

**Japan Studies Association of Canada  
2020 ad hoc Conference  
delivered online with ZOOM**

**Date: October 17-18, 2020  
Hosted by**

**Professors Aya Fujiwara (University of Alberta) and Norio Ota (York University)**

**Panel Coordinator and Chair: Jay Goulding**  
Panel 3. Japan and Philosophy  
Saturday October 17 3:00-4:15 pm

**© Jay Goulding PhD, 2020**

**Heidegger's Japanese Interlocutors Revisited**

**Abstract:** Over a five-decade period, the hermeneutic phenomenologist Martin Heidegger (1889-1976) entertains elite Japanese scholars in what has come to be known as the Freiburg pilgrimage. In this paper, we revisit these interactions and the impact on Japanese philosophy and religion. Tanabe Hajime 田辺元 (1885-1962), Yamanouchi Tokuryū 山内得立 (1890-1982), Kuki Shūzō 九鬼周造 (1888-1941), Watsuji Tetsurō 和辻哲郎 (1889-1960) and Nishitani Keiji 西谷啓治 (1900-1990) are well known students of Heidegger's philosophy. Others including Tsujimura Kōichi 辻村公一 (1922–2010), Hisimatsu Shinichi 久松真一 (1889-1980) and Abe Masao 阿部正雄 (1915-2006) make their mark on a then expanding field of *tetsugaku* 哲學 (philosophy) as Japan's intellectual attempt to handshake with the Western world. Contrary to Western impulses to whole heartedly accept Suzuki Daisetsu Teitarō's 鈴木大拙貞太郎 (1894-1966) version of Zen from the *Rinzai-shu* 臨濟宗, many Heidegger scholars stress theory and practice of *Sōtō-shū* 曹洞宗, with Watsuji leading the way in his resurrection of Dōgen Zenji's 道元禪師 (1200-1253) teaching proper. The paper sketches out Suzuki's engagement with Heidegger as well as that of long-forgotten philosopher and one-time Bavarian noble Karlfried Graf Dürckheim (1896-1988). Dürckheim first introduces Suzuki to Heidegger. Growing up a few kilometers from Heidegger in the Black Forest, and later living in Japan, Dürckheim's emphasis on the phenomenology of Zen practice might very well challenge Suzuki for the nickname of Europe's first "Mr. Zen."

**Jay Goulding** is Professor in Department of Social Science, York University, Canada where he was Programme Coordinator for Social and Political Thought. With expertise in classical Chinese and Japanese philosophy, hermeneutics and phenomenology, he participated in the 2001 official return of philosophy to China with *International Society for Chinese Philosophy* and contributed an article to Beijing's University's journal *Gate of Philosophy* (*zhexuemen* 哲學門) celebrating the ninetieth anniversary of the Department of Philosophy. He wrote for *Scribner's New Dictionary of the History of Ideas* encyclopedia (2005) on East Asian philosophy, culture, language and history. In 2006, he delivered visiting lectures at Beijing Foreign Studies University's Foreign Literature Institute and at Beijing University's Institute of Foreign Philosophy, explaining Daoism and phenomenology—*Laozi* and *Zhuangzi* as compared with Maurice Merleau-Ponty and Martin Heidegger. In December 2008, he edited *China-West Interculture: Toward the Philosophy of World Integration, Essays on Wu Kuang-ming's Thinking* (Global Scholarly Publications) for the Association of Chinese Philosophers in America. In recent years, he is recognized by *Journal of Chinese Philosophy* (published by Wiley-Blackwell) as a *distinguished scholar* in Chinese philosophy, comparative thinking, and hermeneutics contributing to the fortieth anniversary volume with "The Forgotten Frankfurt School: Richard Wilhelm's China Institute" (41, no. 1-2 [2014]: 170–186), and to a special issue on Cheng Chung-ying and Hans-Georg Gadamer edited by Linyu Gu and Andrew Fuyarchuk, with an article entitled "Cheng and Gadamer: Daoist Phenomenology" (forthcoming). In 2021, he will contribute a chapter "Heidegger's Daoist Phenomenology" in the first book solely devoted to Martin Heidegger and Daoism, entitled *Daoist Resonances in Heidegger: Exploring a Forgotten Debt* (Bloombury Academic), edited by David Chai of the Philosophy Department of The Chinese University of Hong Kong. Goulding has published in *Journal for the Scientific Study of Religion*, *Sociological Analysis: A Journal of Comparative Religion*, *Canadian Review of Sociology*, *Political Theory*, *Catalyst*, *Anhui Normal University Journal of Social Sciences and Humanities*, *Dao: A Journal of Comparative Philosophy*, *International Journal for Field-Being*, *China Review International*, *Asian Cinema*, and *Journal of World Philosophy* (Indiana University Press).

## Suzuki Daisetsu Teitarō 鈴木大拙貞太郎 (1894-1966)

An often quoted but neglected anecdote emerges from the existential philosopher William Barrett (1913-1992) in his essay “Zen for the West,” the introduction to the fabled collection, *Zen Buddhism: Selected Writings of D.T. Suzuki*: “A German friend of [Martin] Heidegger told me that one day when he visited Heidegger he found him reading one of Suzuki’s books. ‘If I understand this man correctly,’ Heidegger remarked, ‘this is what I have been trying to say in all my writings.’”<sup>1</sup> In the forward to Philip Kapleau’s *Three Pillars of Zen*, MIT philosopher Huston Smith remarks: “Lynn White [1907-1987] is not the molder of modern thought that Jung and Heidegger have been, but he is a fine historian, and he predicts: ‘It may well be that the publication of D.T. Suzuki’s first *Essays in Zen Buddhism* in 1927 will seem in future generations as great an intellectual event as William of Moerbeke’s Latin translations of Aristotle in the thirteenth century or Marsiglio Ficino’s of Plato in the fifteenth.’”<sup>2</sup>

Studying in Germany in the 1930s, the Kyoto scholar Nishitani Keiji contributes to Heidegger’s Freiburg seminars, visiting his home on frequent occasions. Graham Parkes relates:

In this connection it is worth mentioning the source of Heidegger’s acquaintance with Zen ideas, as related by Professor Nishitani in his foreword to one of the volumes of the Japanese edition of the Collected Works of D.T. Suzuki. In 1938 Nishitani was doing research in Freiburg, where Heidegger was teaching, and ordered from Blackwells in England the first volume of Suzuki’s *Essays in Zen Buddhism* which he presented to Heidegger for his birthday. Shortly thereafter, Heidegger sent a card inviting Nishitani to visit him at his home; it turned out that he had already read Suzuki’s book and was eager to discuss it. He was particularly interested in the well-known story in *Rinzai Roku* (the *Lin-chi Records* [臨濟錄]) about Rinzai [*Linji Yixuan* 臨濟義玄] and Ōbaku ([黃檗, incorporating Pure Land (*Jōdo bukkyō* 浄土仏教)] Chinese Hung-po [黃檗希運]) and Daigu [Sōchiku 大愚宗築 1584-1669]. Rinzai, while a pupil of Ōbaku’s, went to the monastery of Daigu, another Zen master, and on being asked what Ōbaku had to say, Rinzai replied: “I asked him three times what was the essence of Buddhism, and three times he beat me.” When he went back to Ōbaku, the latter asked him what Daigu had to say, and Rinzai told him what had happened. Ōbaku then said, “Just wait, I’ll beat you up!” — to which Rinzai replied, “What do you mean about waiting? Get it right now!” and accordingly struck his master with considerable force. Nishitani explained to Heidegger the “living logic ... of the oneness of Rinzai’s affirmation and negation of Ōbaku” and the “complex transformation between self and other” evidenced by “Rinzai’s identifying Ōbaku with Daigu ... and himself with Ōbaku.” Heidegger then said with a smile that he had got “a rough idea” (no pun in the Japanese) of what Zen was about. Heidegger’s interest in Zen was such that Suzuki’s book prompted him to take out and read the only book on Zen he could find in the university library (*Zen: der lebendige Buddhismus in Japan*, by Ohazama and Faust), which he found “also very interesting.”<sup>3</sup>

---

<sup>1</sup> William Barrett, “Zen for the West,” in *Zen Buddhism: Selected Writings of D.T. Suzuki*, ed. William Barrett (New York: Doubleday, 1956), xi.

<sup>2</sup> Huston Smith, “Forward,” in *Three Pillars of Zen*, ed. Philip Kapleau (Boston: Beacon, 1967), xi-xii.

<sup>3</sup> Graham Parkes, “Introduction,” in *Heidegger and Asian Philosophy*, ed. Graham Parkes (Honolulu: University of Hawaii Press, 1987), 9-10.

Seemingly, no one on the planet would dispute the supremacy of Suzuki for the promotion and understanding of Zen in Europe and North America after the Second World War with a plethora of books published and a thousand studies written about him. His impact around the world is immense. In Michael Goldberg's 2006 film, *A Zen Life*, deep ecology poet and Zen guru Gary Snyder calls Suzuki "probably the most culturally significant Japanese person in international terms, in all of history." After having studied East Asian philosophies for several decades (primarily Zen 禪 and Dao 道), it becomes increasingly clear to me that Suzuki's work privileges a certain version of Zen, that is *Rinzai* (*Línjì zōng* 臨濟宗) which emphasizes *Koan* 公案 as the above story illustrates. In the entire corpus of Suzuki's work, he speaks very respectfully but only tangentially about Dōgen 道元禪師 (1200-1253) and *Sōtō* 曹洞宗, and mostly in relation to historical developments.

In one of the most popular books ever written on the topic on both sides of the Pacific, *Zen and Japanese Culture* — a superb historical study of nearly 500 pages — Suzuki only mentions Dōgen a couple of times when referring to his return from China. What had Dōgen learned: "Not much except soft-heartedness (*nyūnan shin* [柔輒心 soft, flexible heart-mind])."<sup>4</sup> Beyond this admirable comment, there is little mention of *Sōtō* Zen practice in the entirety of Suzuki's writings.

### **Yasutani Hakuun 安谷白雲 (1885-1973)**

Following my own strategies of Daoist phenomenology by exploring the *invisible within the visible*,<sup>5</sup> this paper will not pursue Suzuki's *Rinzai* Zen but instead focus on *the relatively neglected impact* of its *shadow*: *Sōtō* Zen. *Sōtō* develops directly from Dōgen.<sup>6</sup> Karlfried Dürckheim who introduces Suzuki to Heidegger in 1954, displays an alternative version of Zen that is ultimately flavoured by Dōgen. During his stay in Japan, Dürckheim meets Yasutani Hakuun 安谷白雲 (1885-1973),<sup>7</sup> popular in the West for his understanding of Dōgen's teachings, creating his own

---

<sup>4</sup> Daisetz T. Suzuki, *Zen and Japanese Culture* (New York: Princeton University Press, 1959), 275.

<sup>5</sup> Jay Goulding, "Cheng and Gadamer: Daoist Phenomenology," special issue on "Gadamer and Chung-ying Cheng: Hermeneutics and Onto-Generative Hermeneutics," eds. Linyu Gu and Andrew Fuyarchuk, *Journal of Chinese Philosophy*, forthcoming. See Jay Goulding, "Heidegger's Daoist Phenomenology," in *Resonances of Daoism in Heidegger: Returning to a Forgotten Debt*, ed. David Chai (London: Bloomsbury Academic), forthcoming.

