

ON THE HEKIGAN ROKU^a
("Blue Cliff Records")
With a Translation of "Case One"

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The book known as the *Hekigan Roku* or *Hekigan Shū*^b, meaning the "Blue Cliff Records" or "Blue Cliff Collection" is one of the most important documents in the study of Zen, and has been used in Japan since its introduction some time in the fourteenth century. Because the structure of the book is rather complex, and further, because it was made accessible to the public under somewhat unusual circumstances early in the eleventh century, during the Sung dynasty, I hope that an introduction of this sort may help readers to understand the nature and significance of the book.

The work consists of two parts by two different authors of two different periods. One author is Secchō^c (C., Hsüeh-tou, 980–1052) who flourished in the first half of the eleventh century. He was noted for his literary talent and scholarly attainments, applying them to the elucidation of Zen teaching. He was especially accomplished in composing gāthās (J. *ge* or *geju*; C. *ch'i-sung*)^d, a form of critical appraisal in verse, commenting upon the sayings or dialogues of the old masters. Among his verses, the one hundred appearing in the *Hekigan Collection* are most noted, partly because, I think, of Engo's commentaries and annotations.

Engo^e (C., Yüan-wu, 1062–1135), who came to the scene about fifty years after Secchō, was also noted for his literary and scholarly achievements. They both helped Zen to develop along the intellectual and literary line. Engo lectured on the one hundred model cases selected by Secchō as well as on Secchō's gāthā comments. These lectures were given in a special Zen manner, different in style from anything one might expect in a modern collegiate classroom or from a Confucian delivering a lecture on a classical text.

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The procedure was somewhat like this :

Engo first made a "preliminary remark." This is either something which he himself had already prepared before entering the Hall or is a later revision of his original talk made to read in a more literary style. Then Engo took up the "case" or "model example" and inserted his opportune "comments," "remarks" or "annotations" after a phrase or sentence as they happened to stir his imagination.

When this was finished Engo would proceed to give his "ideas" on the signification of each case in a general way, occasionally giving some side remarks of secondary importance. It goes without saying that all these statements, remarks, interpretations, and comments coming out of Engo's mouth are characteristically Zen and not in any way formal and conventional.

Secchō's gāthās or versified appraisals are similarly treated by Engo. He inserted after each line his stimulating "annotations," at times enigmatic and perplexing, at times sarcastic and seemingly derogatory, but always caustic and most effectively to the point. Frequently, allusions to historical incidents made by Secchō are explained.

Thus we see the composition of the "Blue Cliff Records" is most complex.

Each "case" consists of :

1. Engo's "preliminary remark." (J. *suiji* or *jishū*)^f.
2. An example or model case taken chiefly from the old masters of the T'ang dynasty. (J. *honsoku*, *kōan* or *watō*)^g.
3. Engo's pithy remarks or "comment under-written" on each item treated in the example. (J. *agyō* or *jakugo*)^h.
4. Engo's lengthy and expository "critical comment" generally on the given example. (J. *hyōshō*)ⁱ.
5. Secchō's gāthā or appraisal in verse form of the given example. (J. *ge*, *ju* or *geju*).
6. Engo's "comment under-written" on each line of Secchō's verse. (*Agyō*).
7. Engo's lengthy "comment" on the verse. (Also called *hyōshō*).

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Again I say all these notes, comments, and annotations by Engo are uniquely Zen and not at all in the usual style of textual or exegetic annotations. They are an entirely revolutionary innovation, and there is no doubt that Engo was the object of much adverse criticism by his contemporary masters, including his own friends. It is possible that Engo's revolutionary comments on the old "model cases" influenced some of the younger and immature generations in a manner not altogether desirable. Because the monks frequently were misled and went astray instead of walking along the proper route to the final Zen experience, Daie, one of the great disciples of Engo, is reported to have burned all the notes he could collect which were kept and circulated privately among Engo's listeners. It is due to this fact that the parts Engo contributed to the make-up of the *Hekigan* do not always appear in a smooth and polished reading, but contain discrepancies, irregularities, and other imperfections.

