.

I would like to stress the importance of becoming conscious of what it is that one has experienced. After *kenshō*<sup>19</sup> I was still not fully conscious of my experience. I was still in a kind of dream. This greater depth of realization came later while I was in America, when suddenly the Zen phrase *hiji soto ni magarazu*, "the elbow does not bend outward," became clear to me. "The elbow does not bend outward" might seem to express a kind of necessity, but suddenly I saw that this restriction was really freedom, the true freedom, and I felt that the whole question of free will had been solved for me.

After that I did not find passing koans at all difficult. Of course other koans are needed to clarify *kenshō*, the first experience, but it is the first experience which is the most important. The others simply serve to make it more complete and to enable one to understand it more deeply and clearly.

## NOTES

### INTRODUCTION

1. La Vallée Poussin, "Review of *Outlines of Mahāyāna Buddhism*," 886.
2. Sharf, "The Zen of Japanese Nationalism."
3. Faure, *Chan Insights and Oversights*; Ketelaar, *Of Heretics and Martyrs*; Snodgrass, *Presenting Japanese Buddhism to the West*. Faure, *Chan Insights and Oversights*, 53, dubs this phenomenon "secondary Orientalism."
4. Suzuki, "Zen: A Reply to Hu Shih," 46.
5. *Zen shisō shi kenkyū—dai ichi*, SDZ 1:3.
6. *Zen shisō shi kenkyū—dai ni*, SDZ 2:4.
7. Suzuki, *Essays in Zen Buddhism (Second Series)*, 81.
8. *Zen shisō shi kenkyū—dai ichi*, SDZ 1:3.
9. Suzuki, *Studies in the Lankavatara Sutra*, 90.
10. Akizuki, *Suzuki Daisetsu no kotoba to shisō*, 186. Also cited in Heisig, *Philosophers of Nothingness*, 298.
11. McMahan, *The Making of Buddhist Modernism*, 125. Another balanced, probing, and detailed study of Suzuki's approach to Zen and its significance is presented in Ogawa, *Goroku no shisō shi*, 392–446.
12. See the Suzuki, "Impressions of Chinese Buddhism," 328.
13. This echoes Hakuin, who wrote, "It is said that the Zen gardens in China went to seed during the Ming dynasty, so that the true customs and style of the school were choked off completely. I can believe it. Here in our own country the Zen school is on its last legs as well." Hakuin, *The Essential Teachings of Zen Master Hakuin*, 23.
14. Suzuki, "Review of H. Dumoulin: *The Development of Chinese Zen after the Sixth Patriarch*," 52.
15. Suzuki, Letter to Chiang Yee, January 10, 1960, in SDZ 39:189.

16. Suzuki, Letter to Cornelius Crane, January 20, 1960, in SDZ 39:191. In this letter and the previous one to Chiang Yee, Suzuki was reacting negatively to Chang Chen-chi's 1959 book *The Practice of Zen*. Chang Chen-chi also used the name Garma C. C. Chang.

17. Welter, *The Linji lu and the Creation of Chan Orthodoxy*, 15–23.

18. Sueki, "Suzuki Daisetsu no reiseiron to sensō hihan," 103–106. See also Moriya's comments in her collection of Suzuki's writings, Suzuki, *Zen ni ikiru*, 422–423.

19. See Victoria, *Zen at War*, 105–112; and Satō, "D. T. Suzuki and the Question of War."

20. Suzuki, *Zen ni ikiru*, 419–423.

21. Victoria, "Zen as a Cult of Death in the Wartime Writings of D. T. Suzuki."

22. Ives, *Imperial-Way Zen*, 101–107.

23. Suzuki letter to Iwakura Masaji, August 8, 1941. The translation cited is from Satō, "D. T. Suzuki and the Question of War," 89. See also SDZ 37:25–26.

24. Akizuki, *Sekai no zensha*, 17–19. Akizuki's account is based on a series of conversations with Suzuki during the last five years of his life. *Hiji bōmon* is one form of a covert Jōdo Shin confraternity. On *Hiji bōmon*, see Chilson, "Religion Concealed and Revealed."

25. On Hōjō, see Sawada, *Practical Pursuits*, 188. Sawada provides an insightful analysis of the growth of lay practice during the incumbencies of Imakita and Sōen at Engakuji.

26. Suzuki, "Watashi no rirekisho," 522; Sawada, *Practical Pursuits*, 188.

27. Akizuki, *Suzuki Daisetsu*, 32.

28. Suzuki Daisetsu, *Imakita Kōsen*, in SDZ 26:234.

29. Sawada, *Practical Pursuits*, 118–143, 161–162.

30. *Ibid.*, 170.

31. On Shaku Sōen, see Jaffe, "Seeking Śākyamuni"; Mohr, "The Use of Traps and Snares."

32. Letter to Yamamoto Ryōkichi, December 20, 1895, SDZ 36:66–67.

33. Much of the information concerning Suzuki's life can be gleaned from the detailed chronology found in Kirita, *Suzuki Daisetsu kenkyū kiso shiryō*.

34. Letter to Yamamoto Ryōkichi, December 20, 1895, SDZ 36:66.

35. See Letter to Paul Carus, March 26, 1896, SDZ 36:73–74.

36. Suzuki, "Early Memories," 107–108; also, p. 209 in this volume. Diacritics as in the original.

37. *Ibid.*, 108.

38. Letter to Nishida Kitarō, September 23, 1902, SDZ 36:222. See also Moriya, "A Note from a Rural Town in America," 58–68.

39. Suzuki, "Early Memories," 108.

40. For example, in an interview conducted on June 12, 2003, Robert Aitken, reflecting on Suzuki's legacy mentions that Suzuki did not continue his formal Zen study after his initial experience of *kenshō* at Engakuji in 1896. See Goldberg, *D. T. Suzuki Documentary Project*, Aitken Roshi, Robert: Interview at His Home, Honolulu, Hawaii, June 12, 2003.

41. Letter to Nishida Kitarō, December 20, 1897, SDZ 36:118.

42. Suzuki, "An Autobiographical Account," 21. Published as "An Autobiographical Account," this is an English translation by Steve Antinoff and Mami Chida from the Japanese *Yafūryū-an jiden*. This account, based on a recorded conversation with Suzuki for an NHK broadcast, was edited by Furuta Shōkin.

43. Akizuki, *Suzuki Zengaku to Nishida Tetsugaku*, 288. Akizuki's account is based on interviews with Suzuki that originally were published in *Chūgai nippō*, a Buddhist newspaper, from 1964 to 1966.

44. Aitken Roshi, Robert: Interview at His Home, Honolulu, Hawaii, June 12, 2003, in Goldberg, *D. T. Suzuki Documentary Project*.

45. Donald Ritchie: Interview at Engakuji, March 16, 2004, in Goldberg, *D. T. Suzuki Documentary Project*.

46. Stirling, *Zen Pioneer*, 14–18. See also “Gaijin no tame no Zen dōjō,” 2.

47. Snodgrass, *Presenting Japanese Buddhism to the West*, 246.

48. *Ibid.*, 261–262.

49. See Furuta Shōkin's editorial note in SDZ 18:405–406. *Seiza no susume* is found in [chapter 1](#) in this volume.

50. James, “What Is an Emotion?,” 4. James's essay was originally published in the journal *Mind* in 1884. Carl Lange, a Danish physiologist, independently advanced a similar thesis the following year.

51. SDZ 18:400. The translation is my own. See “A Recommendation for Quiet Sitting” in this volume, p. 7.

52. Snodgrass, *Presenting Japanese Buddhism to the West*, 264–267.

53. Suzuki, “The Zen Sect of Buddhism,” 20.

54. *Ibid.*, 19.

55. SDZ 18:243–390.

56. SDZ 18:245.

57. Suzuki, “Zen and Meditation,” pp. 11–13 in this volume. I thank Yoshinaga Shin'ichi for bringing this journal to my attention.

58. See Yoshinaga Shin'ichi, “Uiriamu Makugavan to Daijō Bukkyō Kyōkai,” 129–137.

59. Suzuki, *An Introduction to Zen Buddhism*.

60. Akanuma, Sasaki, et al., “Organization of the Eastern Buddhist Society,” 80.

61. *Ibid.*, 81.

62. On Waley's review of Suzuki's *Essays in Zen Buddhism (First Series)*, see Barrett, “Arthur Waley, D. T. Suzuki, and Hu Shih,” 116–121.

63. Suzuki, “Impressions of Chinese Buddhism.”

64. Suzuki, *Essays in Zen Buddhism (Second Series)*, 291–321, 335–378.

65. Suzuki, *Zen and Japanese Culture*. See Jaffe, “Introduction.”

66. *Zen to Nihon bunka*, in SDZ 11:5.

67. SDZ 8:1–223. The work was translated into English as *Japanese Spirituality* in 1972. See Suzuki, *Japanese Spirituality*.

68. Suzuki, *Japanese Spirituality*, 46–47.

69. “Kongōkyō no Zen” was published as a separate work in 1960 as part of Suzuki, *Kongōkyō no Zen/Zen e no michi*.

70. See “Dōgen, Hakuin, Bankei: Three Types of Thought in Japanese Zen,” [chapter 6](#) in this volume.

71. From *Zen shisōshi kenkyū—daiichi—Bankei Zen*, translated in Bankei, *The Unborn*, ix. See also SDZ 1:7.

72. Suzuki, “Rinzai on Zen.”

73. Suzuki, *Sengai: The Zen Master*.

74. Suzuki, *The Zen Doctrine of No-Mind*.
75. Suzuki, *Living by Zen*. See also Letter to R.H. Blyth, December 18, 1945, SDZ 37:137–138.
76. For examples of these volumes, see Suzuki, *Living by Zen*; Suzuki, *Field of Zen*; Suzuki, *The Awakening of Zen*; and Suzuki, *The Essentials of Zen Buddhism*.
77. Suzuki, Letter to Paul Carus, August 26, 1895, SDZ 36:57–58.
78. Suzuki, Letter to Paul Carus, May 14, 1896, SDZ 36:75–76.
79. Suzuki, Letter to Nishida Kitarō, December 20, 1897, SDZ 36:118.
80. Letter to Nishida Kitarō, September 23, 1902, SDZ 36:222.
81. James, *The Varieties of Religious Experience*, 42.
82. Ibid., 42. Emphasis as in the original text.
83. On the ambiguity at the heart of William James's *Varieties*, see Taves, "William James Revisited."
84. Sharf, "Zen of Japanese Nationalism."
85. Hakuin's emphasis on the importance of *kenshō* (awakening) for both clerics and lay practitioners runs through his works. Note that Suzuki does not attribute his emphasis on satori explicitly to Hakuin, but one can see that Suzuki, like Hakuin, utilized many of the same Ming Dynasty collections of Zen writing, for example, the *Changuan cejin* and the *Chanjia guijian*, as the foundation for his understanding of koan. The former collection plays a particularly important role in Hakuin's search to attain a deep understanding of Zen and a great awakening. In addition, Suzuki mentions the important role of Hakuin's *Orategama* in his early Zen practice. What I am labeling a sort of proto-perennialism can be seen in *Orategama*, where Hakuin equates the sudden awakening attained when no-thought is produced with the "true place to which the sages of all three religions have attained," that is, the Ultimate Good of the Confucians, the Nothingness of the Daoists, and Takamagahara (Heaven) of the Shintoists. See Hakuin, *The Zen Master Hakuin*, 91–92; HZHZ 9:359–360. (I have followed Suzuki in transliterating the title of the text as *Orategama*, but the HZHZ gives the pronunciation *Oradegama*.) In a second passage in *Tosenshikō*, a work on the unity of Buddhism, Confucianism, and Shinto, Hakuin compares the understanding of the Way to the marrow and the names "Buddhism" and "Confucianism" to skin and fur. Those who understand the Way know the marrow and ignore the nominal differences between the teachings; those who are superficial see only that which is on the surface, that is, the skin and fur. HZHZ 12: 278.
86. Letter to Yamamoto Ryōkichi, December 20, 1895, SDZ 36:66–67. Suzuki states that Motora Yūjirō's so-called great satori (*daigo*) was nothing more than a minor insight. In Suzuki's autobiography, *Yafūryūan jiden* (SDZ 29:153), Suzuki writes that the publication of Motora's article, which revealed what went on with Sōen in formal interviews caused a bit of a stir at Engakuji, for it breached the protocol for complete privacy concerning interviews with one's teacher.
87. Taves, *Religious Experience Reconsidered*, chap. 1, note 1.
88. Masutani, "Suzuki Daisetsu shi no 'Zen to wa nan zo ya' ni tsuite."
89. Suzuki, "The Zen Sect of Buddhism," 19.
90. Suzuki, *Essays in Zen Buddhism (Second Series)*, 157. Although Suzuki frequently spoke of satori and Buddhist awakening as "mystical experiences"—one of his last English-language books was *Mysticism: Christian and Buddhist*—toward the end of his life he regretted calling

Zen “a form of mysticism.” In his review of *A History of Zen Buddhism* by Heinrich Dumoulin, Suzuki wrote, “I cannot go further without remarking on the major contention of this book, which is that Zen is a form of mysticism. Unfortunately, I too used the term in connection with Zen. I have long since regretted it, as I find it now highly misleading in elucidating Zen thought. Let suffice to say here that Zen has nothing “mystical” about it or in it. It is most plain, clear as the daylight, all out in the open with nothing hidden, dark, obscure, secret, or mystifying in it.” Suzuki, “Review of Heinrich Dumoulin: *A History of Zen Buddhism*,” 124.