<sup>6</sup> See Jay Goulding, "Japan-West Interculture: Time's Step Back—Dōgen, Watsuji, Kuki and Heidegger," in *Conference Proceedings of the 31<sup>st</sup> Japanese Studies Association of Canada Annual Conference, Japan's World and the World's Japan: Images, Perceptions and Reactions*, eds. Aya Fujiwara and James White, 1-26, Edmonton: Princess Takamado Japan Centre for Teaching and Research at the University of Alberta, 2019. Available online, [http://buna.yorku.ca/jsac/jsac2018/jsac2018\\_%20proceedings.pdf](http://buna.yorku.ca/jsac/jsac2018/jsac2018_%20proceedings.pdf). See Jay Goulding, "Dōgen's *Jinzū* 神通," in *Conference Proceedings of the 32<sup>nd</sup> Japanese Studies Association of Canada Annual Conference, Japan and the Environment: Lessons for the World*, ed. Owen Griffiths, 1-25, Sackville: Mount Allison University, forthcoming.

<sup>7</sup> See Brian Daizen Victoria's two wonderful books, *Zen War Stories* (London: RoutledgeCurzon, 2004) and *Zen at War*, 2<sup>nd</sup> ed. (Lanham: Rowman and Littlefield, 2006) that both offer thought-provoking accounts of Zen and warfare. Both Suzuki and Yasutani students respond. See Kemmyō Taira Satō, "D. T. Suzuki and the Question of War," trans. in collaboration with Thomas Kirchner,

refined school of Zen known as *Sanbo Kyodan* 三宝教団 (“Three Treasures Religious Organization”). Yasutani studies with Harada Daiun Sogaku 原田大雲祖岳 (1870-1961) who inspires him to create a “synthesis” of *Rinzai* and *Sōtō*. Yasutani especially concentrates on *Kenshō* 見性 as “seeing essence” or “True-nature.” This term is often used synonymously with *satori* 悟り as “awakening.” Yasutani rejects *Sōtō*’s over-determination of Buddha nature in favour of *Kenshō* as an awakening along the way; he equally rejects *Rinzai*’s over-determination of ranks and attachment to *Koan* in favour of the importance of emptiness as Paul Jaffe suggests.<sup>8</sup> Jaffe recalls a legendary story:

Yasutani Hakuun Roshi’s early background sheds some interesting light on his subsequent development. There is a miraculous story about his birth: His mother had already decided that her next son would be a priest when she was given a bead off a rosary by a nun who instructed her to swallow it for a safe childbirth. When he was born his left hand was tightly clasped around that same bead. By his own reckoning, “your life ... flows out of time much earlier than what begins at your own conception. Your life seeks your parents.” “It is as if I jumped right into this situation since while I was still in her womb my mother was contemplating my priesthood.” “Now, practicing the Buddha Way more and more, understanding many more channels of the Buddha Way, I realize that it is not so strange but quite natural. My mother wanted me to become a priest, and because I was conceived in that wish and because I too desired the priesthood, the *juzu* [数珠 rosary bead] expressed that karmic relation. There is, indeed, a powerful connecting force between events. We may not understand it scientifically, but spiritually we know it is so.” So, in time he came to fully accept this story and treat it as a concrete symbol of “his deep Dharma affinity.”<sup>9</sup>

The above account leads Jaffe to conclude that in 1954, a decade after his *dharma* transmission, Yasutani creates a new Zen school which “broke with the *Sōtō* school in which he was ordained, asserting a position of direct connection with Dōgen and no longer recognizing the authority of the sect’s ecclesiastical leaders.”<sup>10</sup>

Yasutani explicates five types of Zen: *bompu* 凡夫 (“ordinary” Zen), *gedo* 外道 (“an outside way” teaching other than Buddhist), *shojo* 小乘 (the “small vehicle” that transports from delusion to awakening), *daijo* 大乘 (“the great vehicle” that seeks essential nature and the Way in everydayness), and *saijojo* 上乘 (“supreme vehicle” as “Absolute Life”).<sup>11</sup> Succinctly, Yasutani explains his unique version of Zen:

---

*The Eastern Buddhist* 39.1 (2008): 61–120. See Robert Aitken, Bernie Glassman, Bodhin Kjolhede, and Lawrence Shainberg, “Yasutani Roshi: The Hardest Koan,” *Tricycle: The Buddhist Review*, Fall 1999. Available online, <https://tricycle.org/magazine/yasutani-roshi-hardest-koan/>.

<sup>8</sup> Paul David Jaffe, “The *Shobogenzo Genjokoan* by Eihei Dōgen, and Penetrating Inquiries into the *Shobogenzo Genjokoan*, a commentary by Yasutani Hakuun” (Masters Thesis, University of California, Santa Barbara, 1979), 7-8. Fragment available online, <https://terebess.hu/zen/mesterek/yasutani.html#a1>.

<sup>9</sup> *Ibid.*, 9-12.

<sup>10</sup> *Ibid.*, 8.

<sup>11</sup> Yasutani-roshi, “The Five Varieties of Zen,” in *Three Pillars of Zen*, ed. and trans. Philip Kapleau (Boston: Beacon, 1967), 41-46.

*Saijojo* Zen, the last of the five types, is the highest vehicle, the culmination and crown of Buddhist Zen. This Zen was practiced by all the Buddhas of the past — viz., Shakyamuni [釋迦牟尼] and Amida [阿彌陀仏]— and is the expression of Absolute Life, life in its purest form. It is the *zazen* [坐禪] which Dōgen-zenji chiefly advocated and it involves no struggle for *satori* or any other object. We call it *shikan-taza* [只管打坐, sitting without seeking awakening] ... In this highest practice, means and end coalesce. *Daijo* Zen and *saijojo* Zen are, in point of fact, complementary. The *Rinzai* sect places *daijo* uppermost and *saijojo* beneath, whereas the *Sōtō* sect does the reverse. In *saijojo*, when rightly practiced, you sit in the firm conviction that *zazen* is the actualization of your undefiled True-nature, and at the same time you sit in complete faith that the day will come when, exclaiming, “Oh, this is it!” you will unmistakably realize this True-nature. Therefore, you need not self-consciously strive for enlightenment. Today many in the *Sōtō* sect hold that since we are all innately Buddhas, *satori* is not necessary. Such an egregious error reduces *shikan-taza*, which properly is the highest form of sitting, to nothing more than *bompu* Zen, the first of the five types.<sup>12</sup>

Yasutani explains three “inseparable forms”: “The aims of *zazen* are three: 1) development of the power of concentration (*yoriki* [定力]), 2) *satori*-awakening (*Kenshō-godo* 見性悟道), and 3) actualization of the Supreme Way in our daily lives (*mujodo no taigen* 無上道之體現).”<sup>13</sup> Yasutani continues:

*Joriki*, the first of these, is the power or strength which arises when the mind has been unified and brought to one-pointedness through concentration. This is more than the ability to concentrate in the usual sense of the word. It is a dynamic power which, once mobilized, enables us even in the most sudden and unexpected situations to act instantly, without pausing to collect our wits, and in a manner wholly appropriate to the circumstances. One who has developed *yoriki* is no longer a slave to his passions, neither is he at the mercy of his environment. Always in command of both himself and the circumstances of his life, he is able to move with perfect freedom and equanimity. The cultivation of certain supranormal powers is also made possible by *yoriki*, as is the state in which the mind becomes like perfectly still water. The first two of the five kinds of Zen I have spoken about depend entirely on *yoriki*, as does the state of *mushinjo* [無心狀] in *shojo* [小乘] Zen — the state of blankness in which the conscious functioning of the mind has been stopped. Now, although the power of *yoriki* can be endlessly enlarged through regular practice, it will recede and eventually vanish if we neglect *zazen*. And while it is true that many extraordinary powers flow from *yoriki*, nevertheless through it alone we cannot cut the roots of our illusory view of the world. Mere strength of concentration is not enough for the highest types of Zen; concomitantly there must be *satori*-awakening.<sup>14</sup>

Yasutani’s detailed description and acute analysis is worth quoting further:

The second of these aims is *Kenshō-godo*, seeing into your True-nature and at the same time seeing into the ultimate nature of the universe and “all the ten thousand things” in it. It is the sudden realization that “I have been complete and perfect from the very beginning. How

---

<sup>12</sup> Ibid., 46.

<sup>13</sup> Ibid., 47

<sup>14</sup> Ibid., 47.

wonderful, how miraculous!” If it is true *Kenshō*, its substance will always be the same for whoever experiences it, whether he be the Buddha Shakyamuni, the Buddha Amida, or any one of you gathered in this temple. But this does not mean that we can all experience *Kenshō* to the same degree, for in the clarity, the depth, and the completeness of the experience there are great differences. As an illustration, imagine a person blind from birth who very gradually begins to recover his sight. At first, he can only see very vaguely and darkly and only objects close to him. Then as his sight improves, he is able to distinguish things a yard or so away, then objects at ten yards, then at a hundred yards, until finally he can recognize anything up to a thousand yards. At each of these stages the phenomenal world he is seeing is the same, but the differences in the clarity and accuracy of his views of that world are as great as those between snow and charcoal. So, it is with the differences in clarity and depth of our experiences of *Kenshō*.<sup>15</sup>

Finally, the third objective unfolds as follows:

The last of the direct objectives is *mujodo no taigen*, the actualization of the Supreme Way throughout our entire being and our daily activities. At this point we do not distinguish the end from the means. *Saijojo*, which I have spoken of as the fifth and highest of the five types of Zen, corresponds to this stage. When you sit earnestly and egolessly in accordance with the instructions of a competent teacher — i.e., with your mind, though fully conscious, as free of thought as a pure white sheet of paper is unmarred by a blemish — there is an unfoldment of your intrinsically pure Buddha-nature whether you have had *satori* or not. But what must be emphasized here is that only with true enlightenment do you directly apprehend the truth of your Buddha-nature and perceive that *saijojo*, the purest type of Zen, is no different from that practiced by all Buddhas. The practice of Buddhist Zen should embrace all three of these objectives, for they are interrelated. There is, for instance, an essential connection between *yoriki* and *Kenshō*. *Kenshō* is “the wisdom naturally associated with *yoriki*,” which is the power arising from concentration. *Yoriki* is connected with *Kenshō* in yet another way. Many people may never be able to reach *Kenshō* unless they have first cultivated a certain amount of *yoriki*, for otherwise they may find themselves too restless, too nervous and uneasy to persevere with their *zazen*. Moreover, unless fortified by *yoriki*, a single experience of *Kenshō* will have no appreciable effect on your life and will fade away into a mere memory. For although through the experience of *Kenshō* you have apprehended the underlying unity of the cosmos with your Mind’s eye, without *yoriki* you are unable to act with the total force of your being on what your inner vision has revealed to you. Likewise, there is an interconnection between *Kenshō* and the third of these aims, *mujodo no taigen*. *Kenshō* when manifested in all your actions is *mujodo no taigen*. With perfect enlightenment (*anuttara samyak-sambodhi* [अनुत्तरसम्मासम्बोधि, *mujō-shōtō-shōgaku* 無上正等正覺]) we apprehend that our conception of the world as dual and antithetical is false, and upon this realization the world of Oneness, of true harmony and peace, is revealed. The Rinzai sect tends to make *satori*-awakening the final aim of sitting and skims over *yoriki* and *mujodo no taigen*. Thus, the need for continued practice after enlightenment is minimized, and *Koan* study, since it is unsupported by *zazen* and scarcely related to daily life, becomes essentially an intellectual game instead of a means by which to amplify and strengthen enlightenment. On the other hand, while the practice advocated in the official quarters of the *Sōtō* sect today stresses *mujodo no taigen*, in effect it amounts to little more than the