Secchō and Engo both came from the province of Shisen in the southwestern part of China. Secchō was perhaps one of the first Zen masters to express the Zen experience in a literary style that can be described as "Zen poetry." Zen, not being conceptually or intellectually motivated, tends toward art. In fact, Zen and art flow out of the same creative sources at the basis of being. Art is not art when it is not creative. So it is with Zen. Zen is always original, self-dependent, authentic, creative, and actional.

The fact that Zen is not a philosophy makes it avoid demonstrating its experience after the manner of a discursive exposition. The masters appeal to what may be designated as a negative, ironical method of treatment. They are always afraid of being one-sided, and consequently they sometimes assert and deny simultaneously, or praise while seemingly devaluating. They are, as it were, fond of contradicting themselves. Concrete examples are found throughout the text of the *Hekigan*. They give the appearance of being bizarre and hopelessly nonsensical. Engo almost monopolizes this role of utilizing an outlandish method of expression. The truth is that when one has once an insight into the domain of infinities, finite objects in our sense-intellect world take on a new order, seem irrational, and

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yield to any kind of treatment as when handled by the Zen masters. But these masters have not forgotten that their domain of infinities is none other than this ordinary world of finitude. The infinite is where we are this moment; we are living this contradiction of finite-infinite every minute. The authors of the *Hekigan* manipulate this factual experience of ours in its uniqueness. This manipulation is a literary playing—or sport—on the part of Secchō, Engo and other Zen masters. This form of evaluation is known as *nenrō* (C. *nien-nung*), “sporting” or “playing.” This sporting is the way they sympathetically appraise and admire the ancient friends of wisdom. It is like the tea-man’s admiring a fine piece of crockery by viewing it from various angles, occasionally handling it, or tenderly stroking it. No analysis, no discursive examination, no this-or-that, but the totality of the work is taken up and appreciated. Of this nature are Engo’s comments which are attached both to the model cases and to Secchō’s gāthās. They are “under-written” in smaller type after each subject, topic or line. For an example, see “Bodhidharma and the Emperor Wu of the Liang” in the following pages. These remarks of Engo are technically known as “putting down a word (or words)” relative to the point at issue (J. *agyō*, C. *hsia-yü*, or J. *ja-kugo*, C. *chu-yü*). Words, phrases or sentences used in this manner are terse, direct, seemingly mystifying, and in some sense, playful, humorous, and apparently sarcastic. Yet they are all uniformly and seriously appreciative.

There are three different editions of the *Hekigan*. They are known as the Shoku Copy, the Fuku Copy, and the Chō Copy. The first two are in all probability lost. The one currently being used is the Chō Copy, which was first printed some time between 1302 and 1317 in the Yüan dynasty, at least about 176 years after Engo gave his first lecture at Chêng-tow between 1102 and 1118.

There is another, or fourth, copy of the *Hekigan* which Dōgen, the Sōtō Zen master, brought back from China in 1227 in manuscript form. This MS is known as the *Ichiya Hekigan* (“One Night Hekigan”), and has been kept at the Daijōji Monastery in the city of Kanazawa in the province of Ishikawa. The existence of the

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MS was fairly well known among scholar-specialists but, for some reason, it never saw the light until twenty years ago when I published it. This Dōgen MS is the oldest of the *Hekigan* copies and helps very much in the reading of the Chō text.

The *Hekigan* was never revised by Engo personally; thus incomplete in many respects, it requires a great deal of editing. Japanese Zen masters have been careless and unnoticed about these literary irregularities. Japanese Zen masters were, and still are, generally speaking, not only indifferent but scholastically incompetent to undertake the task of editing it, in spite of the fact that this book is greatly studied in Japan and is considered an indispensable work for its followers.

What follows is a model “case” exemplifying the parts played by Secchō and Engo in the compilation of this unique literature.