91. Suzuki, *Essays in Zen Buddhism (First Series)*, 253–254. In a 1902 letter to a Christian interlocutor, William James wrote similarly, “The mother sea and fountain-head of all religion lies in the mystical experiences of the individual, taking the word mystical in a very wide sense. All theologies, and all ecclesiasticisms are secondary growths superimposed.” Letter to Henry Rankin, cited in Richardson, *William James*, 406.

92. Suzuki, *Essays in Zen Buddhism (First Series)*, 145.

93. *Ibid.*, 153.

94. *Ibid.*, 118.

95. *Ibid.*, 107. The essay was first published in *The Eastern Buddhist* (Original Series) 3, no. 1 (1924): pp. 1–31.

96. *Ibid.*, 112–113.

97. *Ibid.*, 113.

98. *Ibid.*, 111.

99. *Ibid.*, 114–115.

100. *Ibid.*, 113.

101. Snodgrass, *Presenting Japanese Buddhism to the West*, 264–267.

102. Suzuki, *Essays in Zen Buddhism (Third Series)*, 7.

103. Suzuki, *Essays in Zen Buddhism (First Series)*, 89.

104. Suzuki, *Essays in Zen Buddhism (Third Series)*, 88.

105. *Ibid.*, 124. British spellings and diacritical marks are as in the original text.

106. *Ibid.*, 129. The romanization of Chinese names and terms follows Suzuki’s original text in citations in the introduction.

107. Suzuki, *Essays in Zen Buddhism (First Series)*, 90.

108. *Ibid.*, 157.

109. *Ibid.*

110. *Ibid.*, 90–91.

111. Suzuki, *Essays in Zen Buddhism (Third Series)*, 64–65.

112. Suzuki, *Essays in Zen Buddhism (First Series)*, 24.

113. *Ibid.*, 113.

114. Suzuki, *Essays in Zen Buddhism (Third Series)*, 52. British spellings as in the original.

115. Suzuki, *Essays in Zen Buddhism (Third Series)*, 52–53. British spellings as in the original.

116. Suzuki, *Living by Zen*, 52.

117. Suzuki, “Basic Thoughts Underlying Eastern Ethical and Social Practice,” 429.

118. David Cannadine, writing about the bases of human identities in history has observed wryly, “The real world is not binary—except insofar as it is divided into those who insist that it is and those who know that it is not.” Cannadine, *The Undivided Past*, 9.

119. James, "Does 'Consciousness' Exist?," 249.
120. Yusa, *Zen & Philosophy*, 97.
121. Suzuki, "The Awakening of a New Consciousness in Zen," 278–279; also, p. 139 in this volume.
122. Suzuki, "Zen and Psychology," 6.
123. Suzuki, Fromm, et al., *Zen Buddhism and Psychoanalysis*, 51; also, p. 171 in this volume.
124. Suzuki, *Essays in Zen Buddhism (First Series)*, 284.
125. *Ibid.*, 141.
126. *Ibid.* Suzuki is alluding to the *Vajrasamādhi Sūtra* in the reference to the "awakening of thought." See, for example, the translation of the sutra in Buswell, *The Formation of Ch'an Ideology in China and Korea*, 208.
127. Suzuki, *Living by Zen*, 51.
128. Suzuki, *An Introduction to Zen Buddhism*, 118–119.
129. Suzuki, "Basic Thoughts Underlying Eastern Ethical and Social Practice," 434–435.
130. Seigel, *The Idea of the Self*, 541.
131. Nishida, *Intuition and Reflection in Self-Consciousness*, 140.
132. Heisig, *Philosophers of Nothingness*, 49.
133. *Ibid.*, 42.
134. Nishida, *Intuition and Reflection in Self-Consciousness*, 140.
135. *Ibid.*
136. On the importance of the *Changuan cejin* to Hakuin, see his autobiography, *Wild Ivy (Itsumadegusa)*, translated by Norman Waddell, pp. 20–25. The *Changuan cejin* began circulating in Japan in the early Edo period and an edition in Hakuin's honor was published by his disciples in 1762.
137. Wright, "Kōan History," 211. Diacritical marks as in the original.
138. Suzuki, *An Introduction to Zen Buddhism*, 121–122. Italics in the original.
139. *Ibid.*, 122. British spellings as in the original.
140. *Ibid.*, 110.
141. *Ibid.*
142. Suzuki and Ueda, "The Sayings of Rinzai," 106.
143. *Ibid.*, 105. [Bokujū, aka., Chin Sonshuku/C. Chen Zunsu. RMJ]
144. Interview with Dr. Albert Stunkard at University of Pennsylvania Medical School, June 19, 2003, in Goldberg, *D. T. Suzuki Documentary Project Collection*.
145. Suzuki, Fromm, et al., *Zen Buddhism and Psychoanalysis*, 55.
146. *Ibid.*, 52–56.
147. Suzuki, *Essays in Zen Buddhism (Second Series)*, 100–101.
148. See Asahina's description of koan in Foulk, "The Form and Function of Koan Literature," 38–39.
149. Suzuki, *Essays in Zen Buddhism (First Series)*, 253.
150. *Ibid.*, 326. See also Suzuki, *An Introduction to Zen Buddhism*, 147.
151. Note, for example, the absence of any of Suzuki's writing on Zen liturgy or monastic life in the new postwar anthologies edited by Christmas Humphreys, (*Studies in Zen*, *The Field of Zen*, and *The Awakening of Zen*) and William Barrett (*Zen Buddhism: Selected Writings of D. T. Suzuki*). The latter work was particularly influential in the United States.



152. Suzuki, *Manual of Zen Buddhism*, v.
153. Ibid.
154. Letter to Richard DeMartino, February 21, 1964, SDZ 39:351–353.
155. Letter to Lunsford Yandell, April 20, 1965, SDZ 39:384.
156. Letter to Cornelius Crane, January 29, 1960, SDZ 39:191–192.
157. Letter to Lunsford Yandell, April 20, 1965, SDZ 39:384.
158. Letter to Charles Moore, December 16, 1959, SDZ 39:183–184.
159. Suzuki, “Self the Unattainable,” [chapter 12](#) in this volume.
160. Suzuki, “Preface,” vii. Case XIX is the case concerning “ordinary mind is the Dao.”
161. Suzuki, “Religion and Drugs,” 130.
162. Letter to Cornelius Crane, January 29, 1960, SDZ 39:190–192.
163. Hau Hōō published in 1916 a work, *Gendai sōji Zen hyōron* (An Appraisal of Imitative Zen), purporting to reveal the “answers” to koan in various streams of the Rinzai denomination. Kawaguchi, in his book calling for the reformation of Japanese Buddhism, *Shōshin Bukkyō* (True Buddhism), similarly mocked the formulaic answers to koan given during interviews with the Zen masters. Kawaguchi may well have been basing his information on Hau’s book. See Kawaguchi, *Shōshin Bukkyō*, 4:197–205.
164. Suzuki, *An Introduction to Zen Buddhism*, 121. British spellings as in the original.
165. Suzuki, “Dōgen, Hakuin, Bankei,” [chapter 6](#), pp. 90–91, in this volume.
166. Suzuki, *An Introduction to Zen Buddhism*, 128.
167. Ibid., 128–129.
168. Letter to Christmas Humphreys, December 18, 1959, SDZ 39:185–186.
169. Suzuki and Ueda, “The Sayings of Rinzai,” 109. Suzuki most famously stated in an interview in 1958 that there was not yet a Westerner who had grasped Zen fully nor were there any books by Westerners that clearly described Zen. The interview has only been partially translated into English, however, and his statements must be understood in the context of Suzuki’s efforts until the end of his life to establish Zen in the West and help Americans and Europeans to better understand Zen. For a partial translation of the interview, made from audiotapes and the interview transcript in Japanese, see Hisamatsu and Suzuki, “Zen in America and the Necessity of the Great Doubt,” 19–23. For the full interview transcript, see Hisamatsu and Suzuki, “Amerika no Zen o kataru,” 16–29. The full interview makes the translated statements appear far less cynical than the incomplete citation.
170. *Zuihitsu Zen*, in SDZ 19:299.
171. Letter to Ruth Fuller Sasaki, January 14, 1954, SDZ 38:7–8. Albert Stunkard recalls Suzuki making similar statements with regard to the superficiality of the koan system in many instances and the emphasis on wisdom over compassion by many Zen teachers in Japan. Interview with Dr. Albert Stunkard at University of Pennsylvania Medical School, June 19, 2003, in Goldberg, *D. T. Suzuki Documentary Project Collection*.
172. Shore, “Akizuki Ryōmin’s ‘Patriarch Zen’ and the Koan,” 13. Shore translates Suzuki’s preface and the first chapter of Akizuki’s introduction to koan and Zen study in their entirety in the article. In his notes to Suzuki’s preface, Shore mentions the allusions to Nishida’s *Hataraku mono kara miru mono e* (1927) and Dongshan Liangjie’s Five Ranks.

## 1. A RECOMMENDATION FOR QUIET SITTING

1. The publication date of 1900 is given by the editors in SDZ 18:405 and conforms with the date of the first edition provided in the 1939 edition of “A Recommendation for Quiet Sitting,” published by Kōyūkan. Kirita, however, in *Suzuki Daisetsu kenkyū kiso shiryō*, 8, lists the work as published in 1899. I have followed the 1900 dating in SDZ and the Kōyūkan Eleventh Edition.

2. See James, *The Principles of Psychology*, in particular, the chapter on attention.

3. The two scholars are Carl Lange (1834–1900) and William James (1842–1910). The theory described by Suzuki is found in James’s 1884 essay, originally published in *Mind*, “What Is an Emotion?” See Richardson, *The Heart of William James*, 1–19. Lange published his work independently a year later. The theory subsequently became known as the James-Lange theory of emotion.