---

<sup>15</sup> Ibid., 47.

accumulation of *yoriki*, which, as I pointed out earlier, “leaks” or recedes and ultimately disappears unless *zazen* is carried on regularly. The contention of the *Sōtō* sect nowadays that *Kenshō* is unnecessary and that one need do no more than carry on his daily activities with the Mind of the Buddha is specious, for without *Kenshō* you can never really know what this Buddha-mind is.<sup>16</sup>

### **Karlfried Graf Dürckheim (1896-1988)**

While spending several years in Japan, Dürckheim becomes fascinated with Zen. Accompanying Dürckheim on his Zen explorations, Hashimoto Fumio 橋本不美男 (1922-1991) relates: “what most interested the Count [Dürckheim] was traditional Japanese archery and Zen. He set up an archery range in his garden and zealously practiced every day ... he went to Shinkōji [真光寺] temple on the outskirts of Ogawa [小川町] township in Saitama Prefecture [埼玉県] where he stayed to practice Zen for a number of days. His instructor in *zazen* was the temple abbot, Master Yasutani.”<sup>17</sup>

Like Suzuki, Dürckheim enjoys fame in publishing several popular books on Zen. Impressed by his stint with Yasutani in Japan,<sup>18</sup> he parallels Meister Eckhart (1260-1328) and Dōgen in one of his most famous texts, *The Way of Transformation: Daily Life as Spiritual Exercise*:

There is a story that tells of Master Eckhart’s meeting with a poor man: ‘You may be holy,’ says Eckhart, ‘but what made you holy, brother?’ And the answer comes: ‘My sitting still, my elevated thoughts and my union with God.’ It is useful for our present theme to note that the practice of sitting still is given pride of place. In the middle ages people were well-aware of the inexhaustible power that arises simply from sitting still. After that time, knowledge of the purifying power of stillness and its practice was, in the West, largely lost. The tradition of preparing man for the breakthrough of transcendence by means of inner quiet and motionless sitting has been preserved in the East to the present day. Even in cases where practice is apparently directed not to immobility but towards activity — as in archery, sword fighting, wrestling, painting, flower arrangement — it is always the inner attitude of quiet and not the successful performance of the ways which is regarded as of fundamental importance.<sup>19</sup>

Like Yasutani, Dürckheim sees the possibility for a person “to be inwardly cleansed” through “right posture” that also shines on the importance of “correct sitting”: “The inner quiet which arises when the body is motionless and in its best possible form can become the source of transcendental

---

<sup>16</sup> Ibid., 48-49.

<sup>17</sup> Quoted in Victoria, *Zen War Stories*, 88-89.

<sup>18</sup> Gerhard Wehr recalls that Yasutani and Hashimoto Fumio visit Dürckheim in 1965 at his hometown Todtmoos, Germany (25 kilometres from Heidegger’s Todtnauberg mountain hut). See Gerhard Wehr, *Karlfried Graf Dürckheim. Leben im Zeichen der Wandlung* (München: Kösel-Verlag, 1988), 214.

<sup>19</sup> Karlfried Graf Dürckheim, *The Way of Transformation: Daily Life as Spiritual Exercise* (London: Unwin Paperbacks, 1971), 46.

experience. By emptying ourselves of all those matters that normally occupy us we become receptive to Greater Being.”<sup>20</sup> Following this story is a parallel Dōgen tale:

The Zen practice of Dōgen, founder of the *Sōtō* sect of Zen Buddhism, consisted in simply sitting still, without meditating on any theme or object. Esai Zenshi [榮西禪師 1141-1215], the founder of Rinzai-Zen, on the other hand, mainly practised the ‘Koan’ — the solving of an insoluble mental problem. When asked for his opinion of the Rinzai method, Dōgen replied: ‘It is very good.’ ‘But,’ protested the enquirer, ‘They practise the Koan!’ ‘Well,’ said Master Dōgen, ‘some people may be able to sit still only when they have something to think about. But if this brings them enlightenment, it is not due to their thinking but solely to their sitting still.’ The practice of keeping the body motionless transforms man’s inner being. This story, like the one related of Master Eckhart ... needs most diligently to be explored.<sup>21</sup>

In dialogue with his student Alphonse Goettmann, Dürckheim further explains:

G.D.: ... What I live then I have called the great experience of Being ... I was twenty-four and found myself in the workshop of the painter Willi Geiger in Munich. My future wife, Madame von Hattinberg, was sitting on the table, and next to her was a book ... I can still see it now. I opened this book and read out loud the eleventh verse of the Tao-Teh-Ching of Lao Tzu [*Laozi Daodejing* 老子道德經]: “Thirty spokes converge upon a single hub, It is on the hole in the center that the use of the cart hinges, We make a vessel from a lump of clay, It is the empty space within the vessel that makes it useful. We make the doors and windows for a room; But it is these empty spaces that make the room livable. Thus, while the tangible has advantages, It is the intangible that makes it useful.” And suddenly It happened! I was listening and lightning went through me. The veil was torn asunder, I was awake! I had just experienced “It.” Everything existed and nothing existed. Another Reality had broken through this world. I myself existed and did not exist ... The reality which surrounded me was suddenly shaped by two poles: one which was the immediately visible and the other an invisible which was the essence of that which I was seeing. I truly saw Being ... In German we would say with Heidegger: “*das Sein in Seienden* [Being in being-in-the-world].” I saw Being in that which is. And That touched me so deeply that I had the feeling of no longer being entirely myself. I felt that I was filled with something extraordinary, immense, which filled me with joy and at the same time plunged me into a great silence. I remained in this state for nearly twenty-four hours ... On the level of my spiritual development, this was certainly the turning point whose importance I only became aware of much later ... we had formed with my wife and another couple what we called the “Quatuor.” It was in the twenties and we had already begun a certain practice: the daily examination of our consciousness, exercises of inner silence and meditation; my first “Zazen.”<sup>22</sup>

Dürckheim and biographer Alphonse Goettmann recall the engagement with Heidegger:

---

<sup>20</sup> Ibid., 46.

<sup>21</sup> Ibid., 46-47.

<sup>22</sup> Alphonse Goettmann, *Dialogue on The Path of Initiation: The Life and Thought of Karlfried Graf Dürckheim*, trans. Theodore and Rebecca Nottingham (Béthane, Alsace-Lorraine: Nottingham Publishing, 1998). Available online <http://www.centre-bethanie.org/compression/dialogue.pdf>.



A. G.: ... did you have any encounters with Heidegger who lived in a little village next to yours?  
 G. D.: Yes, in the years 1949-50, when I returned from Japan. I had already sent him my little book on Japan and its culture of silence.<sup>23</sup> This book inspired him to look into Japanese philosophy, but he told me that to speak of a philosophy, one had to speak the language of the philosophers. Later, I met the philosopher Spranger [Eduard, 1882-1963] who asked me: “You lived at Todtmoos, near the *Nichts*, the Emptiness?” (Heidegger is the philosopher of Emptiness). “Yes,” I answered and repeated the words of Heidegger, that to approach a philosophy one had to understand the language of the philosopher ... I met Heidegger again twenty years later, when Suzuki, the eighty-year old prophet of Zen visited me and wanted to see him. It was an encounter of a man of the word with a man, who, as a Zen Master, is certain that in opening our mouth we are already lying! For only silence contains truth. These are some anecdotes on Heidegger ...<sup>24</sup>



Dürckheim on a morning walk with Swami Prabhupada [1896-1977, International Society for Krishna Consciousness] in Frankfurt in June 1974<sup>25</sup>

In 1954, Suzuki is eager to engage with Heidegger.<sup>26</sup> Despite the celebrity of Suzuki at the time, it is fitting that in years to come, the teachings of Dōgen’s *Sōtō* Zen occupy many of Heidegger’s close students including Nishitani, Hisamatsu, Abe and Joan Stambaugh. Stambaugh (1932-2013) becomes ensconced in Zen after translating several Heidegger volumes. Since the others were already well-established Zen monks, the new person most attracted by an interpolation of Heidegger and Zen is Stambaugh who studies with Nakagawa Sōen 中川宋淵 (1907-1984). Another innovative Rinzai monk, Nakagawa begins his hermitage in the mountains at Dai Bosatsu 大菩薩嶺 (near Mount Fuji) and later studies with Yamamoto Genpō 山本玄峰 (1866-1961), “the twentieth century Hakuin Ekaku 白隱 慧鶴” (1686-1769), and abbot at Ryutaku-ji 龍澤寺.

### **Dōgen Zenji 道元禅師 (1200-1253)**

I turn to her two thoughtful books on Heidegger and Dōgen. Stambaugh begins the first book with an explosive analysis:

<sup>23</sup> See Karlfried Graf Dürckheim, *Japan und die Kultur der Stille* (Munich-Planegg: O. W. Barth Verlag, 1949).

<sup>24</sup> Alphonse Goettmann, *Dialogue on The Path of Initiation*.

<sup>25</sup> [https://commons.wikimedia.org/wiki/File:Prabhupada\\_on\\_a\\_morning\\_walk\\_with\\_Baron\\_von\\_Durckheim\\_in\\_Frankfurt.jpg](https://commons.wikimedia.org/wiki/File:Prabhupada_on_a_morning_walk_with_Baron_von_Durckheim_in_Frankfurt.jpg); <https://creativecommons.org/publicdomain/zero/1.0/>; [https://en.wikipedia.org/wiki/GNU\\_Free\\_Documentation\\_License](https://en.wikipedia.org/wiki/GNU_Free_Documentation_License) (public domain).

<sup>26</sup> See Martin Heidegger and D.T. Suzuki ハイデガーと鈴木大拙 at <https://tereless.hu/zen/mesterek/dtsuzuki.html>; <https://www.pinterest.ca/pin/198439927319599344/>.