Case One

[*Bodhidharma³ and the Emperor Wu^k of the Liang^l*]¹

[Engo’s preliminary remark^{m2}:]

Over and beyond the hills you see smoke, and you know at once that there is fire. On the other side of the fence you espy horns, and you know there is an ox. Lift one corner and you know the other three. You glance just once at the object and you know how much it weighs. [Such deeds of intuitive intelligence] are for Zen monks as ordinary as taking a snack.

¹ This interview is said to have taken place between the two personages soon after Bodhidharma’s landing on the southern coast of China early in the sixth century. The *Hekigan*^p most naturally takes it up as the first of the hundred model cases which it deals with. This case sums up the gist of the satori^o experience in Zen^p teaching. This will help the reader to understand how in a unique fashion Engo^a treats the “case” and the gāthā^s presented by Secchō^t.

The Emperor Wu reigned in the southern part of China from 503 to 549 A. D. and was a devoted Buddhist follower who himself gave lectures on the subject. Many temples were built and many deeds of charity were carried out under his patronage.

² This “preliminary remark” generally found attached to the first “case” in all versions is missing in the *Ichiya Hekigan* MS^u. It has been replaced by the “preliminary remark” of the second “case.”

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As for a man who cuts asunder all the running streams, he is able to rise up here and dive down there. He gives sometimes and robs at other times. In all these [contradicting] acts he is perfectly his own master. Who can, at this very moment, exemplify such behavior of authenticity as this?

Let us consider the complication Secchō offers us below.

[Example One] Consider this¹:

The Emperor Wu of the Liang asked Dharma the
Great Teacher (that is, Bodhidharma),

The fellow who talks nonsense.

“What is the ultimate principle of the holy truth?”

What a donkey stake!

Dharma said, “Vast emptiness and nothing holy.”

I thought it was a thing of some worth.
The arrow passed to Korea.
It's all clear.

The Emperor asked again, “Who is he then that con-
fronts me?”

Ashamed, yet trying to look wise.
Sure enough, groping in the dark.

Dharma said, “I do not know.”

Tut!
Too stale, — it is not worth a half-penny.

The Emperor failed to understand.

What a pity!
Yet something in it.

Thereby, Dharma crossed the River for Wei.

This foxy fellow!

¹ Engo's remarks follow in smaller print.

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What a shame!
Roaming from west to east, from east to west.

The Emperor later mentioned this incident to Shikō^w
and asked for his advice.

A poor man recalls his old debts.
The outsider knows better.

Shikō said, “Does Your Majesty know who this man
is?”

It's best to drive Shikō out of the country, too.
Let him have thirty blows.
Look, here comes Dharma!

The Emperor said, “I do not know.”

Fine! the Emperor grasped Dharma's kōan^x
correctly now.

Shikō said, “He is the [incarnation of] Bodhisattva
Avalokiteśvara (Kwannon Bosatsu^y) and is here to
proclaim the seal of the Buddha mind^z.”

An arbitrary comment.
The arms do not bend outwardly.

The Emperor, repenting, expressed his desire to send
a messenger after him.

Sure enough, not grasped!
Nonsense, as said before!

Shikō said, “O Your Majesty, do not think of sending
a messenger after him.

When a death takes place in a family, the
neighbor comes to help the family in
their mourning.
Better have them all driven out of the
kingdom at once.

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Even if the whole kingdom runs after him, he would
not come back.”

Shikō too might be given thirty blows.
Don't you see a great light shining from
your own feet !

[Engo's comments :]

Bodhidharma, while still in South India, observed that the people of this country [China] were endowed with a mental calibre great enough to embrace the Mahayana^{aa} teaching of Buddhism, and crossed the ocean with the hopes of personally transmitting the mind-seal^{ab} to our countrymen, so that [the truth] may be manifested for those who are lost in the six paths of existence.

The guiding principle of his teaching was :

“[A special transmission outside the teaching,]
Not depending on letters,
Pointing directly to the Mind,
Whereby to see into the Nature and attain
Buddhahood^{ac}.”