## 2. ZEN AND MEDITATION

1. [It must not be supposed from this that Zen agrees with Hinayana in teaching that it is impossible to find out whether or not the Absolute exists, but simply that the idea of the supreme is not a thing to be dogmatized about or taken on faith but to be realized. Unlike Hinayana, Zen, far from being agnostic, is distinctly gnostic in as much as it teaches that every secret may be unlocked by a proper system of meditation.—Ed.] [This note is provided by the editor of *The Mahayanist* in the original text. RMJ]

## 3. ON SATORI—THE REVELATION OF A NEW TRUTH IN ZEN BUDDHISM

1. 心華開発。
2. 撥転関振子。
3. 心機煥発。
4. 心印单伝。
5. 少室六門集血脈論。

6. *Xing* means nature, character, essence, soul, or what is innate to one. “Seeing into one’s Nature” is one of the set phrases used by the Zen masters, and in fact the avowed object of all Zen discipline. Satori is its more popular expression. When one gets into the inwardness of things, there is satori. This latter however being a broad term, can be used to designate any kind of a thorough understanding, and it is only in Zen that it has a restricted meaning. In this article I have used the term as the most essential thing in the study of Zen; for “seeing into one’s Nature” suggests the idea that Zen has something concrete and substantial which requires being seen into by us. This is misleading, though satori too I admit is a vague and naturally ambiguous word. For ordinary purposes, not too strictly philosophical, satori will answer, and whenever *jianxing* is referred to, it means this, the opening of the mental eye. As to the sixth patriarch’s view on “seeing into one’s Nature,” see above under “History of Zen Buddhism.” [In Suzuki, *Essays in Zen Buddhism (First Series)*, 149–212. RMJ]

7. According to the *Mahāparinirvāṇa-sūtra*, translated into Chinese by Dharmarakṣa, A.D. 423, Vol. XXXIII, he was one of the three sons of the Buddha while he was still a

Bodhisattva. He was most learned in all Buddhist lore, but his views tended to be nihilistic and he finally fell into hell.

8. 馬祖居南岳伝法院。独处一庵。唯習坐禪。凡有來訪者都不顧。師往彼亦不顧。師觀其神宇有異。遂憶六祖識。乃多方而誘導之。一日將輒於庵前磨。馬祖亦不顧。時既久。乃問曰。作什麼。師云。磨作鏡。馬祖云。磨輒豈得成鏡。師云。磨輒既不成鏡。坐禪豈能成仏祖。乃離座云。如何即是。師云。譬牛駕車。車若不行。打牛即是。打車即是。又云。汝學坐禪。為學坐仏。若學坐禪。禪非坐臥。若學坐仏。仏非定相。於無住法不應取捨。汝若坐仏。即是殺仏。若執坐相。非達其理。馬祖聞斯示誨。豁然開悟。（古尊宿語錄。）

9. That is, from the idea that this sitting cross-legged leads to Buddhahood. From the earliest periods of Zen in China, the quietist tendency has been running along the whole history with the intellectual tendency which emphasizes the satori element. Even today these currents are represented to a certain extent by the Sôtō on the one hand and the Rinzaï on the other, while each has its characteristic features of excellence. My own standpoint is that of the intuitionist and not that of the quietist; for the essence of Zen lies in the attainment of satori.

10. W. Lehmann, *Meister Eckhart*. Göttingen, 1917, p. 243. Quoted by Prof. Rudolf Otto in his *The Idea of the Holy*, p. 201.

11. 舉僧問趙州。學人乍入叢林。乞師指示。趙州云爾喫粥了也未。僧云喫粥了也。州云洗鉢盂去。其僧大悟。後雲門拈云。且道有指示。無指示。若道有指示。向伊道什麼。若道無指示。其僧因什麼悟去。文悅云。雲門不識好惡。怎麼說話。大似為蛇画足。與黃門栽鬚。翠巖文悅則不然。這僧與麼悟去。入地獄如箭射。（古尊宿語錄四十一。）

12. [780-865. RMJ]

13. In Claud Field's *Mystics and Saints of Islam* (p. 25), we read under Hasan Basri, "Another time I saw a child coming toward me holding a lighted torch in his hand, 'Where have you brought the light from?' I asked him. He immediately blew it out, and said to me, 'O Hasan, tell me where it is gone, and I will tell you whence I fetched.'" Of course the parallel here is only apparent, for Tokusan got his enlightenment from quite a different source than the mere blowing out of the candle. Still the parallel in itself is interesting enough to be quoted here.

德山。一夕於室外默坐。竜潭問。何不歸來。山對曰黑。潭乃点燭與山。山擬接。竜便吹滅。山乃礼拜。（伝灯録卷十五。）

14. 馬大師與百丈懷海行次。見野鴨子飛過。大師云。是什麼。丈云野鴨子。大師云。什麼處去也。丈云飛過去也。大師遂扭百丈鼻頭。丈作忍痛声大師云。何曾飛去。（碧巖集。） [749-814. RMJ]

15. 道謙在路泣語元曰。我一生參禪業。無得力處今又奔波。如何得相応去。元告之曰。爾但將諸方參得底悟得底。円悟妙喜為爾說得底。都不要理会。途可替事。我尽替爾。只有五件事。替爾不得。爾須自家支當。謙曰五件者何事。顧問其要。元曰著衣喫飯。屙屎放尿。駝箇死屍路上行。謙於言下領旨。不覺手舞足蹈。元曰。爾此回方可通書宜前進。吾先帰矣。（続伝灯録第三十二卷。）

16. 滄山問。我聞汝在百丈先師處。問一答十。問十答百。此是汝聰明靈利。意解識想。生死根本。父母未生時。試道一句看。師被一問。直得茫然。帰寮將平日看過底文字從頭要尋一句酬對。竟不能得。乃自歎曰。画餅不可充飢。屢乞滄山說破。山曰。我若說似汝。汝已後罵我去。我說底是我底。終不干汝事。師遂將平昔

所看文字燒却曰。此生不學佛法也。且作箇長行粥飯僧。免役心神。乃泣辭滄山。直過南陽。觀忠國師遺跡遂憩止焉。一日芟除草木。偶拋瓦礫。擊竹作聲。忽然省悟。遂歸沐浴焚香。遙禮滄山。讚曰。和尚大慈恩踰父母。當時若為我說破。何有今日之事。乃有頌。一聲忘所知。更不假修治。動容揚古路。不墮悄然機。声色外威儀。諸方達道者。咸言上上機。（五灯会元卷九。）

17. See the essay "Practical Methods of Zen Instruction," [in Suzuki, *Essays in Zen Buddhism (First Series)*, 251–297. RMJ]

18. The lightning simile in the *Kena-Upanishad* (IV.30), as is supposed by some scholars, is not to depict the feeling of inexpressive awe as regards the nature of Brahman, but it illustrates the bursting out of enlightenment upon consciousness. "A—a—ah" is most significant here.

19. 山谷居士黃庭堅。字魯直。往依晦堂。乞指徑捷處。堂曰。祇如仲尼道。二三子以我為隱乎。吾無隱乎爾者。太史居常如何理論。公擬對。堂曰不是不是。公迷悶不已。一日侍堂山行次時巖桂盛放。堂曰。聞木犀華香麼。公曰聞。無隱于爾公枳然。（五灯会元。卷十七。）

20. [1025–1100. RMJ]

21. 黃檗佛法無多子。

22. 窮諸玄弁若一毫置於太虛。竭世樞機。似一滴投於巨壑。

23. 馬祖次日陞堂。眾纔集。百丈出。卷却拜蓆。馬祖便下座。歸方丈。次問百丈。我適來上堂。未曾說法。爾為什麼便卷却蓆。丈云。昨日被和尚扭得鼻孔痛。祖云。爾昨日向甚處留心。丈云。今日鼻頭又不痛也。（碧巖集。）

24. This is spread before the Buddha and on it the master performs his bowing ceremony, and its rolling up naturally means the end of a sermon.

25. *Toujiji*, meaning "the verse of mutual understanding" which takes place when the master's mind and the disciple's are merged in each other's.

26. It was originally a mosquito driver, but now it is a symbol of religious authority. It has a short handle, a little over a foot long and a longer tuft of hair, usually a horse's tail or a yak's.

27. 長慶稜禪師參雪峯。忽一日捲簾。豁然大悟。述偈云。也大差。也大差。起簾來見天下。有人問我解何宗。拈起弘子驀口打。（禪林類聚第十五卷。）

28. 五祖法演投機偈去。山前一片閑田地。叉手叮嚀問祖翁。幾度壳來還自買。為憐松竹引清風。（五灯会元卷十九。）

29. 圓悟克勤偈云。金鴨香消錦繡幃。笙歌叢裡醉扶歸。少年一段風流事。祇許佳人獨自知。（五灯会元卷十九。）

30. 永明延壽禪師。聞墮薪有聲。豁然契悟。乃云。撲落非他物。縱橫不是塵。山河並大地。全露法王身。（葛藤集。）

31. 楊億居士字大年。偈曰八角磨盤空裏走。金毛獅子變作狗。擬欲將身北斗藏。必須合掌南辰後。（五灯会元卷十二。）

32. 衡州茶陵郁山主有頌曰。我有神（明）珠一顆。久被塵勞羈鎖（埋沒。）今朝塵盡光生。照見（破）青山萬朵。（續伝灯錄第十三。）

I have added six more such verses which may further help the reader to gain an insight into the content of satori.

李遵勗投機偈曰。學道須是鉄漢。著手心頭便判。直趣無上菩提。一切是非莫管。（五灯会元卷十二。）

張九成聞蛙鳴。豁然有省。作頌云。春天月下一聲蛙。撞破乾坤共一家。正與麼時誰會得。嶺頭脚痛有玄沙。（禪林類聚卷一。）

大灯国師偈曰。一回透過雲關了。南北東西活路通。夕処朝遊沒賓主。脚頭脚尾起清風。（延宝伝灯録卷二十。）

夢想国師偈曰。多年掘地覓青天。添得重重碍膺物。一夜暗中颺碌輒。等閑擊碎虚空骨。（延宝伝灯録卷十九。）

太原孚上坐投機偈曰。憶昔當年未悟時。一声胡角一声悲。如今枕上無閑夢。大小梅花一任吹。（釈宗演著。碧巖録講話。第四十七則。）

蒙山異禪師曰。沒興路頭窮。踏翻波是水。超群老趙州。面目只如此。（禪関策進。）

33. [992-1049. RMJ]

34. 說似一物即不中。

35. This is one of the most noted koan and generally given to the uninitiated as an eye-opener. When Jōshū was asked by a monk whether there was Buddha-Nature in the dog, the master answered “Mu!” (*wu* in Chinese), which literally means “no.” But as it is nowadays understood by the followers of Rinzaï, it does not mean anything negative as the term may suggest to us ordinarily, it refers to something most assuredly positive, and the novice is told to find it out by himself, not depending upon others (*aparappaccaya*), as no explanation will be given nor is any possible. This koan is popularly known as “Jōshū’s Mu” or “Muji.” A koan is a theme or statement or question given to the Zen student for solution, which will lead him to a spiritual insight. The subject will be fully treated in the Second Series of the *Essays in Zen Buddhism*.

趙州因僧問。狗子還有仏性也無。師云無。又問一切還皆有。因甚狗子却無。師云有。

36. 阿誰与儂拖箇死屍到遮裏。

37. Another koan for beginners. A monk once asked Jōshū, “All things return to the One, but where does the One return?” to which the master answered, “When I was in the province of Seishū (Qingzhou), I had a monkish garment made which weighed seven kin (*jin*). 僧問趙州。万法帰一。一帰何処。州云。我在青州。作一領布衫。重七斤。

38. 五祖法演禪師（西暦千百四年寂） 自讃曰。百年三万六千朝。返覆元来是遮漢。

39. 解夏至南明。欽一見便問。阿誰与儂拖箇死屍到遮裏。師便喝。欽拈棒。師把住云。今日打某甲不得。欽曰。甚麼打不得。師払袖便出。翌日欽問。万法帰一。一帰何処。師云。狗舐熱油鑊。欽曰儂那裏学遮虛頭来。師云。正要和尚疑著。欽休去。（高峯録。）

40. He is the founder of the modern Japanese Rinzaï school of Zen. All the masters belonging to this school at present in Japan trace back their line of transmission to Hakuin. [1686-1769. RMJ].

41. 大疑現前。Literally, “a great doubt,” but it does not mean that, as the term “doubt” is not understood here in its ordinary sense. It means a state of concentration brought to the highest pitch.