Suffice it to say that Heidegger understands the identity of Being (Schelling’s “God”) and man (Schelling’s “all things”) as appropriation (*Ereignis*), as belonging-together. Going back to Parmenides, statement that thinking and Being are the same, Heidegger interprets the statement to mean that thinking and Being belong together; one is not to be found without the other ... Only from the “is,” from the relation of belonging together can both thinking and Being be adequately, appropriately understood. Now Dōgen is fundamentally dealing with the same problem discussed by Tillich, Schelling and Heidegger, but not in a logical context. Dōgen cannot be described as theological, theocentric, or even anthropocentric, but rather as cosmocentric. All things, not just man, are at stake here in their relation to some-thing “transcendent,” to Buddha-nature. In the *Genjokoan* [現成公案] fascicle of the *Shobogenzo* [正法眼藏], Dōgen states: “To practice and confirm all things by conveying one’s self to them, is illusion: for all things to advance forward and practice and confirm the self, is enlightenment.” This is the counterpart in Dōgen to choosing the formulation “God is all things” over “all things are God” in the question of pantheism. First and foremost, it is God or Buddha-nature that must be preserved; we will never reach it by starting out with all things. In fact, starting out with the self and forcibly conveying ourselves in the direction of all things, we will not even reach all things — we will simply get stuck in the “self.” ... Dōgen’s well-known formulation for this is also to be found in *Genjokoan*. To learn the Buddha Way is to learn one’s own self. To learn one’s self is to forget one’s self. To forget one’s self is to be confirmed by all *dharmas*. To be confirmed by all *dharmas* is to affect the casting off of one’s own body and mind and the bodies and minds of others as well. All traces of enlightenment (then) disappear, and this trace-less enlightenment is continued on and on endlessly. We cannot search for the Buddha-nature somewhere outside our-selves. In the *Fukanzazengi* [普勸坐禪儀 (True Dharma Eye)] fascicle, Dōgen uses the expression “to turn the light back upon oneself and let it shine on one’s own nature.” But to study the self is not to discover something like “subjectivity,” be it the Cartesian or even the Husserlian cogito. Nor is it to probe the depths of the conscious and unconscious Mind of the Mahayana Idealists, as found, for example, in the *Lankavatara Sutra* [लंकावतारसूत्र, 350-400 CE, translated by D.T. Suzuki].<sup>27</sup> Dōgen is not an Idealist, nor is he even primarily concerned with consciousness *per se*.<sup>28</sup>

Stambaugh elaborates on the above through a Dōgen story concerning the array of the self as “the configuration of my self” or “my self unfold[ing] itself throughout the entire world.” Firstly, the Dōgen story reads:

Life is, for example, like a man sailing in a boat. Although he sets sail, steers his course, and poles his boat along, the boat carries him, and he does not exist apart from the boat. By sailing in the boat, he makes it what the boat is. Study assiduously this very time. At such a time, there is nothing but the world of the boat. The heavens — the water, and the shore — all become the boat’s time, and they are not the same as the time that is not the boat. Hence, I make life what it is; life makes me what I am. In riding the boat, one’s body and mind, the self and the world are together the dynamic function of the boat. The entire earth and the whole empty sky are in company with the boat’s vigorous exertion. Such is the I that is life, the life that is I.

---

<sup>27</sup> D.T. Suzuki, *The Lankavatara Sutra: A Mahayana Text* (London: George Routledge and Sons, 1932).

<sup>28</sup> Joan Stambaugh, *Impermanence Is Buddha Nature: Dōgen’s Understanding of Temporality* (Honolulu: University of Hawaii Press, 1990), 9-10.

This parable obviates the possible dichotomies of man and boat (subject and object), and active/passive (the man steers and poles the boat, but the boat carries him). The man makes the boat what it is; without him, it would just be a piece of wood floating down-stream, without direction or course. But the man does not exist apart from the boat. In this situation, the boat is absolutely crucial to his existence. Not only are man and boat mutually interdependent; the heavens, the water and the shore all belong inextricably to the total situation ... To use Heideggerian language, the boat *gathers* man, earth, sky in a total situation. There is a strange affinity here with Heidegger's gathering of the four-fold of earth, heavens, divinities and man, except that the factor of the divinities is lacking. It is significant that Dōgen speaks here of the *boat's* vigorous exertion. While the exertion of man is the most obvious and readily comprehensible one, exertion is by no means limited to the man, let alone subjectivistic. The boat exerts itself, the mountain exerts itself. As for the active/passive distinction, exertion or practice is not just active effort. If I exert myself totally, I am in some sense sustaining, enduring or perduring something going on in me that *did not and could not produce myself*. My "part" in it is precisely to "stand it," to "stick it out," which is not active, not passive, but strenuous. Here again, Heideggerian ideas can prove fruitful as an aid to grasping what Dōgen means—above all, *Austrag* (perdurance) and *Inständigkeit* (standing-within). Heidegger's discussion of perdurance and standing-within is situated within his dialectic of unconcealment-concealment. The human being stands ecstatically within the opening (truth) of Being. The emphasis is on perduring that opening or clearing, so to speak—holding and keeping it free and open for Being to presence. Dōgen does not have this unconcealment-concealment structure as a framework for his discussion of exertion or practice. His emphasis is consistently on the *total* and *entire* character of exertion. Whatever exerts itself, be it a person or a boat or a mountain, must do so completely and utterly, breaking through the confines of its separate, limited existence. When someone or something exerts itself totally, the whole world presences in it.<sup>29</sup>

Stambaugh explains that Heidegger's standing-out as ec-stasis (ἔκστασις) combined with perduring (*Austrag*) is "something extremely close to Dōgen's sustained exertion (*gyōji* [行持]) and total exertion (*gūjin* [究盡])." Of the latter, Zen phenomenologist Steven Heine observes:

The self must continually lose itself in the shadowy world of impermanence to realize itself ultimately as liberated from what is still involved in the unceasing process of continual change. This recalls the doctrine of *ippo-gūjin* ([一法究盡] 'total exertion of a single dharma') expressed in 'Genjokoan,' which also uses the moon as a metaphor to disclose the interplay of delusion and enlightenment [Dōgen states]: 'Through the unity of body-mind, forms are seen and voices are heard. Although they are realized intimately, it is not like shadows reflected in a mirror, or the moon in water. When one side is illuminated, the other side is concealed.'<sup>30</sup>

*Gyōji* as "practice and preservation" is a short form for Dōgen's *gyōji dokan* 行持道環 (the circle way practice and preservation). "The circle way" (*dokan* 道環) includes four elements: *hosshin* 發心 (arousing bodhi mind), *shugyo* 修行 (practice), *bodhi* 菩提 (awakening) and *nirvana*

---

<sup>29</sup> Ibid., 30-32.

<sup>30</sup> Steven Heine, "Motion and Emotion in Medieval Japanese Buddhism," *Journal of Chinese Philosophy* 25.2 (1998): 201.

涅槃 (extinguishing).<sup>31</sup> The Zen scholar Hyatt Carter reiterates Sōtō Master Nishijima Gudo Wafu's 西嶋愚道和夫 (1919-2014) understanding of the circle way by means of a “fourfold method”: (1) the *subjective* turning in on one's one ideas, (2) the *objective* “perception” of the outside world, (3) *action* as *zazen* 坐禪, the coagulation of Buddha *dharma* (*Buppo* 佛法), the ten thousand *dharma*s are one (*banpo kiitsu* 萬法歸一) and the Buddha Way (*Butsudō* 佛道), (4) “ineffable” *ultimate reality* as pointing to the moon through dependent co-arising (*engi* 緣起) — everything is connected by cause and effect through existence. Carter summarizes: “We arouse bodhi mind moment by moment, we practice moment by moment, we become fully aware moment by moment, and we are in nirvana moment by moment. And we continue to do it ceaselessly. Our practice is perfect in each moment and yet we have a direction toward Buddha.”<sup>32</sup>

Furthermore, Stambaugh draws from Dōgen's *Shōbōgenzō*:

At the time the mountains were climbed, and the rivers were crossed, you were present. Time is not separate from you, and as you are present, time does not go away. As time is not marked by coming and going, the moment you climbed the mountain is the time-being right now. This is the meaning of *the time-being* [*uji* 有時]. Does this time-being not swallow up the moment when you climbed the mountain and the moment when you resided in the jeweled palace and vermilion tower? Does it not spit them out?<sup>33</sup>

For Dōgen, there is no “permanent ego.” Because I *am* time, it is not independent from me. Stambaugh writes: “As long as I am time, it does not slip away ... A musician performing a concert, a writer engaged in writing, an athlete playing on the sports field ... is aware of the flying away of time ... they are not aware of time ... they *are* time ... I am still the right-now of being-time, and this does not go and come.”<sup>34</sup> In his fascicle for *zazen*, Stambaugh recalls Dōgen: “Sit solidly in samadhi [*Zanmai* 三昧 meditation] and think not-thinking. How do you think not-thinking? Nonthinking. This is the art of *zazen*. *Zazen* is not learning to do concentration. It is the dharma gate of great ease and joy. It is undefiled practice-enlightenment.”<sup>35</sup> As Stambaugh astutely explains:

Here we learn that *zazen* is not concentration. I recall hearing Sōen Roshi say on one occasion that Zen is not meditation. All our words for this kind of “thinking” fall short of the mark. Perhaps a less inappropriate way of describing it would lie in the direction of transparency and openness.

You figure there is self where there is no self ... You do not cut off worldly mind, which should be cut off ... You should know that arousing practice in the midst of delusion, you attain realization before you recognize it. At this time you first know that the raft of discourse is like yesterday's dream, and you finally cut off your old understanding bound up with the vines and serpents of words.

---

<sup>31</sup> Hyatt Carter, “Sublimity of Structure: Dōgen's Fourfold Shōbōgenzō,” n.d. Available online <http://hycadventures.com/page36.php>.

<sup>32</sup> *Ibid.*

<sup>33</sup> Stambaugh, *Impermanence*, 35-36.

<sup>34</sup> *Ibid.*, 36.

<sup>35</sup> *Ibid.*, 116.

Finally we are told that brilliance is not primary, understanding is not primary, conscious endeavor is not primary, introspection is not primary. Without using any of these, harmonize body-and-mind and enter the Buddha way. Of course, “understanding” is being used in a different, more negative sense in this passage. As for the term “introspection,” commonly associated with most forms of meditation, the glossary to *Moon in a Dewdrop*, tells us:

Introspection (*nensōkan* [念想觀]) — literally, memory, recollection (*nen* [念]), thought, ideas (*sō* [想]), and observation or insight (*kan* [觀]). Dōgen indicates *zazen* is not visualization, insight, or analytical observation.<sup>36</sup>

### Stambaugh’s Dōgen and Heidegger

Dōgen and Heidegger find ways of circumventing representational thinking (*vorstellung*) that privileges a subject while reducing everything to a mere object. Instead, they look to an approach that “does not distort the world.” As Stambaugh suggests, “Dōgen calls it “nonthinking,” Heidegger calls it “thinking-toward” (*Andenken*) and “sensing” (*Besinnung*).<sup>37</sup> She elaborates:

From the period of *Being and Time* [1927], Heidegger consistently polemicized against a certain kind of thinking that is representational [*vorstellung*], viewing everything within its ken [range] as “objectively present” (*vorhanden*). This kind of thinking does not see things in their usefulness and contextuality, but objectifies them as Cartesian, isolated, static, lifeless, extended things. In later works this gets developed into calculative thinking, the thinking of technology, whose root is metaphysics. In the course of his later writings, Heidegger developed an alternative kind of thinking that he called *Besinnung* and *Andenken*, commonly translated as “meditative thinking” or “reflection,” and “remembrance.” There is a remarkable affinity between Heidegger’s representational and calculative thinking and Dōgen’s ordinary, discriminating mind (*citta* [चित्त, heart, mind, perception, *shinjo* 心所]), and between Heidegger’s meditative thinking and Dōgen’s Buddha-mind. Perhaps most remarkable of all is the fact that they both make such a distinction at all between two kinds of thinking.<sup>38</sup>

Stambaugh explains *Besinnung* as a release from calculative thinking by quoting Heidegger:

To take a direction that a matter has already taken of itself is called in our language *sinnan*, *sinnen*. To enter into meaning (*Sinn*) is the essence of *Besinnung*. This means more than simply making oneself conscious of something. We are not yet in *Besinnung* when we are in consciousness, *Besinnung* is more. It is the releasement to what is worthy of question.<sup>39</sup>

Then, Stambaugh summarizes:

Re-presenting places an image, object or concept before us that *stands for* (represents) what is not present. In contrast, Heidegger’s thinking-toward [*andenken*] or thinking-back literally *reaches into* (measures through, *durch-misst*) the dimensions of “future” and “past” and allows

---

<sup>36</sup> Ibid., 117-118.