When an insight into this is gained, one realizes the sense of freedom and authenticity. One would feel then no more enthralled by words, because reality reveals itself nakedly in its totality.

[Bodhidharma was a man who had an experience of this nature.] When later he came over to China, he succeeded in having an interview with the Emperor Wu [though the latter failed to understand him,] and in making the second patriarch attain peace of mind. His insight was in accord with nature and free from intellectualism and affective impurities. By one swing of the sword, he cut off all the entanglements. He went beyond the limit to where there was no further need to discriminate right from wrong, gain from loss. So it is, but how many of us are walking along this path ?

The Emperor Wu himself once donned a *kaśāya*^{ad} and lectured on the *Prajñāpāramitā Sūtra* called *Hōkō*^{ae}, “Light Emitting,” which was so inspiring as to cause Heaven to shower down celestial

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flowers, changing the earth to a gold color. The Emperor was well versed in the Tao^{af} teaching and served the Buddha. He issued orders to build temples and ordain monks, and disciplined himself in accordance with the Buddha's precepts. The people called him "the Buddha-hearted Ruler^{ag}."

When he first saw Bodhidharma, his question was, "I have had temple built and monks ordained. How much merit have I thereby accumulated?" Dharma said, "No merit whatever!" Bodhidharma lost no time in baptizing the Emperor with foul water. When you can go through ablution of this kind safely, you are said to have had an intimate interview with Dharma. Tell me why it is that his having temples built and ordaining monks are not deeds of merit. What does Dharma mean by his denunciation?

The Emperor Wu, like Ruyaku the Dharma Teacher^{ah}, Fu Daishi^{ai}, and Shōmei Taishi^{aj}, was the advocate of the twofold truth, conditional and absolute. According to the scriptural teaching, absolute truth makes clear the non-existence aspect of things, while conditional truth makes clear the opposite aspect. The ultimate principle of the holy truth upholds the non-duality of the absolute and the conditional. This is the consummation of the scriptural teaching and is considered the mystery of mysteries.

The Emperor now brings [this position] out here and asks Bodhidharma, "What is the ultimate principle of the holy truth?" Dharma answers, "Vast emptiness and nothing holy." No monk can transcend this.

Dharma cuts all of it asunder with one stroke of the sword. People these days are unable to make out where the final meaning of this statement lies; with their confused minds and their eyes gazing fixedly, they would exclaim, "Vast emptiness and nothing holy!"

Fortunately, their [empty cry] has nothing to do with Dharma's.

Goso^{ak}, my late teacher, used to say: "'Vast emptiness and nothing holy'—just this and no more! Once a man has an insight deep and penetrating enough to see into this 'Vast emptiness and nothing holy,' he'll be sitting at home quietly enjoying himself."

They all equally approach this problem of the ultimate principle,

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and try to break up for others this cask of black lacquer. But it is Bodhidharma who stands out conspicuously from among them all in his uniqueness. Therefore, it is said that when one phrase is understood, all other phrases, numbering as many as one thousand or ten thousand, will be also understood. Everything thus settles in its own place and is taken definite hold of once for all. Says an ancient man,

“Though the bones be ground to powder and the
body be smashed to pieces, it would not yet
be enough to repay one’s debt.

One phrase penetrated is worth far more than
hundreds of thousands [of verbal interpretations].^{a1}”

Bodhidharma gave the Emperor, at the outset, one gesture of salutation ; something of the truth was already betrayed. But the Emperor did not reflect. Owing to his narrow view of I-and-thou, subject-and-object, he had a second question : “Who is he then who stands before me ?” Bodhidharma was exceedingly kind-hearted, and gave his answer for a second time : “I do not know !” The Emperor was altogether nonplussed as he gaped blankly. What did Bodhidharma mean by this ? Herein lies [the ultimate point] where Yes or No, doing or not-doing, no longer avails. Tuan the Master ^{am} has a gāthā on this :

Ordinarily, one arrow shoots down one eagle,
This time another arrow is added as a free gift.
And he loses no time to get back to Mt. Shōshitsu ^{an}
to keep up his meditation.