42. Gantō (Yantou, 828-887) was one of the great Zen teachers in the Tang dynasty. But he was murdered by an outlaw when his death-cry is said to have reached many miles around. When Hakuin first studied Zen, this tragic incident in the life of an eminent Zen master who is supposed to be above all human ailments troubled him very much, and he wondered if Zen were really the gospel of salvation. Hence this allusion to Gantō. Notice

also here that what Hakuin discovered was a living person and not an abstract reason or anything conceptual. Zen leads us ultimately to somewhat living, working, and this is known as “seeing into one’s own Nature” (*jianxing*).

巖頭全豁禪師。常謂衆曰。老漢去時。大吼一声了去。唐光啓之後。中原盜起。衆皆避地。師端居晏如也。一日賊大至。責以無供饋。遂仆刃焉。師神色自若。大叫一声而終。声聞數十里。（伝灯録卷十六。）

43. Koans (*gongan*) are sometimes called “complications” (*geteng*), literally meaning “vines and wistarias” which are entwining and entangling; for according to the masters there ought not to be any such thing as a koan in the very nature of Zen, it was an unnecessary invention making things more entangled and complicated than ever before. The truth of Zen has no need for koans. It is supposed that there are one thousand seven hundred koans which will test the genuineness of satori.

44. Zuyuan (1226–1286) came to Japan when the Hōjō family was in power at Kamakura. He established the Engakuji monastery which is one of the chief Zen monasteries in Japan. While still in China his temple was invaded by soldiers of the Yuan dynasty, who threatened to kill him, but Bukkō was immovable and quietly uttered the following verse:

Throughout heaven and earth there is not a piece of ground where a single stick  
could be inserted;

I am glad that all things are void, myself and the world:

Honored be the sword, three feet long, wielded by the great Yuan swordsmen;

For it is like cutting a spring breeze amid the flashes of lightning.

仏光国師字子元。南宋德祐乙亥秋。值變難。退過温之雁峰。次年重兵压境。举衆逃匿。師独兀坐堂中。兵以刃加頭。師怡然述頌曰。乾坤無地卓孤筇。且喜人空法亦空。珍重大元三尺劍。電光影裡斬春風。復為說法。衆生悚聞。悔謝作礼而去。（仏光録卷九。）

45. That is, sitting cross-legged in meditation.

46. 一槌打破精靈窟。突出那咤鉄面皮。兩耳如聾口如啞。等閑觸着火星飛。

47. This lively utterance reminds one of a lightning simile in the *Kena-Upanishad* (IV.30):

This is the way It [that is, Brahman] is to be illustrated:

When lightnings have been loosened—

a—a—ah!

When that has made the eyes to be closed—

a—a—ah!

So far concerning Deity (*devatā*).

Lightning flash is a favorite analogue with the Zen masters too; the unexpected onrush of satori into the ordinary field of consciousness has something of the nature of lightning. It comes so suddenly and when it comes the world is at once illumined and revealed in its entirety and in its harmonious oneness; but when it vanishes everything falls back into its old darkness and confusion.

48. 有定上座到參。問如何是仏法大意。師下繩床擒住与一掌便托開。定佇立。傍僧曰。定上座何不礼拝。定方礼拝。忽然大悟。（臨濟録。）

49. 趙州示衆云。仏之一字。吾不喜聞。（趙州錄。）

曇穎達觀禪師。僧問。和尚還會念仏也無。師曰不曾念仏。曰為甚麼不念仏。師曰。怕汚人口。（續伝灯録卷四。）

葉山惟嚴。一日院主請師上堂。大衆才集。師良久。便帰方丈閉門。（伝灯録卷十四。）

百丈涅槃一日謂衆曰。汝与我開田。我為汝說大義。衆開田了。請師說大義。師乃展開兩手。（伝灯録第九。）

達觀禪師上堂。衆集定。首座出禮拜。師曰。好好問着。座低頭問話次。師曰。今日不答話。便帰方丈。（続伝灯録卷四。）

50. Baoci Wenqin, a disciple of Baofu Congzhan, who died 928 A.D.

51. （趙州從諗和尚問南泉曰。如何是道。泉曰平常心是道。）

報慈院文欽因僧問。如何是平常心合道。欽曰。喫茶飯隨時過。看水看山實暢情。（五灯会元卷八。）

僧問長沙景岑。如何是平常心。師云。要眠即眠。要坐即坐。僧云。学人不会。師云。熱即取涼。寒即向火。（伝灯録第十。）

[The note number for this note is missing from the original text. I have placed it in what appears to be the appropriate place. RM]

#### 4. THE SECRET MESSAGE OF BODHIDHARMA, OR THE CONTENT OF ZEN EXPERIENCE

The historicity of Bodhidharma is sometimes discussed, but as far as Zen is concerned the question has no significance. Zen is satisfied with the historical considerations that there was the beginning of Zen in China, that it started with some Buddhist teacher from India who had a special message for the Chinese Buddhists of those days, and that this message was not an ordinary one which could be transmitted in words or writings. All that is told or recorded of Bodhidharma in the histories of Zen and general Buddhism may or may not have been actual facts, and these can be left to the historians to investigate according to their own methods of study; but what concerns students of Zen is, "What is the message of the first teacher of Zen?" Hence this article.

1. 如何是祖師西來意

2. To say that this action or gesture explains is not quite correct, for it is not designed to convey a meaning outside the gesture itself. In case it is so designed, the latter is words uttered by the whole body, though not by certain portions of it, and conveys an idea. In the Zen action there is no such intention on the part of the master, and whatever perception or understanding there is in the mind of the pupil, it is the meaning of the latter's own inner experience, and not of any outsider's.

3. An instrument used for mending or making a fence.

4. A short epigrammatic verse consisting of seventeen syllables.

5. Most quotations in this article are taken from the work entitled *Chanlin leiju* in twenty fasciculi compiled in the year 1307. The title means "Zen materials (literally, woods) classified and collected." The book is now very rare.



## 5. LIFE OF PRAYER AND GRATITUDE

1. [Sarvajñatā = omniscience. RMJ]
2. For another example like this, see my *Essays in Zen Buddhism (Third Series)*, p. 35.

6. DŌGEN, HAKUIN, BANKEI: THREE TYPES OF  
THOUGHT IN JAPANESE ZEN

This is the second chapter of the author's *Zen shisōshi kenkyū*, I (Studies in the History of Zen Thought, first series), Tokyo, 1943; included in the first volume of his Complete Works [SDZ 1:57–83. RMJ]. Unless otherwise noted, all footnotes are by the translator.

1. *Bankei Zenji hōgo*. See *The Eastern Buddhist* (New Series) 8, no. 2 [(1975): 113–129. RMJ] and *The Unborn: The Life and Teachings of Zen Master Bankei*, rev. ed. (New York: Farrar, Straus and Giroux, 2000).

2. Tathagata, an epithet used for a Buddha, means “one who is thus come.”

3. The expression “*sono-mama Zen*” has been used, especially in Hakuin Zen, as a term of disapprobation.

4. The *Eihei kōroku* is a comprehensive collection of Dōgen's lectures, sayings, and miscellaneous writings in Chinese.

5. A term used frequently in Dōgen's writings indicating attainment of total freedom from all hindrances physical and mental. Its context will be given more fully below.

6. A collection of Dōgen's talks and occasional remarks compiled by his disciple Ejō (1198–1280).

7. Originally, the designation *Kanna* (*Kanhua*, “examining the koan”) Zen was a term of reproach applied to the Daie Sōkō (Dahui Zonggao, 1089–1163) line of Rinzai (Linji) Zen by followers of the Sōtō (Caodong) master Wanshi Shōgaku (Hongzhi Zhengjue, 1091–1157) for its stress of koan study. The Daie faction in turn called Wanshi's Zen *Mokushō* (*Mozhao*, “silent illumination”) Zen for its emphasis on sitting.

8. See the translation of SBGZ *zazengi*, *The Eastern Buddhist* (New Series) 6, no. 2 (1973): 127–128, for the full context of these remarks.

9. Wanshi's *Zazenshin* (C. *Zuochanzhen*) is quoted in full and commented on in Dōgen's work of the same name, *Shōbōgenzō zazenshin*. See below for a translation.

10. There were a great many works titled *Zuochanzhen* (*Zazenshin*, “Zazen Exhortation”), *Zuochanming* (*Zazenmei*, “Zazen Inscription”), and *Zuochanyi* (*Zazengi*, “Principles of Zazen”) in China. Dōgen mentions two that must have been particularly well known, being included in two of the principal Zen histories, the *Jingde chuandeng lu* (*Keitoku dentō roku*) and the *Jiatāi pudeng lu* (*Katai futō roku*).

11. *Shin* is described as a needle or tool used by physicians in treating patients; to needle, to probe; by extension, to inscribe admonitions or precepts, or inscriptions themselves. *Mei* means to inscribe or carve; inscription.

12. For example, compilers of the previously mentioned *Keitoku dentō roku* and *Katai futō roku*.

13. Words in brackets are the author's.

14. The four phrases quoted here are found in Dōgen's SBGZ *zazenshin*: the first and third are from Wanshi's *Zazenshin* (see translation below), which Dōgen quotes; the third and fourth represent Dōgen's own paraphrase of Wanshi's lines.



15. [Nishitani, "Emptiness and Time," *The Eastern Buddhist* (New Series) 9, no. 1 (1976): 67, note 19. RMJ]

16. Words in brackets are the author's.

17. These three expressions, *genjō kōan*, *shikan taza*, and *tanden no zazen*, are key terms in Dōgen's Zen.

18. *Eihei kakun*: A two-fascicle work compiled by the Tokugawa Sōtō priest Menzan Zuihō (1683–1769) from Dōgen's *Eihei kōroku*, comprising various admonitions for Zen practitioners.

19. *Gyōji*: One of the key terms in Dōgen's Zen. Title of a long two-part book of *Shōbōgenzō*.

20. See Hakuin, *Hakuin's Precious Mirror Cave*, 83–114.

21. A standard work of the Japanese Sōtō school, giving the lives of over seven hundred Sōtō priests beginning with Dōgen.

22. Several of these are found in a work titled *Shōgen kokushi itsuji jō* (Anecdotes of Shōgen Kokushi). One story relates how Bankei left school and returned home early to avoid attending the calligraphy class that he disliked. His elder brother, who was the head of the family, remonstrated with him repeatedly to no avail. To get home Bankei had to cross a river, so his brother instructed the ferryman not to take Bankei across if he should return early. But when Bankei was refused, he simply said, "The ground must continue under the water," strode right into the water, and struggled his way along until he emerged, out of breath, at the opposite bank.

Then he decided to commit suicide to avoid further conflict with his brother. He swallowed a mouthful of poisonous spiders and shut himself up in a small Buddhist shrine waiting for death. When after a while he realized he was not going to die, he returned home. *Bankei Zenji goroku*, ed. Suzuki Daisetsu (first edition 1941, Iwanami bunko), pp. 245–246. See also *Living by Zen* (Sanseidō, 1949), pp. 136–137.

23. In particular see "The Zen Sermons of Bankei Yōtaku," part 2, *The Eastern Buddhist* (New Series) 7, no. 2 (1974): 130–133.

24. One of several compilations consisting of fragments of dialogues and biographical episodes from Bankei's life that were made by his disciples. The exchange between Bankei and Unpo in question is found in *Bankei Zenji goroku*, pp. 207–209.

25. Cf. "Bankei's Zen Sermons," part 2, p. 130. "At that time, Daozhe was the only master who could have given me confirmation of my understanding in such short order. Now, as I reflect with some deliberation I can see that even Daozhe was not fully satisfactory. If he were only alive now, I could make him into a fine teacher. Unfortunately, he died too soon. It is regrettable."