<sup>37</sup> Ibid., 113.

<sup>38</sup> Ibid., 120.

<sup>39</sup> Ibid., 125.

them to arrive in the present, not as images, objects or concepts standing for what is not present, but as constituting the full dimensionality and presence of the present.<sup>40</sup>

Whereas her first book *Impermanence Is Buddha Nature* (1990) concentrates on Dōgen and Heidegger, her second book *The Formless Self* (1999) brings together Dōgen students of Heidegger. We gather together Heidegger's Dōgen interlocutors through a meditation on a single *haiku* 俳句 poem: Heidegger's death. Nishitani is inspired by Dōgen's moon poems.



Dōgen watching the moon. Hōkyōji monastery, Fukui prefecture  
日本語: 道元「月見の像」。宝慶寺蔵、福井県大野市宝慶寺町 circa 1250<sup>41</sup>

Hyatt Carter explains that in 1249, Dōgen composes a poem while looking at the “harvest moon” — a poem that later appears as an inscription on his self-portrait:

Misty autumn, the night crisp and clean on this old mountain;  
I see water in the well, reflecting sky, a bright moon floating.  
One does not depend ... six cannot contain.  
Letting go, I am lightened, lifted up, buoyant with rice and gruel —  
Aloft and lively, like a carp leaping free, flapping from head to tail,  
Sky above, sky below, light as a cloud that comes from water ...

氣宇爽清山老秋、  
觀天井皓月浮。  
一無寄六不收。  
任騰騰粥足飯足、  
活鱗鱗正尾正頭、天上天下雲自水由。<sup>42</sup>

<sup>40</sup> Ibid., 127.

<sup>41</sup> <https://commons.wikimedia.org/wiki/File:Dogen.jpg>; <http://www.archives.pref.fukui.jp/fukui/07/zusetxu/B06/B061.htm> (public domain).

<sup>42</sup> Hyatt Carter, “Dōgen’s Harvest Moon Poem and Self-Portrait,” n.d. Available online at <http://hycadventures.com/page63.php>.

Hyatt complements this exquisite poem with another prominent one of Dōgen lore, 無常 *mujō* (Pali *anicca* अणिच्चा):

無常

世の中は  
何にとへん、  
水鳥の、  
はしふる露に  
やとる月影。

**Impermanence**

To what shall I  
Liken the world?  
Moonlight, reflected  
In dewdrops,  
Shaken from a crane's bill.<sup>43</sup>

As Hyatt maintains, Dōgen holds a special fondness for the mountains. As a self-proclaimed “mountain monk” (*sansō* 山僧), Eihei 永平 (“eternal peace”) is Dōgen’s favourite and most famous mountain monastery. Perhaps this retreat serves as the vantage point of the first poem wherefore, he contemplates the reflected moon in the second.<sup>44</sup>

Clearly, Dōgen opts for the Daoist inspired *shizen* 自然 “such as it is”<sup>45</sup> rather than put much weight into either *satori* as awakening or *kenshō* as the emergence of true nature. The unawakened heart-mind is the Buddha heart-mind. In Dōgen’s *Shōbōgenzō*, he maintains: “Your very mind is Buddha (*Soku Shin Ze Butsu* [即心是佛]).”<sup>46</sup>

**Nishitani Keiji 西谷啓治 (1900-1990)**

Along these lines, Kuki Shūzō 九鬼周造 (1888-1941) is one of the first to discuss *haiku* with Heidegger at any length and influence him toward poetry.<sup>47</sup> As Heidegger states: “The thinker speaks Being. The poet names the Holy [*Der Denker sagt das Sein. Der Dichter nennt das*”

---

<sup>43</sup> Ibid.

<sup>44</sup> Ibid.

<sup>45</sup> See Jay Goulding, “Dōgen’s *Jinzū* 神通,” forthcoming.

<sup>46</sup> Eihei Dōgen, *Shōbōgenzō: The Treasure House of the Eye of the True Teaching*, trans. Rev. Hubert Nearman (Mount Shasta, California: Shasta Abbey Press, 2007), 46.

<sup>47</sup> Jay Goulding, “Kuki Shūzō and Martin Heidegger: *Iki* いき and Hermeneutic Phenomenology,” in *Why Japan Matters!*, eds. Joseph F. Kess and Helen Lansdowne, volume 2 (Victoria, BC: Centre for Asia-Pacific Initiatives, University of Victoria, 2005), 686. See Jay Goulding, “Pioneers of Globalization: Tokugawa’s Cross-Cultural Communications,” in *Japan in the Age of Globalization*, eds. Carin Holroyd and Ken Coates (London: Routledge), 15-30.

*Heilige*].”<sup>48</sup> Here “naming” is the process of gathering the essence of Being. *Haiku* remains an inspiration for the rest of his life as do other forms of poetry. On the occasion of Heidegger’s death in 1976, the Zen monk Hisimatsu Shinichi 久松真一 creates a work of calligraphy<sup>49</sup> while Nishitani Keiji delivers a uniquely befitting poem:

月 夜  
孤 深  
明

*In der Tiefe der Nacht leuchtet  
der helle Mond einsam*<sup>50</sup>

The translation into German comes from celebrated Zen monk Tsujimura Kōichi 辻村公一 (1922-2010),<sup>51</sup> student and successor of Tanabe Hajime (1885-1962) as chair of philosophy in Kyoto, and prominent scholar Hartmut Buchner (1927-2004). We recall that Nishitani not only studies with Heidegger from 1938-1940 in Freiburg but visits him in 1964 while teaching at Hamburg and again in 1972 when receiving the Goethe medal for advancing intercultural language and scholarship.<sup>52</sup> Their depth of understanding together Zen, Heidegger and Nishitani yields a rich translation. It reads:

In the depths of night,  
the bright moon shines alone

With this version, Nishitani captures Heidegger’s embrace of Laozi’s 老子 inner landscape in the poem. A closer look at the Chinese characters conjures up more possibilities. It appears to be a Tang Dynasty style poem composed in Japanese style. We might suppose the Japanese sounds are as follows *yo fukete meigetsu hitori* 夜深明月孤<sup>53</sup> and the Chinese being *ye shen mingyue gu*. A medieval Chinese reader might simply say:

Middle night, moon bright lonely.

With a preliminary reading, the first two characters (夜深) suggest “deep” night. A closer look might promote “middle” night or a time of death. In ancient East Asian culture, the time of death as a witching hour is often three o’clock in the morning rather than the mysterious midnight as in the West. Whereas Nishitani invokes Heidegger’s idea of *Lichtung* in the use of “bright” (明), it most

---

<sup>48</sup> Martin Heidegger, *Was ist Metaphysik?* (Frankfurt am main: Vittorio Klostermann, 1955), 51.

<sup>49</sup> Hisamatsu, Hoseki Shinichi, “Begegnung in Wien,” in *Erinnerung an Martin Heidegger*, ed. Gunther Neske (Pfullingen: Verlag Gunther Neske, 1977), 216-217.

<sup>50</sup> Nishitani Keisei Keiji, “Gedenken,” in *Erinnerung an Martin Heidegger*, ed. Gunther Neske (Pfullingen: Verlag Gunther Neske, 1977), insert between 232-233.

<sup>51</sup> See Goulding, “Japan-West Interculture,” 12-18.

<sup>52</sup> See Nishitani “Gedenken,” insert between 232-233.

<sup>53</sup> I thank Professor Norio Ota of York University for his many discussions over the years and his expertise on the sound and interpretation of this Japanese poem.



surely combines with moon (月). Likewise, renowned philosopher Chang Chung-yuan's (張鍾元 1908-1988) dialogue with Heidegger aligns *Lichtung* with the Daoist *ming* 明<sup>54</sup>:

For Heidegger, the event of appropriation [*ereignis*] is *Tao* [Dao 道] ... The reality of *Tao* on the other hand, is formless and can only be experienced directly and spontaneously through *ming* [明], or primordial intuition ... Presence is the “true dimensionality of time” in its “belonging together” with Being, by virtue of the event of Appropriation. For Heidegger, “time is the way in which Appropriation appropriates.” In the philosophy of Ch’an [*Chan zong* 禪宗] Buddhism, time, in the sense of the absolute present, is identified with existence. That is, time is existence, existence is time. As Dōgen, the founder of Sōtō Ch’an in Japan in the thirteenth century, says:

The time we call spring blossoms directly as an existence called flowers. The flowers, in turn, express the time called spring. This is not existence within time; existence itself is time.

The identity of existence and time is also explained by Heidegger. In his thought, “it is precisely finitude that comes to view — not only man’s finitude, but the finitude of Appropriation itself.” Appropriation itself is that which lets Being and time belong together, is “what brings the two into their own and, even more, maintains and holds them in their belonging together.” As stated previously, Appropriation is *Tao*. Thus, to maintain and hold time and existence in their belonging together is, in Taoist terms, the attainment of *Tao*. What, then, is *Tao*? In the traditional Chinese interpretation, *Tao* is the highest attainment of primordial intuition [*ming* 明].<sup>55</sup>

### **Bashō 松尾芭蕉 (1644-1694)**

Nishitani is in Germany on March 22, 1972 to receive the Goethe Medal<sup>56</sup>; he would meet with Heidegger. Chang sees Heidegger soon after on August 18, 1972 to discuss the translation of *Daodejing* and the idea of *ming* 明 which itself is reflected in Nishitani’s poem.<sup>57</sup> The two translators Tsujimura and Buchner insert the invisible word “*leuchtet*” to reflect Heidegger’s influence on Nishitani through the idea of “the clearing” in its concealment and revelation. For any one who has studied classical Japanese poetry, this composition conjures up memories. It carries a sense of *sabi* 寂, a natural longing not for human companionship but for solitariness and quietude. It possesses à la Bashō 松尾芭蕉 (1644-1694), a *shiori* 攪, a “bending” or flexibility of interpretation,<sup>58</sup> an ambiguity of being and nothingness. *Mei* 明 (clear, bright) which attaches to moon, leaves a lingering connection to the middle night by virtue of its placement in the first line.