O Lord of Liang, do not tell us that you are going
to invite him back into your palace.

The author then adds, “Who is going to do the inviting ?”

The Emperor did not understand. Dharma finally quietly left the country. This old fellow—a shameful move ! He crossed the River and went to Wei.

The Kingdom of Wei was at the time under the sovereignty of King Kōmei ^{ao}. He belonged to the family of Takubatsu ^{ap}, one of the northern races. Later on, they came to call themselves the Middle

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Kingdom^{aq}. When Dharma reached there the Emperor [Kōmei] did not come to see him. He immediately left for Shōrinji^{ar}. Bodhidharma passed his last nine years there, and refused to come out. He used to spend his time sitting in meditation facing the cliff at Shōrinji. It was there that he met his heir. Bodhidharma later came to be known as the cliff-gazing Brahman^{as}.

The Emperor Wu of Liang later asked Shikō about Bodhidharma. Said Shikō, "Does Your Majesty know who that man is?" The Emperor said, "I do not know." Let me ask, "Is this answer the same as Dharma's or not?" As far as verbal resemblance goes, it is; but as regards the meaning, not at all!

There are a number of people who commit a gross mistake in saying that Dharma answered in the Zen way while Wu's answer was in the sense of personal acquaintance. This distinction is far from being right.

What answer would you give to the question asked of the Emperor by Shikō? If the questioner had been given one hard blow of the stick, we would all have been saved from the later ambiguities that arose. The Emperor, however, gave in meekly and answered, "I do not know." Shikō seized the chance at once and said, "This is the Kwannon Bosatsu transmitting the seal of Buddha-mind." The Emperor repented, and tried at once to send a messenger to get Dharma back. A fine example of stupidity! The more proper thing to have done is to have driven Shikō out of the kingdom the moment he announced, "This was the Kwannon Bosatsu trying to transmit the seal of Buddha-mind."

According to legend, Shikō passed away in the thirteenth year of Tenkan^{at}, whereas Bodhidharma came to China in the first year of Futsū^{au}. There is thus a gap of some seven years between the two personages. How is it that they came to be synchronized? There must be a miscalculation somewhere. But we will just follow the tradition here and not discuss the matter further. Let the general outline of the story stand as it does.

Let us ask, "Is Bodhidharma the Kwannon or is Shikō?" Which of them is the genuine one? If they are both Kwannons, how

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is it that there can be two Kwannons? (I say, however,) not only two Kwannons—they come in companies, in regiments.

At that time Kōtō^{av}, the Vinaya teacher of Later Wei^{aw}, and Bodhiruci^{ax}, teacher of the Tripitaka^{ay}, had a discussion with Bodhidharma who, rejecting the world of appearance, pointed to the inner mind. Those whose views were very much limited could not stand it. They planned to dispose of Bodhidharma by means of poisoning. Their repeated attempts all failed. But on the sixth try Bodhidharma thought the time had come for him to die, for he now had an able successor [in the person of Eka^{az},] so he would not try to save himself. He accepted the lethal potion and quietly departed. He was buried at Jōrinji^{ba} on Mt. Yūji^{bb}.

When Sōun^{bc} of Wei passed Mt. Sōrei^{bd} on an errand for his master, he met Bodhidharma going back to India with one shoe in his hand.

The Emperor Wu of the Liang had his own composition engraved on the stele erected in memory of Bodhidharma, which goes something like this: “Alas! Seen, and yet not seen! Met, and yet not met! Interviewed, and yet not interviewed! In all ages, how most lamentable! How most regrettable!”

In another inscription he has:

“When the mind is substantially conceived, one
eternally remains an ordinary being;
When freed from the mind, one instantly attains
to the exquisite, wonderful state of enlightenment.”

Now let me ask: Where is Bodhidharma at this present moment? Gone astray, and yet not even conscious of it!