26. *J. Zenkan sakushin*: A collection of anecdotes of the ancient Chinese masters and short passages from a variety of Buddhist writings, compiled by the Ming Zen master Yunqi Zhuhong (Unsei Shukō). According to the biography of Hakuin by his disciple Tōrei, Hakuin, at a time of uncertainty in his religious life, was visiting a temple where the priest was airing his library of Buddhist, Confucian, and Daoist texts. He closed his eyes and picked a book at random from among them. His hand chanced to fall on the *Zenkan sakushin* and he opened it to the story of how the Chinese Zen priest Ciming (Jimyō) had kept himself awake during long periods of *zazen* by sticking himself in the thigh with a gimlet. This is said to have instilled Hakuin with the resolve to continue his own practice in Zen until he too had attained Enlightenment.

27. Hakuin himself describes these events in a number of works. For an English translation of the account in the *Orategama*, see *The Zen Master Hakuin*, trans. Philip Yampolsky (New York: Columbia University Press, 1971), 117–120.

#### 7. UNMON ON TIME

This unpublished article, which dates from about 1949, was written by Dr. Suzuki as a response to a question from Kusunoki Kyō, formerly one of his students at Otani University. We wish to thank Mr. Kusunoki for his cooperation in making it available to us. We also wish to thank the Matsugaoka Library of Kamakura for permission to use it here. Slight editorial revisions and footnotes have been added by the editors.—Eds.

1. Yunmen, 862–949. [864–949. RMJ] Founder of the Yunmen (Unmon) sect of Zen in the Tang dynasty.

2. Dr. Suzuki's manuscript gives two alternative translations for this sentence: (1) This is another fine day; (2) One fine day succeeds another.

3. Yuanwu, 1063–1135. A Zen priest of the Song dynasty. His "comments" on this koan concerning Unmon occur in Case 6 of the *Hekigan roku* (*Biyān lu*). Related particulars about the comments and the authorship of the *Hekigan roku* may be found in Dr. Suzuki's "On the *Hekigan roku*," *The Eastern Buddhist* (New Series), Vol. I, No. I. pp. 5–9.

4. Chōen, n.d.

5. Dadian, 732–824.

6. Han Yu, 768–824.

7. Zhaozhou, 778–897.

8. Franz Pfeiffer, *Meister Eckhart*, trans. C. de B. Evans (London: John M. Watkins, 1924), p. 438.

9. By "first word," which is a technical term with Zen masters, is meant the ultimate or fundamental experience from which all human intelligence starts. It is the Buddha's primary insight of Bodhi, it is the content of satori, whereby all our conflicting ideas are reconciled. [Dr. Suzuki's footnote.]

#### 8. THE MORNING GLORY

1. [I have corrected the third line of Tennyson's poem. Suzuki left out the "I" at the beginning of the line. RMJ]

2. [Suzuki perhaps means śītavāna. I thank James Marks for this comment. RMJ]

3. *Shenme* in Chinese. It may be translated "What?! What?!" [Suzuki has *shimo*. RMJ]

4. [d. 866. RMJ]

5. [745–828. RMJ]

#### 9. THE ROLE OF NATURE IN ZEN BUDDHISM

1. Genesis 1:27–28.

2. Matthew 26:41.

3. *The Transmission of the Lamp* (*Dentōroku*), fas. VIII. See under "Nansen."

4. [780–865. RMJ]
5. *The Transmission of the Lamp* (*Dentōroku*), fas. VIII.
6. John 8:58.
7. [745–828. RMJ]
8. *The Transmission of the Lamp*, fas. XIV.
9. Ibid.
10. Ibid.
11. [769–835. RMJ]
12. *The Transmission of the Lamp*, fas. XIV.
13. *The Transmission of the Lamp*, fas. XV. This may be regarded as corresponding to the Christian God, though not as creator.
14. *The Transmission of the Lamp*, fas. XIV, under “Dōgo.”
15. Ibid.
16. *The Transmission of the Lamp*, fas. XIX.
17. The following are haphazardly culled from *The Transmission of the Lamp*.
18. The italics are mine.
19. Or transcendence, or escape.
20. Or, “Take good care of yourself.”
21. All these four mondo are quoted from *The Transmission of the Lamp*, fas. XVIII.
22. Quoted by A. S. Wadia in his *The Message of Buddha* (London: J. M. Dent and Sons, 1938), 170. [Author initials corrected by RMJ.]
23. Supplementary Volumes to *The Transmission of the Lamp*, fas. X.
24. A thing, an object, that which subsists.
25. The Shōrin (Shaolin) is the temple where Bodhidharma is said to have retreated after his unsuccessful interview with Wu the Emperor of the Liang, and spent nine years absorbed in meditation.
26. The *Hekigan shū* (*Biyan ji*).

#### 10. THE AWAKENING OF A NEW CONSCIOUSNESS IN ZEN

1. Cf. “The Ten Oxherding Pictures,” IX [figure 11], entitled “Returning to the Origin, Back to the Source.” In the *Laṅkāvatāra Sūtra*, reference is also made to visiting one’s native town where every road is familiar. “A new consciousness” is not at all new. Hakuin (1685–1768) [1686–1769. RMJ] refers to Gantō, an ancient master of the Tang dynasty, while Kōsen (1816–1892) brings out Confucius as a witness to his satori experience. In Zen literature we often come across such expressions as “Back at home and quietly sitting,” “Like seeing one’s family in a strange town,” etc.

The term “new” may be permissible from the point of view of psychology. But Zen is mainly metaphysical, and it deals with a total personality and not parts of it. Rinzai talks about “the whole being in action” (*zentai sayū*). This is the reason why in Zen beating, slapping, kicking, and other bodily activities are in evidence. Concrete experiences are valued more than mere conceptualization. Language comes secondary. In Zen, consciousness in its ordinary scientific sense has no use; the whole being must come forward. The whole elephant is needed and not its parts as studied by the blind. This will be clearer later on.

2. An old Indian tradition states that if a man utters an untruth all his facial hair such as beards and eyebrows will fall off. Suigan has spent his summer talking about things that can never be talked about, hence his allusion to his eyebrows still growing.

3. Language deals with concepts and therefore what cannot be conceptualized is beyond the reach of language. When language is forced, it gets crooked, which means that it becomes illogical, paradoxical, and unintelligible from the viewpoint of ordinary usage of language or by the conventional way of thinking. For instance, the waters are to flow and the bridge is to stay over them. When this is reversed the world of senses goes topsy-turvy. The flowers bloom on the ground and not on rock. Therefore, when a Zen master declares, "I plant the flowers on rock," this must sound crazy. This crookedness all issues from language being used in the way not meant for it. Zen wants to be direct and to act without a medium of any kind. Hence "*Katsu*!" or "*Guan!*" Just an ejaculation with no "sense" attached to it. Nor is it a symbol, it is the thing itself. The person is acting and not appealing to concepts. This is intelligible only from the inward way of seeing reality.

4. "Question and answer."

5. It may interest you to know that there is no word in European languages, as far as I know, equivalent for the Japanese word *oya*. *Oya* is neither father nor mother, it means both and applies to either of them. *Oya* is the quality to be found in each and both of them. It has no sex; therefore, its relationship to us is not that of progenitor; it is love pure and simple, it is love personified. Cannot we say that in the Jewish and Christian conception of God as father one feels him somewhat cold, distant, and critical; and further that it is for this reason that Maria with Christ-child in her arms is needed to occupy an important niche in the Christian hierarchy? In Shin, Amida as *oya-sama* has nothing to do with the business of forgiving. We simply find ourselves in his grip when a new consciousness is awakened in us. Amida is neither father nor mother, he is *oya*, he is above sex, he is love itself.

6. Cannot I say that Christians wanted Christ and so they have him? And also that they still wanted his mother Maria and therefore they have her? Being Christ's mother, she could not stay with us on earth, so she was made to go up to Heaven. Where Heaven is is immaterial. In our religious experience, what we in our logical way think to be the law of causation is reversed, the effect comes first and then the cause. Instead of the cause proceeding to the effect, the effect precedes the cause.

When a Shin Buddhist was asked, "Can Amida really save us?" he answered, "You are not yet saved!" Christians may have the same way of expressing their faith. They would tell us to have faith first and all other things will follow. Is it not a somewhat futile attempt on the part of the Christian theologian to try to prove the historicity of Christ and then to proceed to tell us that for this reason we must believe in him? The same thing can be said of the crucifixion and the resurrection.

One may ask: If it is faith that is needed first, why so many different expressions of it? One faith goes out to Christ, another to Krishna, and still another to Amida, and so on. Why these variations? And why the fighting among them as we actually see in history?

I do not know if my interpretation of the phenomena is sufficient, but a tentative one is that faith, as soon as it goes out to express itself, is liable to be conditioned by all accidental things it finds around it, such as history, individual temperaments, geographical formations, biological peculiarities, etc. As regards the fighting among them, this will grow less

and less as we get better acquainted with all these conditioning accidents. And this is one of our aims in the study of religion in all its differentiations.

7. The statement that faith creates God may be misconstrued. What I mean is that faith discovers God and simultaneously God discovers the man. The discovery is mutual and takes place concomitantly. To use Buddhist terms, when Amida is enlightened all beings are enlightened, and when we are enlightened we realize that Amida attained his enlightenment whereby our rebirth into the Pure Land is assured. The objective interpretation betrays that the critic has not deeply delved into the matter.

8. From the point of view of the experience itself, its conceptualization, one may say, is an unnecessary luxury. But as long as we are human beings given up to the habit of intellectualizing, philosophy is inevitable, I believe. For one thing it is entertaining anyway. It is like dressmaking. The first utilitarian object was to keep the body warm. But as soon as we have what we call a dress and it assumes all independent existence it asserts itself and demands to develop itself regardless of its primary purpose. All kinds of dressing we have now. Its chief object is no more practical but altogether decorative, not only showing individual tastes but marking social distinctions with various purposes which have nothing to do with the utilitarianism of its origin. Philosophy or theology may not be so bad as the art of dressing or dressmaking, but there is something in it which reminds us of a similarity between the two.

9. [J. Chin Sonshuku; C. Chen Zunsu. RMJ]

10. While revising I feel I must add a few words here. This question with its intellectual contents must have been asked by Rinzai ever since he began his study of Buddhism. Why then this suggestion by Chin the Elder and Rinzai's blind acceptance? An explanation will naturally be demanded.

When Rinzai began his Buddhist study, his mind must have been moving along the outward objective way, and the question had no more interest to him than a conceptual understanding of it. The Sutras and especially Shastras offer enough material to that end. But no religiously-minded people will find anything satisfactory here. A discursive understanding is not a spiritual experience, it is not the inward way of seeing into reality. If it were, Rinzai would never have come to Ōbaku.

When Chin the Elder offered this question he wanted Rinzai to see into its inward meaning, that is, to get a glimpse into the inward way of things. This comes to one only when there is no more bifurcation between subject and object, between the questioner and the question. Buddha had his Enlightenment when this identification took place. This is the awakening of "a new consciousness," the turning away from objectivity, the going-back to one's original source, the seeing of one's own face which he has even before his birth. Therefore, Ōbaku's beating has no meaning as long as we stand outside the inward way. Even after a third beating, Rinzai failed to grasp what was behind the beating, he could not get into the inward way. He was still an outsider.

The beating has nothing to do with the idea of giving one a warning or of expressing a disapproval. It is one of the means the Zen master uses to make the questioner turn in a new direction he has never yet experienced. Language may sometimes be resorted to and its effect is often electrifying. There are no fixed preestablished methods whereby the Zen students are brought to a satori experience. It depends upon the situation the master finds himself in. His decision flashes into his mind the moment the questioner approaches him.

Sometimes he strikes him, sometimes harsh words are given, sometimes a senseless cry comes out of his mouth, as we read in the records of Zen history. The main point is to lead the students to the inward way.

The inward way will dawn upon one when Rinzai's question and Ōbaku's beating are "inwardly" related independent of their conceptual contents. Daigu's "grandmotherly" comment too will come to light.