---

<sup>54</sup> Chang Chung-yuan, “Reflections,” in *Erinnerung an Martin Heidegger*, ed. Gunther Neske (Pfullingen: Verlag Gunther Neske, 1977), 68. See Jay Goulding, “Xiong Wei (熊偉): Chinese Philosophy and Hermeneutic Phenomenology,” special issue, *Zhexuemen* 《哲學門》 (*Beida Journal of Philosophy*) 5 (2004): 116–30.

<sup>55</sup> Chang, Chung-yuan, *Tao: A New Way of Thinking* (London: Singing Dragon, 2014), 12, 15.

<sup>56</sup> Abe Masao, “Nishitani Keiji 1900-1990,” *The Eastern Buddhist* New Series 24.2 (2013): 151.

<sup>57</sup> Chang, “Reflections,” 68.

<sup>58</sup> Ueda Makoto, *Literary and Art Theories in Japan* (Cleveland: Western Reserve University, 1967), 154-155.

In translating Ihara Saikaku's 井原西鶴 (1642-1693) *The Life of an Amorous Woman*, Ivan Morris (1925-1976) refers to this lingering as a popular Tokugawa literary technique: "we see a typical instance of the stylish device known as *shiritori* (尻取り) 'taking the rear or buttocks' in which the last word of one clause serves at the same time as the first word of the succeeding clause."<sup>59</sup> Given Heidegger's longstanding love of Bashō (beginning with Kuki in the 1920s), Nishitani might be playing upon a string of *meigetsu* 明月 poems of the "harvest moon," a time of the middle of the eighth month when the moon is full and inspiring for poets. It is the time for the festival of souls. A particularly relevant poem by Bashō reads:

the harvest moon —  
I stroll round the pond  
till the night is through  
*meigetsu/ ya/ ike/ wo/ megurite/ yomosugara*  
[名月や池をめぐりて夜もすがら]  
harvest-moon/: /pond/ [acc.]/ circling/ all-night<sup>60</sup>

Various commentators see the ring of the pond as a never-ending circle, which perpetuates the poet's fervour. Komiya Toyotaka 小宮豊隆 (1884-1966) contemplates: "On a beautiful moonlit night, one feels like walking on and on to the end of time. That feeling is suggested in the poem."<sup>61</sup> This is reminiscent of Heidegger's love for walks in the forest.

In Nishitani's poem, the loneliness could attach to the middle night of death as well as to the moon. Both the moon and the night remain, though Heidegger is gone. Hence *hitori* 孤 (alone, orphan, solitary) is the last character of the poem. The loneliness is the absence of the eternal walker, if we couple Nishitani's poem to Bashō's. The impression left by Nishitani certainly engages the idea of a linked verse.

As stated, Tsujimura and Buchner utilize their poetic skill in interpolating the absent German verb *leuchtet* that refers to shining. Based on the German translation, Parvis Emad and Kenneth Maly render it as follows:

In the depth of the night  
The bright moon shines alone<sup>62</sup>

This misses the "middle night" and the idea of the clearing which would have captured Nishitani's inspiration. Another creative, Heideggerian inspired translation of my own reads:

The nocturnal abyss (the darkening) opens (shines forth),  
A bright orphan moon.

---

<sup>59</sup> Ivan Morris, "Notes," in Ihara Saikaku, *The Life of an Amorous Woman*, trans. Ivan Morris (New York: New Directions, 1963), 292.

<sup>60</sup> Ueda Makoto, *Bashō and his Interpreters: Selected Hokku with Commentary* (Stanford: University of Stanford, 1992), 143.

<sup>61</sup> *Ibid.*, 143.

<sup>62</sup> Quoted in Heinrich Wiegand Petzet, *Encounters and Dialogues with Martin Heidegger 1929-1976* (Chicago: University of Chicago, 1993), 217.

With this translation, the influence of both Bashō and Kuki are present. Bashō allows for juxtaposition of images that are not always immediately connected. Given Heidegger's impact on Nishitani, some ambiguity might intentionally remain. In that case, it would be unclear that "clear" is used as verb or adjective. We might get, simply and literally: "Night dark bright, moon lonely." The night can be dark and bright because of its silent partner, the moon. The Japanese character for bright, *mei* 明 (Heidegger's *Lichtung*), reminds us of the celestial partnership of luminosity, both sun and moon together which is the totality of the sky. This line is followed by the moon alone (no sun) and the moon as solitary. Perhaps Nishitani thinks of Heidegger's own poem:

When the early morning light quietly  
grows above the mountains ...  
The world's darkening never reaches to the light of Being.  
We are too late for the gods and too early for Being.  
Being's poem, just begun, is man.  
To head toward a star — this only ...<sup>63</sup>

Here, Heidegger locates human beings between the world of gods (Nothing) for which we are "too late" and Being for which we are too early. In Nishitani's poem above, we are too late for the darkening (Nothing) and not yet ready for light from the clearing (Being). Hence the moon waits, alone in a state of *sabi*, a longing for a revelation that is still concealed. In Heidegger's composition "Being's poem" is humanity. We are the clearing; we live in the interstices of light and dark. Our poetry, like Laozi's, names the nameless. It is our phenomenal body, a site for the East/West communicative body which Heidegger helps fashion.<sup>64</sup>

On this account, Kuki insists: "twice is art liberated from time: once in the artist who creates infinity, once in the spectators who participate, as it were, in this creation by the contemplation of works of art."<sup>65</sup> Kuki continues: "And he who has not seized upon this character will have understood nothing of Japanese art. Thus, we can conclude that almost everything belonging to the object or thing in Japanese art must be considered as fugitive and finite symbols of the infinite and of the eternal."<sup>66</sup> Perhaps Nishitani's orphan moon is a "fugitive," "finite" sign in Kuki's sense. We see how Kuki anticipates (or influences) Heidegger's "Origin of the Work of Art," where the artist is as much constitutive of the artwork as the artwork of the artist. The thickness of object and subject transforms both through the art as a clearing in its relations to itself and spectators. The spectating itself is not only ontic but eternal. Art and artwork belong to that which is prior to both.<sup>67</sup> Heidegger's comment recalls Kuki's version of Laozi: "The Tao [*Dao*] precedes

---

<sup>63</sup> Martin Heidegger, *Poetry, Language, Thought* (New York: Harper and Row, 1975), 4.

<sup>64</sup> Jay Goulding, "'Visceral Manifestation' 藏象: Chinese Philosophy and Western Phenomenology 現象學," in *Chinese Philosophy and the Trends of the 21<sup>st</sup> Century Civilization 中国哲學和21世紀文明走向*, ed. Fang Keli 方克立, volume 4 (Beijing: Commercial Press Inc., 2003), 360-417.

<sup>65</sup> Kuki Shūzō, "The Expression of the Infinite in Japanese Art," in Stephen Light, *Shūzō Kuki and Jean-Paul Sartre: Influence and Counter-influence in the Early History of Existential Phenomenology* (Carbondale: Southern Illinois University Press, 1987), 62-63.

<sup>66</sup> *Ibid.*, 63.

<sup>67</sup> Heidegger, *Poetry, Language, Thought*, 17.

the birth of heaven and earth.”<sup>68</sup> Martin Buber (1878-1965) writes a passage in his commentary on Lao-Zhuang 老莊 that seems apt to Nishitani’s death poem for Heidegger. In describing Laozi’s withdrawal from civilization, Buber writes:

There is, nevertheless, a life in which the transition leads not from the solitude to the sermon, but rather from the solitude of the question to the solitude of the fullness, from the solitude of the abyss to the solitude of the sea. This is the concealed life. I believe that this man is tempted as are the others. And like the others, he does not enter into nirvana, but he does not even go among men; he goes into concealment. The concealment should bring forth to him his children. ‘He who knows his brightness veils himself in his darkness,’ so Lao Tzu [Laozi] styles it.<sup>69</sup>

### Heidegger’s *schrift zurück* and Dōgen’s *taiho* 退歩

In reference to Nishitani’s poem, the solitary moon (youth/life) resists the abysmal night through the majesty of the sea (*Dao* or Shinto). The inner landscape of brightness (Being) makes friends with the darkness (Nothing). Rather than choose the ontic or the ontological, Heidegger resides in the slash between them, in the clearing, in the *wuwei* 無為 (not doing) of Being/Nothing. Maybe Heidegger thinks of Nishitani, his pen name being *Keisei* 溪聲 that in Chinese characters means “the sound of the mountain stream” when he muses:

When the mountain brook in night’s  
stillness tells of its plunging  
over the boulders ...  
The oldest of the old follows behind  
us in our thinking and yet it  
comes to meet us ...  
We may venture the step back out  
of philosophy into the thinking of  
Being as soon as we have grown  
familiar with the provenance of  
thinking.<sup>70</sup>

Nishitani (“the mountain brook”) who tells of the clearing (“night’s stillness”) through “the oldest of the old” (Laozi) “follows behind” (the best teacher is the one who lingers and does not lead), “ventures the step back out” as *schrift zurück* (Dōgen’s *taiho* 退歩) into nothingness.<sup>71</sup> *Dichtung* (poetry) is a site for *Lichtung* (the clearing). Firstly, you pass through *Dickung* (the forest thicket). Heidegger explains:

In the history of language, the German word ‘opening’ is a borrowed translation of the French *clairiere*. It is formed in accordance with the older words *Waldung* (foresteing) and *Feldung*

---

<sup>68</sup> Kuki, “Expression of the Infinite,” 52.

<sup>69</sup> Martin Buber, “The Text Translation: ‘Talks and Parables of Chuang Tzu,’” in Johnathan R. Herman, *I and Tao: Martin Buber’s Encounter with Chuang Tzu* (Albany: SUNY, 1996), 79.

<sup>70</sup> Heidegger, *Poetry, Language, Thought*, 10.

<sup>71</sup> Goulding, “Japan-West Interculture,” 14-20.

(fielding). The forest clearing (opening) is experienced in contrast to dense forest, called ‘density’ (*Dickung*) in older language. The substantive ‘opening’ goes back to the verb ‘to open.’ The adjective *licht* makes something light, free and open, e.g., to make the forest free of trees at one place. The openness thus originating is the clearing ... However, the clearing, the opening, is not only free for brightness and darkness, but also for resonance and echo, for sounding and diminishing of sound. The clearing is the open for everything that is present and absent.<sup>72</sup>

Reinhard May postulates that Heidegger’s *Dickung*, as a forest thicket resembles the Chinese character *wu* 無 (nothingness) which is a pictoriograph of people clearing a wooded forest. Heidegger could have consulted the French Jesuit missionary Leon Wieger’s (1856-1933) Chinese dictionary of 1915 and utilized its description in his idea of *Lichtung*.<sup>73</sup>

Parallel to my view on Nishitani in Heidegger’s poem, the phenomenologist and one time Korean Buddhist monk Hwa Yol Jung (1935-2017) highlights Heidegger’s tranquility of “the gathering” in yet another poem from *Poetry, Language, Thought*, reminiscent of Bashō.<sup>74</sup> Heidegger writes:

Forest spread  
Brooks plunge  
Rocks persist  
Mist defuses  
Meadows wait  
Springs well  
Winds dwell  
Blessing muses<sup>75</sup>

Recalling Bashō’s most famous *haiku*, Jung notes the “simplicity and wilderness of *oto* [音] (‘sound’)”: “‘*Furu ike ya/ Kawazu tobikomul Mizo no oto* [古池蛙飛び込む水の音],’ which should be read and heard as ‘the sound of the frog jumping in the water of an old pond.’”<sup>76</sup> Bashō does not attempt to make explanations, such as the pond representing ancient steadfastness and the frog symbolizing an ephemeral moment. Instead he simply “juxtaposes” the images<sup>77</sup> as Nishitani does in his poem for Heidegger. In the springtime of 1686, Bashō goes to his retreat, “his riverside hut”<sup>78</sup> in the north of Edo to write *haiku*. This is reminiscent of Heidegger’s mountain hut. In springtime, frogs croak. But the frog in Bashō’s poem does not. This very disjuncture of nature is a trademark of Bashō’s style. He undoes the expected and creates the unimagined through a

---

<sup>72</sup> Martin Heidegger, *On Time and Being* (New York: Harper and Row, 1972), pp. 64-65.