[Secchō's comment in verse¹:]

The holy truth—how vastly empty!

The arrow is already gone over to Korea.
Yih! (Exclamation of laughter)

¹ Engo's remarks again appear in smaller print.

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How do we discern the bull's eye?

Gone astray!
No difficulty in discerning it.

Who is he then who confronts me?

Too stale, — not worth a half-penny.
So it goes again!

The answer is, "I do not know."

A hit! Three times, four times.
Tut!

Thereby he quietly crossed the River.

He could not pierce the other's nostrils.
His were pierced by the other.
Alas! What a pity!
Not a very brave man.

How can one abstain from growing briars and brambles?

His legs are already buried [in them] many
feet deep.

The whole kingdom may run after him but he would
never turn back.

A double kōan.
What's the use of running after him!
Where is he?
A brave man's spirit — where is it?

For ever so long, we are made to think of him in vain.

Beating his chest with alternate hands (the
expression of lament).
Appealing in vain.

Stop thinking of it!

What do you mean to say?
Trying to find life in the cave of ghostly
creatures.

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The refreshing breeze is endlessly sweeping all around!

Sure enough!
Great Secchō squats among the weeds.

The master (Secchō), looking over the audience to the
right and left, said, “Have we here the First Patri-
arch among us?”

You wait for a confession?
More fuss?

He answered himself, “Yes, here!”

Don't trouble yourself.

“Call him out, and let him wash my feet!”

Besides, give him thirty blows of the stick
and drive him out — and it is still not
severe enough.

Yet, there is something in this treatment
touching on the point.

[Engo's comments on Secchō's verse :]

When we consider Secchō's method of handling this kōan, it is like [a skilled swordsman] playing with the Tai-a sword^{be}, he swings it in the air with absolute freedom keeping its blade in perfect condition. Unless the master is thus perfectly equipped with every technic, he is sure to harm himself in wielding the weapon, not to speak of the blade being broken.

He whose eye is opened can see how Secchō sometimes picks and sometimes gathers, sometimes praises and sometimes blames, and with only [the first] four lines he measures the kōan. Generally speaking, the “commendatory verse”¹ (J. *juko*, C. *sung-ku*)^{bf} on a kōan demonstrates Zen in a roundabout manner, while its “critical comment”² (J. *nenko*, C. *nien-ku*)^{bg} takes up the significant points and gives critical remarks.

Secchō at the outset makes this challenging gesture, “The holy

¹ Versified appraisal. ² Sportive comment.

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truth—how vastly empty! / How do we discern the bull's eye?" Secchō makes this remark on his first utterance. This is extraordinarily praiseworthy. Tell me, after all, how do you discern the bull's eye? Even when you are supplied with a pair of iron eyes and bronze pupils, you cannot search it out. For it is altogether beyond the reach of the intellect and imagination. Thus, says Ummon^{bh}, "It is like a spark which is emitted by the flint striking the steel or like a flash of lightening. This 'tiny thing'^{bi} cannot be kept in the domain of any kind of mental activity such as intellection, affection, or imagination. When you begin to open the mouth, it is too late; you cannot do anything. As soon as any symptom of mind-activity starts, the hawk has already flown away to the other end of the sky." Secchō says, "You, monks of the world, how do you discern the bull's eye?"

The question, "Who is confronting me?" only evoked the answer, "I do not know." This comes out of Secchō's grandmotherly kindheartedness. Tell me if this "I do not know" and "Vast emptiness" are one idea or two. For those who have understood this through and through, the question is unnecessary, for they know it even before the question is set forth. However, those who do not understand divide it decidedly into two parts, and would generally think Secchō has added another comment. Such ones do not know that by these [first] four lines of verse Secchō has made a complete appraisal of the whole kōan.