11. In reference to "the belly" I am reminded of Dr. Jung in his lectures given in London, 1915 (*The Fundamental Psychological Conceptions*. Edited by Mary Barker and Margaret Game for the Analytical Psychology Club, London, p. 7), where he speaks of some primitive people who "do not think." According to them, "a man who thinks is crazy," his thinking takes place in the head, whereas they think, if they at all do, in the heart or in the belly, and not in the head. Jung comments: "They are just about in the Homeric Age where the reign of the diaphragm (phren = mind, soul) was the seat of psychical activity."

It may be primitive, but to locate "thinking" in "the belly" or "the heart" or the "diaphragmatic region" is quite significant. There is a sort of "thinking" which is done with the whole body or the whole "person," and this "thinking" is beyond conceptualization. If we do, it is transferred into the ordinary plane of consciousness which we locate "in our most dignified head." The diaphragmatic thinking is not an "emotional thought," it does not belong in psychological categories we usually use in our text books. If we are to find a place at all for it we would call it psycho-metaphysical. When Rinzai poked Daigu's sides it was not accidental, it was an instinctive response and there is a deep meaning in it.

Kanzan (Hanshan), a great Zen poet of the Tang dynasty, has this:

A soft breeze passes through the pines remote in the mountains;  
The nearer I approach the sweeter the sounds are!

A master asks: "How best do you hear them?" A disciple answers: "Hear them with the belly."

Avalokiteśvara is the Bodhisattva of Great Compassion with one thousand eyes and arms. A Zen man asks, "What will he do with so many eyes and arms?" Another answers, "It is like hunting for a pillow in the dark night."

The Bodhisattva is supposed to see wherever help is needed and to act immediately. But the questions will be, "How does he use so many eyes and arms, all at once or each at a time? If they are used all simultaneously, how can they be coordinated? If each acts independently, what will the rest be doing in the meantime?" The Zen man naturally did not answer in the manner such questions are generally answered; he had his inward way of answering.

12. It will be interesting to note what a mystic philosopher has to say about this: "A man shall become truly poor and as free from his creature will as he was when he was born. And I say to you, by the eternal truth, that as long as ye desire to fulfil the will of God, and have any desire after eternity and God; so long are ye not truly poor. He alone hath true spiritual poverty who wills nothing, knows nothing, desires nothing." (From Eckhart as quoted by Inge in *Light, Life, and Love*.)

13. Symbol of emptiness (sunyata).

14. No extra property he has, for he knows that the desire to possess is the curse of human life.

## 11. THE KOAN AND THE FIVE STEPS

1. See above [*Zen Buddhism and Psychoanalysis*. RMJ] and also my *Living by Zen* (London: Rider, 1950), p. 24.

2. See my *Studies in Zen* (London: Rider, 1955), pp. 80ff.

3. See my *Manual of Zen Buddhism* (London: Rider, 1950), plate 11, facing p. 129, where the ideal Zen-man comes out to the market—that is, into the world, to save all beings. [Figure 12 (Ox-herding Picture 10) in this volume. RMJ]

4. See *The Lankavatara Sutra* (London: Routledge, 1932), pp. 38, 40, 49, etc., and also my *Essays in Zen Buddhism*, Series 3 (London: Rider, 1951), p. 314.

5. [1686–1769. RMJ]

6. See my *Essays in Zen Buddhism*, Series 1 (London: Rider, 1949), pp. 253ff. and 252.

7. Rinzai's *Sayings (Rinzai roku)*, compiled by his disciples, contains about 13,380 characters and is considered one of the best collections of Zen sayings, known as *goroku*. The Song edition of the text which appeared in 1120 is said to be a second one based on a much earlier edition which is however now lost. See my *Studies in Zen*, pp. 25ff.

For Bankei, see my *Living by Zen*, pp. 11ff. He was a strong opponent of the koan way of studying Zen which prevailed in his day. He was an elder contemporary of Hakuin, who knew nothing of him as far as we know.

8. The Knox version.

9. 1. How is it that in the writings of Zen there is so little explicit concern expressed about cultural conditions, the organization of society, and the welfare of man? Associated with this question is the use of Zen (to find oneself ultimately) in the cause of death, as in swordsmanship.  
Is there then in such a return to the self some danger of desensitization to the preciousness of every man? Do Zen masters and students participate in the social problems of the day?
2. What is Zen's attitude toward ethics? Toward political and economic deprivation? Toward the individual's position and responsibility toward his society?
3. What is the difference between satori and Christian conversion? In one of your books you say you think they are different. Is there any difference other than cultural differences in the ways of talking about it?
4. Christian mysticism is full of erotic images—is there any trace of that in satori? Or perhaps in the preceding stages of satori?
5. Does Zen have a criterion for differentiating genuine mystic experiences from hallucinatory ones?
6. What interest has Zen in the history of the individual, the influences of family, education, and social institutions in the development of the individual's alienation from himself? Some of us have been interested in this in relation to prevention of alienation in the new generations by improvement in individual upbringing as well as social institutions. If we know what determines ill health, presumably we can do something about it before the adult crisis.
7. Does Zen give any thought to the kinds of developmental experiences in childhood that are most conducive to Enlightenment in adulthood?

8. In Zen the master seems to begin with the student without paying attention to the sense of him as he is, or at least he does not react to this explicitly and directly. Yet it is conceivable that such a man might be entering Zen out of vanity or a need to find a new God—of which he may be unconscious. Would it help him find the path if he were in touch with the truth of the fact that his own direction will only turn the experience to ashes?

Does a Zen master communicate his sense of the person and of the obstacles that might be in the way? Even if this does not tend to be done, is it conceivable that if it were done it might make it easier to reach the goal?

9. Do you feel that psychoanalysis, as you understand it, offers patients hope of Enlightenment?
10. What is the attitude of Zen toward images which might appear in the process of meditation?
11. Is Zen concerned with the problem of emotional maturity and self-fulfillment in man's social existence, i.e., "interpersonal relationships"?
10. [Suzuki, Fromm, et al., *Zen Buddhism and Psychoanalysis*, vii–viii. RMJ]
11. The wording has been partly modernized.
12. [A reference to a story in the "Heaven and Earth" (*Tiandi*) chapter of the *Zhuangzi* (in Wade-Giles, *Chuang Tzu*), in which a farmer rejects the use of a shadoof (that is, a well sweep; C. *gao*) to make irrigation of his fields easier because the scheming mind that invents and uses such devices destroys simplicity and spontaneity. See Chuang Tzu, *The Complete Works of Chuang Tzu*, trans. Burton Watson (New York: Columbia University Press, 1968), p. 134. RMJ.]

## 12. SELF THE UNATTAINABLE

1. *Sayings of the Elder Masters (Kosonshuku goroku)*, fas. 31.
2. [Suzuki probably means "*avikalpajñāna*." I thank James Marks for this comment. RMJ]

## 14. EARLY MEMORIES

1. Kanazawa is the capital of the Ishikawa Prefecture in the middle of the west coast. For 300 years it was under the jurisdiction of the feudal clan of Maeda, and Dr. Suzuki's ancestors were physicians to the Lord Maeda's court.
2. *Hekiganroku*, usually translated "The Blue Cliff Records." One of the most important text books of Zen. See "The Blue Cliff Records," trans. Dr. R. D. M. Shaw. Michael Joseph, 1961.
3. The Greek Orthodox Church.
4. Imakita Kōsen Rōshi was the predecessor of Sōen Shaku Rōshi at Engakuji, Kamakura, where he is buried. Dr. Suzuki has written a biography in Japanese.
5. *Orategama*, "my little iron kettle," is a collection of letters written by Hakuin Zenji (1685–1769) [1686–1769. RMJ] to his disciples. See *The Embossed Tea-kettle* trans. Dr. R. D. M. Shaw. Allen and Unwin, 1963.
6. The Rōshi is the master of the Zen monastery who takes pupils in *sanzen*, personal interviews, and supervises their *zazen* meditation.



7. From Tokyo to Kamakura is thirty miles.
8. Daruma is the Japanese name for Bodhidharma (Sk.) or Damo (Chin.), the first Patriarch of Chan or Zen Buddhism who arrived in China from India in 520 A.D.
9. A koan is a word or phrase which cannot be “solved” by the intellect. It is given by a Rōshi to his pupil to help him gain insight into reality, which lies beyond the reach of dualistic thought.
10. Musō Kokushi’s Last Words may be found in Suzuki, *Manual of Zen Buddhism* at page 182 of the 1st Edn.
11. A daikon is a very long and large white radish. A popular vegetable in Japan.
12. Shaku Sōen is known to the West by the name of Sōen Shaku as the author of *Sermons of a Buddhist Abbot*, Chicago, 1906. He was the favorite disciple of Imakita Kōsen (see Note 4), and was only twenty-five when he received his master’s “seal” (*inka*). In 1893 he attended the World’s Parliament of Religions in Chicago. He later traveled in Europe.
13. Hōjō Tokimune was the Regent who in 1282 founded Engakuji, the Zen monastery north of Kamakura where Dr. Suzuki lived for many years in the sub-temple building, Shōden’an.
14. The Shariden building in Engakuji (see Note 13) is the only surviving example of Song dynasty temple architecture. It is quite small and severely plain. Although damaged in the great earthquake of 1923, it was later restored.
15. Nishida Kitarō (1870–1945). The great modern Japanese philosopher and an intimate friend of Dr. Suzuki’s since early youth. See *A Study of Good*, trans. V.G. Viglielmo (Tokyo: Japanese National Commission for UNESCO, 1960).
16. *Sesshin*. A period of intense meditation lasting one week.
17. *Rōhatsu sesshin*. *Rō* refers to the month, of December, and *hatsu* or *hachi* means the eighth. 8th December is traditionally regarded as the date of Buddha’s enlightenment. Everyone makes a special effort at this *sesshin*, which begins 1st December and ends early at dawn on the 8th, to become enlightened. Usually they go without sleep the whole time long in their earnest endeavor.
18. This would be the *Rōhatsu sesshin* of 1896.
19. *Kenshō*. “Seeing into the Self-nature.” Can be described as the first glimpse of satori or enlightenment.



GLOSSARY OF CHINESE, JAPANESE,  
AND KOREAN TERMS

*Note: When multiple pronunciations are given, the alternative pronunciations are marked “C.” (Chinese), “J.” (Japanese), or “K.” (Korean).*

Akanuma Chizen	赤沼智善
Akō	赤穂
Amida butsu	阿弥陀仏
Angōkyokki	行業曲記
<i>anjin (anxin)</i>	安心
<i>asagao</i>	朝顔
Asahina Sōgen	朝比奈宗源
Baishui Ren (Ren of Baishui)	白水仁
Baiyun Shouduan (J. Hakuun Shutan)	白雲守端
Bankei Yōtaku/Bankei Eitaku	盤珪永琢
<i>Bankei Zenji goroku</i>	盤珪禪師語録
<i>Bankei Zenji hōgo</i>	盤珪禪師法語
Banzan Hōshaku (C. Panshan Baoji)	盤山宝積
Baochan Pu	褒禪溥
Baoci Wenqin	報慈文欽
Baofu Congzhan (J. Hofuku Jūten)	保福從展
Baohua Xian	宝華顯
Baoming Daocheng	保明道誠