<sup>73</sup> See Reinhard May, *Heidegger’s hidden sources: East Asian influences on his work* (London: Routledge, 1996), 32-33; cf. Leon Wieger, *Chinese Characters: Their origin, etymology, history, classification and signification* (New York: Dover Publications, 1965), p. 36.

<sup>74</sup> Hwa Yol Jung, “Heidegger’s Way with Sinitic Thinking,” in *Heidegger and Asian Thought*, ed. Graham Parkes (Honolulu: University of Hawaii Press, 1987), 234.

<sup>75</sup> Heidegger, *Poetry, Language, Thought*, 14.

<sup>76</sup> Hwa Yol Jung, *The Question of Rationality and the Basic Grammar of Intercultural Texts* (Niigata: International University of Japan, 1989), 234.

<sup>77</sup> Paul H. Varley, *Japanese Culture*. 3<sup>rd</sup> ed. (Honolulu: University of Hawaii, 1984), 172.

<sup>78</sup> Ueda, *Bashō*, 140.

phenomenal thickness of being which encourages an awakening through concealed forgetfulness in the sudden rupture of poetic images. The interpreter hears the absent croaking in reading the poem aloud. Imoto Nōichi 井本農一 (1913-1998) explains:

In waka [和歌] and renga [連歌], poems on frogs refer to their croak. For instance, twenty-nine poems that appear under the topic “frogs” in Fubokushō [夫木抄, Selected poems from the Land of the Rising Sun, 1310], a standard waka anthology that arranges poems by topic, are all about frogs’ croakings. And some 140 poems classified under the topic ‘ponds’ include none that celebrates a frog. In this hokku [発句], Bashō wrote about a frog, yet he referred not to its croak but to the sound of its leap into the water. Clearly, therein rests its novelty as well as what makes it a haikai [俳諧] verse. Bashō was the first poet ever to discard traditional lyricism and instead use an extremely familiar subject — a frog jumping into the water with a plop. The sense of familiarity and plainness is what constitutes haikai humor ... modified by ‘the old pond,’ the humour is submerged, internalized, and permeated by a sense of loneliness and desolation. The hokku depicts the old pond not as an old pond but through the sudden sound of a frog’s jump.<sup>79</sup>

The pond becomes a pond because of the leap. The frog’s gaze is as much a part of the pond as it is of the frog, a thickness of seer and seen as Heidegger might say, culminating in his own idea of a primordial leap (*ursprung*).<sup>80</sup>

In turn, reading Hwa Yol Jung on Heidegger and Bashō, I think of the 1600 linked *haikai* 俳諧 verses that Ihara Saikaku composes in a twenty four hour period, in a *yakazuhaikai* 矢数俳諧 (“poetry marathon”), shortly after 1677 when he took the tonsure.<sup>81</sup>

I also reminisce on the *samurai* 士 turned playwright Chikamatsu Monzaemon’s 近松門左衛門 (1653-1725) fun-loving *haiku*:

しら雲やはななき山の恥かくし  
*shiragumo ya hananaki yama no haji kakushi*  
white-clouds/blossomless mountain’s/shame-hider

white clouds, good  
to hide the shame of hills  
without blossoms<sup>82</sup>

The playful richness of this poem leaves us full. White clouds — Buddhist dreams — recall the *sabi* of forbidden love never to be recovered.

A mountain without a white flower of Shinto retribution leaves us empty in longing for quietude of the Void; we are saved by the outrageous bliss of a blizzard of oblivion through the mist of white nebulous vapour.

---

<sup>79</sup> Quoted in *Ibid.*, 142.

<sup>80</sup> Goulding, “Cheng and Gadamer,” and “Heidegger’s Daoist Phenomenology,” forthcoming.

<sup>81</sup> Ivan Morris, “Introduction,” in Ihara Saikaku, *The Life of an Amorous Woman*, trans. Ivan Morris (New York: New Directions, 1963), 21.

<sup>82</sup> Robin D. Gill, *Cherry Blossom Epiphany: The Poetry and Philosophy of a Flowering Tree* (Key Biscayne, Florida: Paraverse Press, 2007), 248.

Heidegger writes:

Every great poet creates his poetry out of one single poetic statement only. The measure of his greatness is the extent to which he becomes so committed to that singleness that he is able to keep his poetic Saying wholly within it. The poet's statement remains unspoken. None of his individual poems, nor their totality, says it all. Nonetheless, every poem speaks from the whole of the one single statement, and in each instance says that statement.<sup>83</sup>

Juxtaposed to Saikaku and Chikamatsu's plethora of poetry, my fifty year interaction with Heidegger and his encounters with pioneering Japanese scholars produces my first and only *haiku* poem, the only one that I ever write and continue to write but never finish.

I am and always will be "inspired by Heidegger's argument that every thinker is a poet who has only 'one poem,' itself not ever completely composed, from which all other poems speak."<sup>84</sup> *Everyone writes the same poem, one that is never finished.* In 5-7-5 syllables, it is thus:

A white breeze whispers,  
tales of chrysanthemum lust.  
Amida sleeps not.

As a hint (Heidegger's *wink*), my own *haiku* might connect Chinese and Japanese mythology. On the one hand, the eager and earnest Qing Dynasty monk climbing *Taishan* 泰山 (Peace Mountain), in search of Daoist Heaven, *Shou Shan* 壽山 (Longevity Mountain) yearns for drops of immortality from a chrysanthemum flower while encountering a snow squall, whitening out his mission and his self.

As he sleeps, Amida (*Amitufo* 阿彌陀佛) of Pure Land (*jingtu* 淨土) does not. On the other hand, a curious 17th Century *samurai*, cloaked in the garb of a *chōnin* 町人, ventures into the Floating World (*ukiyo* 浮世), slips by a Shinto shrine (white breeze) on his way to the sacred ancient Chrysanthemum Festival (*kiku no sekku* 菊の節句), the ninth day of the ninth month (*Chōyō no Sekku* 重陽の節句) as the day of purity, where he dreams of the residual Chinese whisper of forbidden elegance of the *age-jorō* 揚女郎, blowing down the iron coldness of the winter moon with a Tartar flute.<sup>85</sup>

She herself achieves refined cleansing by not denying the passing gaze of any client-observer, regardless of rank.

---

<sup>83</sup> Martin Heidegger, *On the Way to Language* (New York: Harper and Row, 1971), 160.

<sup>84</sup> Jay Goulding, "Wu Kuang-ming, *China Wisdom Alive: Vignettes of Life-Thinking; Story-Thinking: Cultural Meditations; Nonsense: Cultural Meditations on the Beyond*," *Journal of Chinese Philosophy* 40.2 (2013): 355-359.

<sup>85</sup> See Hsü Ts'an, "Moon Over the Mountain Pass," in *Waiting for the Unicorn: Poems and Lyrics of China's Last Dynasty 1644-1911*, eds. Irving Yucheng Lo and William Schultz (Bloomington: Indiana University Press, 1986), 88.



Hishikawa Moronobu 菱川師宣 (1618-1694) “Beauty Looking Back” (*Mikaeri Bijin* 見返り美人図)  
circa 1688)<sup>86</sup>

I could only hope that Kuki would place my own *haiku* in the fading shadow of “drunk with the infinite,” as he did Bashō’s *samurai* disciple from Awaji 淡路国, Ransetsu Hattori 嵐雪服部 (1654-1707) “whose sole desire was simplification.”<sup>87</sup> Kuki recites Ransetsu’s poem “On a Hundred Gathered Chrysanthemums”:

[黄菊白菊そのほかの名はなくもがな  
*Kigiku shiragiku sono hoka no na wanaku mo ga na*]<sup>88</sup>

Yellow chrysanthemums, white chrysanthemums,  
O, how I wish that there could be  
No other names than these!<sup>89</sup>

Combining the simplicity of Zen Buddhism with the pure desire of *samurai hari* 張 (plucking up courage), Ransetsu illustrates Kuki’s seminal idea of *iki*’s いき spirit of refinement as a brisk, fleeting judgement at its finest. As I have written in “Pioneers of Globalization: Tokugawa’s Cross-Cultural Communications”:

Attesting to its shapeless shape, *iki* (いき) is written in *hiragana*. Like the language of Motoori’s *Kojiki-den* [古事記伝 *Commentary on Records of Ancient Matters*, 1764-1798], many meanings and accurate *kanji* are assigned to *iki* including “live” (*iki* 生), “breath” (*iki* 息), “go” (*iki* 行) and “chic” (*iki* 意気) (Kuki, 1981: 23; 1997: 162). Kuki reserves *sui* (粹 essence) for a special distinction. He uses the old Chinese character composed of two parts, the radical for “uncooked grains of rice” (*mai* 米) and “the soldier” or in ancient Chinese etymology, “the soldier’s mantle” (*sotsu* 卒). The modern version of the character carries the mnemonic (memory instruction) “ninety grains of uncooked rice” (*iki* 粹). For Kuki, the difference of *iki* and *sui* seems to hinge on the divergence between Edo and Home Provincial speech, although

<sup>86</sup> [https://commons.wikimedia.org/wiki/File:Hishikawa\\_Moronobu\\_-\\_Beauty\\_Looking\\_Back\\_-\\_Google\\_Art\\_Project.jpg](https://commons.wikimedia.org/wiki/File:Hishikawa_Moronobu_-_Beauty_Looking_Back_-_Google_Art_Project.jpg) (public domain).

<sup>87</sup> Quoted in Shūzō Kuki, “The Expression of the Infinite in Japanese Art,” 58.

<sup>88</sup> <https://fudemaka57.exblog.jp/28720178/>

<sup>89</sup> Kuki, “The Expression of the Infinite in Japanese Art,” 58.



they share “the same semantic content on the horizon we regard as the problem” (Kuki, 1997: 133).<sup>90</sup>

The East Asian communicative body stretches from reality to dream to reality, from poem to the physical structure of the Floating World. Over a five decade period, Heidegger’s Japanese interlocutors reach out from different directions, somewhere between various intersections of Zen and Dao to globalize the East/West dialogue and re-member a communicative body, whose very existence attempts to dissolve boundaries through the emergence of “planetary thinking” or what I might call, with help from the Daoist phenomenologist Wu Kuang-ming 吳光明 “planetary body thinking.”<sup>91</sup>

---

<sup>90</sup> Goulding, “Pioneers of Globalization,” 25.