Secchō, out of his compassionate heart, goes on further to comment on the event [that took place after the interview with the Emperor]: "Thereby Dharma quietly crossed the River. / How can one abstain from growing briars and brambles?" The original purpose of Dharma's coming over to this country was to release people from attachments, to help rid them of bondage, to have the nails pulled out, to extract the wedges, to pull up by the roots all the briars and brambles. Why then does Secchō say, to the contrary, that they thereby grow more rampantly? In fact, not only then but even now their growth is already several feet dense under your feet.

"The whole kingdom may run after him, but he would never

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turn back./ For ever so long, we are made to think of him in vain.”
What a pity indeed that [the Emperor] was not much of a man!

[Engo now turns toward the audience and says,] Do tell me where Dharma is at this very moment. When you see him, you will understand wherein lies Secchō’s final altruistic move. He feared your being driven by your one-sided (prejudiced) way of thinking. It is for this reason that he opens up the firmly bolted gate and expresses his own view on the subject, saying: “Stop thinking of it!/ The refreshing breeze is endlessly sweeping around!”

Now, you stop thinking of him! With this done, what about what goes on under your own feet? Secchō tells us how endlessly the refreshing breeze is sweeping at this very moment, not only in heaven but all around on earth. Secchō is thus picking the event up and displaying it right before all of you. As to the wind which blows endlessly, refreshingly, it took place not only in the time of Secchō, but it takes place in your Self even now.

Secchō, again, fearing that you may one-sidedly get attached to this [absolute] point of view, makes up his own device and, raising his voice, asks you: “Have we here the First Patriarch among us?/ He answered himself, ‘Yes, here!’” This is indeed where Secchō’s genuine altruistic heart tries to help you [to understand Zen].

Secchō speaks out again for himself: “Call him out, and let him wash my feet!” In all appearances, this is no doubt a great insult directed at the First Zen Patriarch in China. But here [from Engo’s point of view] a Patriarch deserves a treatment from the absolute standpoint [regardless of any worldly views]. Now, what do you think Secchō means? At this moment, is he to be called a donkey, a horse, or a patriarch?—all such name-giving has nothing to do [with the Ultimate itself].

Frequently, we find critics who think Secchō abused the Patriarch here. But such ones do not strike the mark. What is, then, our final destination? You may understand what the old stranger is trying to communicate to you, but you may not yet see into his inner meaning.

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Notes

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|---|------------|----|------------------------------|----|-------|
| a | 碧巖錄 | w | 誌公 | ao | 孝明帝 |
| b | 碧巖集 | x | 公案 | ap | 拓跋氏 |
| c | 雪竇 | y | 觀音菩薩 | aq | 中國 |
| d | 偈, 偈頌 | z | 佛心 | ar | 少林寺 |
| e | 圓悟 | aa | 大乘 | as | 壁觀婆羅門 |
| f | 垂示, 示衆 | ab | 心印 | at | 天鑿十三年 |
| g | 本則, 公案, 話頭 | ac | [教外別傳] 不立 文字 直指人心 見性成佛 | au | 普通元年 |
| h | 下語, 著語 | ad | 袈裟 | av | 光統律師 |
| i | 評唱 | ae | 放光般若經 | aw | 後魏 |
| j | 菩提達摩 | af | 道 | ax | 菩提流支 |
| k | 武帝 | ag | 佛心天子 | ay | 三藏 |
| l | 梁 | ah | 婁約法師 | az | 慧可 |
| m | 垂示 | ai | 傅大士 | ba | 定林寺 |
| n | 碧巖 | aj | 昭明太子 | bb | 熊耳山 |
| o | 悟 | ak | 五祖 | bc | 宋雲 |
| p | 禪 | al | 「粉骨碎身未足 酬一句了然超 百億」 | bd | 葱嶺 |
| q | 圓悟 | am | 端和尚 | be | 太阿劍 |
| r | 則 | an | 少室 | bf | 頌古 |
| s | 偈頌 | | | bg | 拈古 |
| t | 雪竇 | | | bh | 雲門 |
| u | 一夜碧巖 | | | bi | 些子 |
| v | 魏 | | | | |