Baoning Renyong	保寧仁勇
Bashō (Matsuo Bashō)	松尾芭蕉
Baso Dōichi/Baso Dōitsu; (C. Mazu Daoyi)	馬祖道一
Beiyuan Tong	北院通
<i>Bendōwa</i>	弁道話
Benjue Shouyi (J. Hongaku Shuitsu)	本覺守一
<i>bitou</i>	篋頭
<i>Biyan lu</i> (J. <i>Hekigan roku</i> )	碧巖錄
Bodhidharma (J. Bodaidaruma; C. Putidamo)	菩提達摩
<i>bonangzi</i>	鉢囊子
<i>bonbu</i>	凡夫
<i>Budda no fukuin</i>	仏陀の福音
Bukkō Kokushi (C. Foguang Guoshi)	仏光国師
Butsugen Seion	仏眼清遠
Butsunichi	仏日
Caodong (J. Sôtō)	曹洞
<i>chanban</i>	禪版
<i>Changuan cejin</i> ( <i>Zenkan sakushin</i> )	禪関策進
<i>changwu</i>	常無
<i>changyou</i>	常有
<i>Chanjia gujian</i> (K. <i>Sōn'ga kwigam</i> ; J. <i>Zenke kikan</i> )	禪家龜鑑
<i>Chanlin leiju</i>	禪林類聚
Chaoming Ze	朝明則
Chengyuan (Xianglin Chengyuan)	香林澄遠
Chengxin Cong	称心惊
Chin Sonshuku (C. Chen Zunsu)	陳尊宿
Chiyo (Kaga no Chiyojo)	加賀千代女
Chōkei Eryō (C. Changqing Huileng)	長慶慧稜
Chōnghō Hyujōng	清虛休靜
Chōsha Keishin (C. Changsha Jingcen)	長沙景岑
Chū (Chū Kokushi; C. Zhong Guoshi); Also known as Nan'yō Echū (C. Nanyang Huizhong)	忠国師/南陽慧忠
<i>Chuandeng lu</i> (J. <i>Dentōroku</i> )	伝灯録
Ciming (J. Jimyō)	慈明
Cuiwei Wuxue	翠微無学
Cuiyan Zhen (Zhen of Cuiyan)	翠巖真

Daibai Hōjō (C. Damei Fachang)	大梅法常
Daidō (Tōsu Daidō; C. Touzi Datong)	投子大同
Daie Sōkō (C. Dahui Zonggao)	大慧宗杲
<i>Daie Sōkō goroku</i> (C. <i>Dahui Zonggao yulu</i> )	大慧宗杲語錄
<i>daigi</i>	大疑
<i>daigo</i>	大悟
Daigu (C. Dayu)	大愚
<i>daiki</i>	大機
Daiten (Daiten Hōtsū; C. Dadian Baotong)	大顛宝通
Daitō, the National Teacher (Daitō Kokushi)	大灯国師
<i>daiyū</i>	大用
Damei Fachang (J. Daibai Hōjō)	大梅法常
Danyuan Yingzhen (J. Tangen Ōshin)	耽源応真
<i>Daodejing</i>	道德經
Daowu	道吾
Daozhe Chaoyuan (J. Dōsha Chōgen)	道者超元
Daruma (Bodaidaruma; C. Putidamo)	菩提達摩
Datong Ji	大同濟
<i>dayi</i> (J. <i>daigi</i> )	大疑
<i>dayi xianqian</i>	大疑現前
Denbōin (C. Chuanfayuan)	伝法院
<i>Dentōroku</i> (C. <i>Keitoku dentōroku</i> )	景德伝灯錄
Dōgen (Eihei Dōgen)	永平道元
Dōgen (Daoyuan)	道原
Dōgo Enchi (C. Daowu Yuanzhi)	道吾円智
Dōkai of Fuyō (C. Furong Daokai)	芙蓉道楷
Dōken (C. Daoqian)	道謙
Dongshan (Dongshan Liangjie; J. Tōzan Ryōkai)	洞山良价
Dōshō (C. Daosheng)	道生
Dunhuang (J. Tonkō)	敦煌
Echigo	越後
<i>ego-fuego</i>	回互不回互
Eigan Monastery (Eiganji)	英巖寺
<i>Eihei kakun</i>	永平家訓
<i>Eihei kōroku</i>	永平広録
Ejō (Koun Ejō)	孤雲懷奘

*Engakukyō daisho* (C. *Yuanjuejing dashu*)  
 Engakuji  
 Engo Kokugon (C. Yuanwu Keqin)  
 Enju (Yōmei Enju; C. Yongming Yanshou)  
 Enki Kochō (C. Yuanji Juding)  
 Enō (Daikan Enō; C. Dajian Huineng)  
 Fazang  
 Fenyang Shanzhao  
 Fenzhou Wuye  
 Fojian Huiqin  
*foxin* (J. *busshin*)  
*Fukanzazengi*  
 Fuqing Wei  
*fusetsu* (C. *pushuo*)  
*fushiryō* (C. *busiliang*)  
*fushō*  
*fushō fushi*  
 Gantō Zenkatsu (C. Yantou Quanhuo)  
*gao*  
*ge*  
*geke shujō*  
*gendō*  
*genjō kōan*  
 Gensha Shibi (C. Xuansha Shibei)  
*geteng* (J. *kattō*)  
*gi*  
*goi* (*wuwei*)  
*goroku* (C. *yulu*)  
 Goso Hōen (C. Wuzu Fayan)  
 Gosozan (C. Wuzushan)  
 Goun (Goun Shihō; C. Wuyun Zhifeng)  
*guan*  
 Guangfu Tanzhang  
 Guizong Daoquan  
*gyōji*  
 Hai (Baizhang Huaihai; J. Hyakujō Ekai)

円覺經大疏  
 円覺寺  
 円悟克勤  
 永明延壽  
 円極居頂  
 大鑑慧能  
 法藏  
 汾陽善昭  
 汾州無業  
 仏鑑慧勲  
 仏心  
 普勸坐禪儀  
 福清巍  
 普說  
 不思議  
 不生  
 不生不死  
 巖頭全豁  
 棹  
 偈  
 下化衆生  
 玄同  
 現成公案  
 玄沙師備  
 葛藤  
 儀  
 五位  
 語録  
 五祖法演  
 五祖山  
 五雲志逢  
 関  
 広福曇章  
 帰宗道詮  
 行持  
 百丈懷海

Hakuin Ekaku	白隱慧鶴
Hakuun Shutān (C. Baiyun Shouduan)	白雲守端
Hakuyū	白幽
<i>hanamichi</i>	花道
<i>Hannya shingyō</i>	般若心經
Han Yu	韓愈
Hau Hōō	破有法王
Hayakawa Katsumi	早川勝見
Hayakawa Senkichirō	早川千吉郎
Heishui Chengjing	黑水承環
<i>Hekigan roku</i> (C. Biyan lu)	碧巖錄
<i>Hekigan shū</i> (C. Biyan jì)	碧巖集
<i>hen chū shō</i>	偏中正
Heze Shenhui	荷沢神會
<i>Hiji bōmon</i>	祕事法門
<i>hiji soto ni magarazu</i>	肘外に曲がらず
Hijū Eshō (C. Beishu Huixing)	裊樹慧省
<i>hishiryō</i> (C. <i>feisiliang</i> )	非思量
Hōen (Goso Hōen; C. Wuzu Fayān)	五祖法演
Hōgen School (Hōgenshū; C. Fayān zong)	法眼宗
Hōjō	北条
Hōjō Tokimune	北条時宗
Hōjō Tokiyuki	北条時敬
Hō Kōji (C. Pang Jushi or “Layman Pang”)	龐居士
Hōnen	法然
<i>hossu</i> (C. <i>fuzi</i> )	拈子
Hotei (C. Budai)	布袋
Huairang (Nanyue Huairang; J. Nangaku Ejō)	南岳懷讓
Huangmei	黃梅
Huangshan Lun	黃山輪
Huian	慧安
Huiji (Yangshan Huiji)	仰山慧寂
Huineng (Dajian Huineng; J. Daikan Enō)	大鑑慧能
<i>huiqu</i>	會取
<i>huying</i>	呼応
Hyakujō Ekai (C. Baizhang Huaihai)	百丈懷海

*Hyappō mondō**Igyō dō**ikku (yiju)*

Iku of Toryō (C. Tuling Yu)

Imakita Kōsen

*inka-shōmei*

Inoue Zenjō

Isan Reiyū (C. Weishan Lingyou)

Itsuzan (Sonin Itsuzan)

*ji (C. shi)**jianxing (J. kenshō)**Jiatai pudeng lu (J. Katai futō roku)*

Jingde (J. Keitoku)

*Jingde chuandeng lu (J. Keitoku dentō roku)*

Jingfu Riyu

Jingshan Daoqin (J. Kinzan Dōkin)

*Jinne roku (C. Shenhui lu)**jinshi (C. xunsi)*

Jinshū (Gyokusen Jinshū; C. Yuquan Shenxiu)

Jiufeng Puman

Jiufeng Shan

Jō (C. Ding)

Jōkaku (C. Jingjue)

*jōmu*

Jōshū (Jōshū Jūshin; C. Zhaozhou Congshen)

*jōu*

Jūten (Hofuku Jūten; C. Baofu Congzhan)

Kaidō Soshin (C. Huitang Zuxin)

*Kaigai Bukkyō jijō**kaiwu (J. kaigo)*

Kakuan Shien (C. Kuoan Shiyuan)

Kamakura

Kangaku

*Kanna Zen (C. Kanhua Chan)*

Kannon

*Kannongyō*

百法問答

易行道

一句

茶陵郁

今北洪川

印可証明

井上禪定

瀕山靈祐

祖仁逸山

事

見性

嘉泰普灯録

景德

景德伝灯録

景福日余

径山道欽

神会録

尋思

玉泉神秀

九峰普満

九峰山

定

浄覚

常無

趙州從諗

常有

保福從展

晦堂祖心

海外仏教事情

開悟

廓庵師遠

鎌倉

漢学

看話禪

觀音

觀音經



Kan Taishi

Kanzan (C. Hanshan)

*Katai futō roku* (C. *Jiatai pudeng lu*)

*katsu*

Kawaguchi Ekai

*Kechimyakuron* (C. *Xuemaï lun*)

*Keikyoku sōdan*

Keiō Gijuku

*Keitoku dentō roku* (C. *Jingde chuandeng lu*)

*ken chū shi*

*ken chū tō*

*kenshō* (C. *jianxing*)

*kenshōgaku*

*Kigen'in*

*kikan*

*kin* (C. *jin*)

*kinhin*

Kinzan

Kitagawa Momoo

*kōan* (C. *gongan*)

Kobori Sōhaku

Kōhō Genmyō (C. *Gaofeng Yuanmiao*)

*kōjō*

*kokoro* (C. *xin*)

Kokusai Bunka Shinkōkai

Kokutaiji

*Kongōkyō*

*kōrikyō*

*Kosonshuku goroku* (C. *Guzunsu yulu*)

*kotsunen*

Kō Zankoku (C. *Huang Shangu*)

Kozuki Tesshū

*kufū bendō*

*kufū suru*

Kurikara

*kyōgai* (C. *jingjie*)

韓退之

寒山

嘉泰普燈錄

喝

河口慧海

血脈論

荊棘叢談

慶應義塾

景德伝灯録

兼中至

兼中到

見性

見性学

帰源院

機関

斤

経行

径山

北川桃雄

公案

小堀宗柏

高峰原妙

向上

心

国際文化振興会

国泰寺

金剛經

功利教

古尊宿語録

忽然

黄山谷

神月徹宗

功夫弁道・工夫弁道

工夫する

俱利伽羅

境界

Kyōgen (Kyōgen Chikan; C. Xiangyan Zhixian)	香嚴智閑
Laozi	老子
Letan Fahui	渤潭法會
Liangshan Yuanguan	梁山緣觀
Lingshu Rumin	靈樹如敏
<i>Linji lu</i> (J. <i>Rinzai roku</i> )	臨濟錄
Linji Yixuan (J. Rinzai Gigen)	臨濟義玄
<i>Liuzu tanjing</i>	六祖壇經
Longya Judun	竜牙居遁
<i>lu</i>	露
Luohan Ren	羅漢仁
Luopu Yuanan	洛浦元安
Masu	増す
Mazu Daoyi (J. Baso Dōichi)	馬祖道一
<i>mei</i> (C. <i>ming</i> )	銘
<i>Meikyō shinshi</i>	明教新誌
<i>meitoku</i>	明德
Menzan Zuihō	面山瑞方
Mikawa	三河
Mikawa	美川
Ming (Huiming)	慧明
Ming	明
Mo of Wuxie (Wuxie Mo)	五洩默
<i>mokushō</i> (C. <i>mozhaō</i> )	默照
<i>mondō</i>	問答
Monju	文殊
<i>mu</i> (C. <i>wu</i> )	無
<i>muji</i>	無字
Musō Kokushi	夢窓国師
Muzhou Zong (J. Bokujū Shō)	睦州蹤
<i>myō</i>	妙
<i>myōkōnin</i>	妙好人
<i>Namu-amida-butsu</i>	南無阿彌陀仏
Nangaku Ejō (C. Nanyue Huairang)	南岳懷讓
Nanquan Puyuan (J. Nansen Fugan)	南泉普願
Nansen (Nansen Fugan; C. Nanquan Puyuan)	南泉普願