<sup>91</sup> See Wu Kuang-ming, *On Chinese Body Thinking: A Cultural Hermeneutic* (Leiden: The Brill Publishing Company, 1997).

## REFERENCES

- Abe Masao. (2013), “Nishitani Keiji 1900-1990,” *The Eastern Buddhist* New Series 24.2: 149-152.
- Aitken, Robert, Bernie Glassman, Bodhin Kjolhede, and Lawrence Shainberg. (1999), “Yasutani Roshi: The Hardest Koan,” *Tricycle: The Buddhist Review*, Fall. Available online: <https://tricycle.org/magazine/yasutani-roshi-hardest-koan/>.
- Barrett, William. (1956), “Zen for the West,” in William Barrett (ed.), *Zen Buddhism: Selected Writings of D.T. Suzuki*, vii-xx, New York: Doubleday.
- Buber, Martin. (1996), “The Text Translation: ‘Talks and Parables of Chuang Tzu,’” in Johnathan R. Herman, *I and Tao: Martin Buber’s Encounter with Chuang Tzu*, 15-67, Albany: SUNY.
- Carter, Hyatt. (n.d.), “Sublimity of Structure: Dōgen’s Fourfold Shōbōgenzō.” Available online at <http://hycadventures.com/page36.php>.
- Carter, Hyatt. (n.d.), “Dōgen’s Harvest Moon Poem and Self-Portrait.” Available online at <http://hycadventures.com/page63.php>.
- Chang Chung-yuan. (1977), “Reflections,” in Gunther Neske (ed.), *Erinnerung an Martin Heidegger*, 65-70, Pfullingen: Verlag Gunther Neske.
- Chang, Chung-yuan. (2014), *Tao: A New Way of Thinking*, London: Singing Dragon.
- Dōgen Eihei. (2007), *Shōbōgenzō: The Treasure House of the Eye of the True Teaching*, Rev. Hubert Nearman (trans.), Mount Shasta, California: Shasta Abbey Press.
- Dürckheim, Karlfried Graf. (1949), *Japan und die Kultur der Stille*, Munich-Planegg: O.W. Barth Verlag.
- Dürckheim, Karlfried Graf. (1971), *The Way of Transformation: Daily Life as Spiritual Exercise*, London: Unwin Paperbacks.
- Gill, Robin D. (2007), *Cherry Blossom Epiphany: The Poetry and Philosophy of a Flowering Tree*, Key Biscayne, Florida: Paraverse Press.
- Goettmann, Alphonse. (1998), *Dialogue on The Path of Initiation: The Life and Thought of Karlfried Graf Dürckheim*, Theodore and Rebecca Nottingham (trans.), Béthane, Alsace-Lorraine: Nottingham Publishing. Available online at <http://www.centre-bethanie.org/compression/dialogue.pdf>.
- Goulding, Jay. (2003), “‘Visceral Manifestation’ 藏象: Chinese Philosophy and Western Phenomenology 現象學,” in Fang Keli 方克立 (ed.), *Chinese Philosophy and the Trends of the 21<sup>st</sup> Century Civilization* 中国哲學和21<sup>st</sup>世紀文明走向, volume 4: 360-417, Beijing: Commercial Press Inc.
- Goulding, Jay. (2004), “Xiong Wei (熊偉): Chinese Philosophy and Hermeneutic Phenomenology,” special issue *Zhexuemen* 《哲學門》 (*Beida Journal of Philosophy*) 5: 116–30.
- Goulding, Jay. (2005), “Kuki Shūzō and Martin Heidegger: *Iki* いき and Hermeneutic Phenomenology,” in Joseph F. Kess and Helen Lansdowne (eds.), *Why Japan Matters!* volume 2: 677-690, Victoria, BC: Centre for Asia-Pacific Initiatives, University of Victoria.
- Goulding, Jay. (2011), “Pioneers of Globalization: Tokugawa’s Cross-Cultural Communications,” in Carin Holroyd and Ken Coates (eds.), *Japan in the Age of Globalization*, 15-30, London: Routledge.
- Goulding, Jay. (2013), “Wu Kuang-ming, *China Wisdom Alive: Vignettes of Life-Thinking*;

- Story-Thinking: Cultural Meditations; Nonsense: Cultural Meditations on the Beyond*,” *Journal of Chinese Philosophy* 40.2: 355-359.
- Goulding, Jay. (2019), “Japan-West Interculture: Time’s Step Back—Dōgen, Watsuji, Kuki and Heidegger,” in Aya Fujiwara and James White (eds.), *Conference Proceedings of the 31<sup>st</sup> Japanese Studies Association of Canada Annual Conference, Japan’s World and the World’s Japan: Images, Perceptions and Reactions*, 1-26, Edmonton: Princess Takamado Japan Centre for Teaching and Research at the University of Alberta.
- Goulding, Jay. (forthcoming), “Cheng and Gadamer: Daoist Phenomenology,” special issue on “Gadamer and Chung-ying Cheng: Hermeneutics and Onto-Generative Hermeneutics,” Linyu Gu and Andrew Fuyarchuk (eds.), *Journal of Chinese Philosophy*.
- Goulding, Jay. (forthcoming), “Heidegger’s Daoist Phenomenology,” in David Chai (ed.), *Resonances of Daoism in Heidegger: Returning to a Forgotten Debt*, London: Bloomsbury.
- Goulding, Jay. (forthcoming), “Dōgen’s *Jinzū* 神通,” in Owen Griffiths (ed.), *Conference Proceedings of the 32<sup>nd</sup> Japanese Studies Association of Canada Annual Conference, Japan and the Environment: Lessons for the World*, 1-25, Sackville, NB: Mount Allison University.
- Heidegger, Martin. (1955). *Was ist Metaphysik?* Frankfurt am Main: Vittorio Klostermann.
- Heidegger, Martin. (1971), *On the Way to Language*, New York: Harper and Row.
- Heidegger, Martin. (1972), *On Time and Being*, New York: Harper and Row.
- Heidegger, Martin. (1975), *Poetry, Language, Thought*, New York: Harper and Row.
- Heine, Steven. (1998), “Motion and Emotion in Medieval Japanese Buddhism,” *Journal of Chinese Philosophy* 25.2: 191-208.
- Hisamatsu, Hoseki Shinichi. (1977), “Begegnung in Wien,” in Gunther Neske (ed.), *Erinnerung an Martin Heidegger*, insert between 216-217, Pfullingen: Verlag Gunther Neske.
- Hsü Ts’an. (1986), “Moon Over the Mountain Pass,” in Irving Yucheng Lo and William Schultz (eds.), *Waiting for the Unicorn: Poems and Lyrics of China’s Last Dynasty 1644-1911*, 88, Bloomington: Indiana University Press.
- Jaffe, Paul David. (1979), “The *Shobogenzo Genjokoan* by Eihei Dōgen, and *Penetrating Inquiries into the Shobogenzo Genjokoan*, a commentary by Yasutani Hakuun,” Masters Thesis, 2-13, University of California, Santa Barbara. Fragment available online at <https://terebess.hu/zen/mesterek/yasutani.html#a1>.
- Jung, Hwa Yol. (1987), “Heidegger’s Way with Sinitic Thinking,” in Graham Parkes (ed.), *Heidegger and Asian Thought*, 217-244, Honolulu: University of Hawaii Press.
- Jung, Hwa Yol. (1989), *The Question of Rationality and the Basic Grammar of Intercultural Texts*, Niigata: International University of Japan.
- Kuki Shūzō. (1987), “The Expression of the Infinite in Japanese Art,” in Stephen Light, *Shūzō Kuki and Jean-Paul Sartre: Influence and Counter-influence in the Early History of Existential Phenomenology*, 51-67, Carbondale: Southern Illinois University Press.
- May, Reinhard. (1996), *Heidegger’s hidden sources: East Asian influences on his work*, London: Routledge.
- Morris, Ivan. (1963), “Introduction,” in Ivan Morris (trans.), Ihara Saikaku, *The Life of an Amorous Woman*, 3-51, New York: New Directions.
- Morris, Ivan. (1963), “Notes,” in Ivan Morris (trans.), Ihara Saikaku, *The Life of an Amorous Woman*, 292-393, New York: New Directions.
- Nishitani Keisei Keiji. (1977), “Gedenken,” in Gunther Neske (ed.), *Erinnerung an Martin Heidegger*, insert between 232-233, Pfullingen: Verlag Gunther Neske.

- Parkes, Graham. (1987), "Introduction," in Graham Parkes (ed.), *Heidegger and Asian Philosophy*, 1-14, Honolulu: University of Hawaii Press.
- Petzet, Heinrich Wiegand. (1993), *Encounters and Dialogues with Martin Heidegger 1929-1976*, Chicago: University of Chicago.
- Satō, Kemmyō Taira. (2008), "D.T. Suzuki and the Question of War," in collaboration with Thomas Kirchner (trans.), *The Eastern Buddhist* 39.1: 61–120.
- Smith, Huston. (1967), "Forward," in Philip Kapleau (ed.), *Three Pillars of Zen*, xi-xiv, Boston: Beacon Press.
- Stambaugh, Joan. (1990), *Impermanence Is Buddha Nature: Dōgen's Understanding of Temporality*, Honolulu: University of Hawaii Press.
- Stambaugh, Joan. (1999), *The Formless Self*, New York: SUNY.
- Suzuki, D.T. (1932), *The Lankavatara Sutra: A Mahayana Text*, London: George Routledge and Sons.
- Suzuki, Daisetz T. (1959), *Zen and Japanese Culture*, New York: Princeton University Press.
- Ueda Makoto. (1967), *Literary and Art Theories in Japan*, Cleveland: Western Reserve University.
- Ueda Makoto. (1992), *Bashō and his Interpreters: Selected Hokku with Commentary*, Stanford: University of Stanford.
- Varley, Paul H. (1984), *Japanese Culture*. 3<sup>rd</sup> ed., Honolulu: University of Hawaii.
- Victoria, Brian Daizen. (2004), *Zen Stories*. London: RoutledgeCurzon.
- Victoria, Brian Daizen. (2006), *Zen at War*, 2<sup>nd</sup> ed., Lanham: Rowman and Littlefield.
- Wehr, Gerhard. (1988), *Karlfried Graf Dürckheim. Leben im Zeichen der Wandlung*. München: Kösel-Verlag.
- Wieger, Leon. (1965), *Chinese Characters: Their origin, etymology, history, classification and signification*, New York: Dover Publications.
- Wu Kuang-ming. (1997), *On Chinese Body Thinking: A Cultural Hermeneutic*, Leiden: The Brill Publishing Company.
- Yasutani-roshi. (1967), "The Five Varieties of Zen," in Philip Kapleau (ed. and trans.), *Three Pillars of Zen*, 41-46, Boston: Beacon.