Nantai Qin	南台勤
Nanyang	南陽
Nanyue Si	南岳思
<i>nembutsu</i> (C. <i>nianfo</i> )	念仏
<i>nen</i> (C. <i>nian</i> )	念
<i>nenrō</i>	拈弄
<i>nian</i> (J. <i>nen</i> )	念
<i>Nihonjin</i>	『日本人』
<i>Nihon tōjō rentō roku</i>	日本洞上聯燈錄
<i>nin</i>	人
Nishida Kitarō	西田幾多郎
<i>niu</i> (J. <i>ushi</i> )	牛
Nō	能
Noto	能登
Ōbaku (Ōbaku Kiun; C. Huangbo Xiyun)	黃檗希運
Ōbei no Bukkyō	欧米の仏教
Orategama/Oradegama	遠羅天釜
Ōshū	奥州
<i>oya-sama</i>	親様
Pangyun/Pang Jushi (J. Hōon/Hō Koji)	龐蘊/龐居士
<i>pu</i>	普
Pu of Heshan (Heshan Pu)	普禾山
Qingping Lingzun	清平令遵
<i>reisei</i>	靈性
<i>Rekidai hōbō ki</i> (C. <i>Lidai fabao ji</i> )	歷代法寶記
Ren of Baishui (Baishui Ren)	白水仁
Ren of Shushan (Shushan Ren)	疎山仁
<i>ri</i>	里
<i>ri</i> (C. <i>lǐ</i> )	理
<i>richi</i>	理致
Rinzai (Rinzai Gigen; C. Linji Yixuan)	臨濟義玄
<i>Rinzai roku</i> (C. <i>Linji lu</i> )	臨濟錄
<i>Rōhatsu</i>	臘八
<i>Rokuso hōbō dangyō</i> ( <i>Rokuso Daishi hōbō dankyō</i> ; C. <i>Liuzu Dashi fabao tanjing</i> )	六祖大師法寶壇經
<i>rōshi</i>	老師

Rujing (Tiantong Rujing; J. Tendō Nyojō)

*Ryōga shiji ki* (C. *Lengqie shizi ji*)

Ryōjun

Ryūmon-ji

Ryūtan Sōshin (C. Longtan Chongxin)

*saba*

Sambōkyōdan

Sandō Chijō

*sanmai ō zanmai* (or *zanmai ō zanmai*)

Sansheng Huiran (J. Sanshō E'nen)

Sanshō (Sanshō E'nen; C. Sansheng Huiran)

*sanzen*

Sasaki Gesshō

*sasho*

*satori* (C. *wu*)

Satō Zenchū

*segaki*

Seigo Hōgaku

Seishū (C. Qingzhou)

*sekishu*

Sekisō Keisho (C. Shishuang Qingzhu)

Sekitō Kisen (C. Shitou Xiqian)

Seki Zōsu (C. Yi Zangzhu)

Sengai Gibon

Seppō Gison (C. Xuefeng Yicun)

*sesshin*

Setchō Jūken (C. Xuedou Chongxian)

Setsugan Sokin (C. Xueyan Zuqin)

Setsumon

*shaba sekai*

Shakamunikai

Shaku Sōen

*shami* (C. *shami*)

Shangquan Gu

Shenhui (J. Jinne)

*shenme*

天童如淨

楞伽師資記

了準・良準

竜門寺

竜潭崇信

生飯

三宝教団

山堂智常

三昧王三昧

三聖慧然

三聖慧然

参禪

佐々木月樵

拶所

悟・悟り

佐藤禪忠

施餓鬼

棲梧宝嶽

青州

隻手

石霜慶諸

石頭希遷

頤藏主

仙崖義梵

雪峰義存

接(撰)心

雪竇重顯

雪巖祖欽

雪門

娑婆世界

釈迦牟尼会

釈宗演

沙弥

上泉古

神会

什麼

Shibayama Zenkei	柴山全慶
<i>shika</i>	知客
<i>shikan taza</i>	只管打坐
Shimen Cong (Shimen Yuncong; J. Sekimon Unsō)	石門蘊聰
Shimyō (J. Kaidō Shimyō; C. Huitang Shiming)	晦堂師明
<i>shin</i>	神
<i>shin</i> (C. <i>zhen</i> )	箴
Shingon	真言
<i>Shingyō</i>	心經
<i>shinjin datsuraku</i>	身心脫落
<i>shinpiteki keiken</i>	神秘的經驗
Shinran	親鸞
Shinshū	真宗
<i>Shin shūkyō ron</i>	新宗教論
<i>shiryō</i> (C. <i>siliang</i> )	思量
Shishuang Qingzhu (J. Sekisō Keisho)	石霜慶諸
Shishuang Xingkong	石霜性空
Shishuangshan	石霜山
Shitou Xiqian (J. Sekitō Kisen)	石頭希遷
<i>Shōbōgenzō zuimonki</i>	正法眼藏隨聞記
<i>shō chū hen</i>	正中偏
<i>shō chū rai</i>	正中來
Shōden'an	正伝庵
<i>Shōgen kokushi itsuji jō</i>	正眼国師逸事狀
Shōju Rōjin	正受老人
Shōkokuji	相国寺
Shōrin	少林
Shōrinji (C. Shaolinsi)	少林寺
Shōshitsu ( <i>Shōshitsu rokumon shū</i> ; C. <i>Shaoshi liumen ji</i> )	少室六門集
Shūbun	周文
Shuilliao (J. Suirō)	水潦
Shukō (C. Zhuhong)	祿宏
<i>Shukyōroku/Sūgyōroku</i>	宗鏡錄
<i>shūkyōteki keiken</i>	宗教的經驗
Shutan (Hakuun Shutan; C. Baiyun Shouduan)	白雲守端
Sōgen (C. Zongyuan)	宗元

*soku**soku-hi**Sōn'ga kwigam**sono-mama**sōsan*

Sōtō (C. Caodong)

So Tōba

Suigan (Suigan Reizan)

Suiō (Suiō Genro)

Suiryō (or Suirō)

Suzuki Daisetsu Teitarō

Suzuki Shōmei

Taixu

Takojima

Tanden no zazen

Tanran

Taoyuan Xilang

*teishō*

Tendai (C. Tiantai)

*tendoku* (C. *zhuandu*)

Ten Oxherding Pictures (Jūgyūzu; C. Shiniutu)

Tianmu Man

Tiantong

Tiantong Huaiqing

Tianyi Huitong

Tianzhu Chonghui

Tōhō Bukkyō Kyōkai

Tōki-no-ge (C. *toujiji*)

Tokusan Senkan (C. Deshan Xuanjian)

Tōkyō Senmon Gakkō

Tōrei Enji

Touzi Datong (J. Tōsu Daidō)

Touzishan

Ungan Donjō (C. Yunyan Tansheng)

Unmon Bun'en (C. Yunmen Wenyan)

Unpo Mon'etsu (C. Yunfeng Wen Yue)

即

即非

禪家龜鑑

其の儘

総参

曹洞

蘇東坡

翠巖令参

遂翁元廬

水潦

鈴木大拙貞太郎

鈴木昭明

太虚

蛸島

单伝の坐禅

坦然

桃園曦朗

提唱

天台

転読

十牛図

天目満

天童

天童懐清

天衣慧通

天柱崇慧

東方仏教協会

投機偈

徳山宣鑑

東京専門学校

東嶺円慈

投子大同

投子山

雲巖曇晟

雲門文偃

雲峰文悦

Unpo Oshō

*uta*

Wanshi Shōgaku (C. Hongzhi Zhengjue)

Weishan Lingyou (J. Isan Reiyū)

Wu (Liang Wudi)

*wunian*

*wushi zhi ren* (J. *buji no hito*)

*wuxin*

Xi (River Xi; Xijiang)

Xianglin Chengyuan (J. Kōrin Chōon)

*xiangshang shi*

Xiangyan Zhixian (J. Kyōgen Chikan)

Xinghua Cunjiang

Xiu of Zhuozhou (Zhuozhou Xiu)

Xuansha Shibei (J. Gensha Shibi)

Xuansu of Helin (Helin Xuansu)

*xuantong*

Xuefeng Yicun (J. Seppō Gison)

Yakusan Igen (C. Yaoshan Weiyan)

Yamabe Shūgaku

Yamada Mumon

Yamamoto Ryōkichi

Yangqi (Yangqi Fanghui; J. Yōgi Hōe)

Yangshan Huiji

Yangshan Yong

Yangzijiang

Yanjiao Dashi

Yaoshan

*Yasenkanwa* (or *Yasenkanwa*)

Yasutani Hakuun

*Yinzhiwen*

Yōgi (Yōgi Hōe; C. Yangqi Fanghui)

Yō Dainen (C. Yang Danian)

Yokogawa Kenshō

Yuan

Yueding Daolun

雲甫和尚

歌

宏智正覺

瀧山靈祐

梁武帝

無念

無事之人

無心

西江

香林澄遠

向上事

香巖智閑

興化存獎

琢州秀

玄沙師備

鶴林玄素

玄同

雪峰義存

藥山惟儼

山辺習学

山田無文

山本良吉

楊岐方會

仰山慧寂

仰山湧

揚子江

演教大師

藥山

夜船閑話

安谷白雲

陰隲文

楊岐方會

楊大年

橫川顯正

元

月頂道輪

Yue Hua	月華
<i>Yuimakyō</i>	維摩經
Yuishiki	唯識
Yungai Zhiyong	雲蓋志願
Yunmen Daoxin (J. Unmon Dōshin)	雲門道信
Yunmen Wenyan (J. Unmon Bun'en)	雲門文偃
Yunqi Zhuhong (J. Unsei Shukō)	雲棲株宏
<i>zazen</i>	坐禪
<i>zazen bendō</i>	坐禪弁道
<i>Zazengi</i> (C. Zuochanyi)	坐禪儀
<i>Zazenmei</i> (C. Zuochanming)	坐禪銘
<i>Zazenshin</i> (C. Zuochanzhen)	坐禪箴
<i>Zengaku</i>	禪學
<i>Zenkan sakushin</i> (C. Changan cejin)	禪閑策進
<i>Zenke kikan</i>	禪家龜鑑
<i>Zen shisōshi kenkyū</i>	禪思想史研究
Zenshō (Zenshō Biku; C. Shanxing Biqu)	善星比丘
Zenshū	禪宗
<i>zentai sayū</i>	全体作用
<i>Zen to Nihon bunka</i>	禪と日本文化
<i>zettai</i>	絶対
Zhang Pingshan	長平山
Zhaozhou Congshen (J. Jōshū Jūshin)	趙州從諗
Zhe	詰
<i>zhege</i>	這箇
Zhen of Cuiyan (Zhen Cuiyan)	翠巖真
Zhizang (J. Chizō)	智藏
<i>Zhong feng Guoshi zuoyouming</i>	中峰國師坐右銘
<i>zhuandu</i>	轉讀
Zhu'an Gui (Zhu'an Shigui)	竹庵士珪
Zhuangzi	莊子
<i>Zoku dentō roku</i> (C. Xu chuandeng lu)	続伝灯録
<i>Zoku Zen to Nihon bunka</i>	続禪と日本文化
Zongmi (Guifeng Zongmi)	圭峰宗密
Zuikōji	瑞光寺
Zuyuan (Wuxue Zuyuan)	無學祖元



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