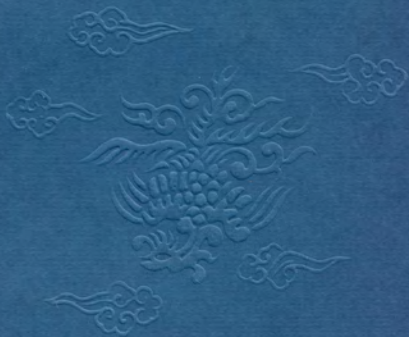


CHANOYU Quarterly
TEA AND THE ARTS OF JAPAN

No. 19



"Houn" Kiran

The cover design is an adaptation of a gold embroidered fabric favored by Oiemoto Soshitsu Sen. The motif is a Chinese "phoenix", *ho*, amid clouds of fortune *un* and is the graphic representation of his Buddhist name, Hounsai.

CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

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The names of Japanese persons throughout the text of this magazine are written in accordance with the Japanese practice, with surname first.

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* * *

Chanoyu, the tea ceremony, is a synthesis of arts and expresses in principle the many aspects of Japanese culture. From its beginnings in Japan during the fifteenth century until the present, it has been both catalyst and medium in the development of distinctive art forms. Under the guidance of Sen Soshitsu, the Urasenke Foundation and the Urasenke Foundation of Hawaii hope to encourage the development of these arts and promote a worldwide understanding of the culture of chanoyu.

* * *

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The Classic of Tea

The *Ch'a Ching* of Lu Yu

Sen Soshitsu

As mentioned in the previous issue of CHANOYU Quarterly, the stories that have been handed down concerning the life of Lu Yu indicate that he was a man of extraordinary sensitivity and insight. He was the consummate scholar. He was revered in his own lifetime for his practice of tea and images of him were sometimes displayed for inspiration at tea or poetry gatherings. By the time of Lu Yu, tea drinking in China had a history of well over a thousand years. But Lu Yu codified its manners and ritual in precise terms and defined the nature of its relationship to life and to the cultural and social milieu of the time.

The major work of Lu Yu that has survived is the *Ch'a Ching*, *The Classic of Tea*, written in the 8th century. It was organized and written according to methods of scholarship unusual for the period. In this respect, regardless of subject, the work was of particular merit. The whole was written in three scrolls and each was divided by topic, making ten sections in all. The following is an outline of the sections:

1. Kinds of tea, varieties and origins.
Tools used in cultivation and manufacture.
Manufacture of tea.
2. Utensils used in the preparation of tea.
3. Brewing of tea.
Drinking of tea.
Historical associations of tea.
Tea-producing areas.
Aspects of serving tea.
Tea illustrations.

In the first scroll or book, Lu Yu discusses the nature of the tea plant itself, the locale in which it is most likely to be found and how it may be transplanted and nurtured. He cautions against plucking the leaves out of season or mingling it with other and baser herbs, thus bringing illness upon oneself.

In the section on tools which follows, baskets for gathering the leaves are described as well as the various specialized tools which were then used in the manufacture of tea in China. But Lu Yu pays particular attention to detail and notes that during the steaming process a three-pronged stick should be used in order to separate the tea properly. He notes too that the best pestle may be that which is used in the hulling of rice and has had much previous use.

The last section of the first part tells when the tea leaves should be picked and under what conditions of time and temperature they should be selected. He further describes the many appearances tea may have and still be considered good. It may be smooth or glossy, black, wrinkled, depressed, rounded etc., but in the end he concluded: "Its goodness is a decision for the mouth to make."

The second book elaborates upon the many utensils which are necessary to the preparation of tea itself. The Chinese-style brazier used in the Japanese tea ceremony today is generally of the kind mentioned here by Lu Yu. He says that it should be brass or iron and be a tripod. He says

particular attention to the shape and characteristics of the iron kettle as it must function to allow the tea to spread and be properly agitated during the brewing. In the connoisseurship of the tea bowl itself, Lu Yu finally seems to have preferred those bowls of a blue-green tone which he felt best defined and enhanced the color of the tea itself.

In the third part, Lu Yu first discusses aspects of what might seem now to have been a rather complicated process of brewing tea. As the tea was at that time in the form of a brick, much care was necessary to prevent uneven drying if fire rather than sunlight was used.

The water for tea was a subject to which Lu Yu gave much consideration. The very best he said came from mountain streams and that river water was alright. However, he thought well water to be of the very lowest quality. It is interesting to compare this with the tradition that developed in Japan of using well water for tea. Many famous wells were visited to collect their water for tea as these were considered the finest water for this purpose; many of these particular wells have been cared for and their water is still taken today.

Lu Yu cautions against taking water from places in which the water is too swift moving—waterfalls, cascades, gushing springs—for this is where nature is “rinsing its mouth”, the water may not be pure and is likely to cause illness of the throat. In using river water, one must take it from the far side, unused by man.

He speaks also of the froth that forms on the surface of the water if the tea is properly brewed. The discernment of the ideal nature of this froth is a delicate and essential feature in the preparation of tea. If the water is not boiled to the right temperature, this froth will not form as wished, or will dissipate before it can be drunk. He concludes by observing that essence lies in moderation and if the taste of the tea is too thin, its flavor will too soon disappear; extravagance leads even more quickly to a lack of discernment.

Lu Yu goes on to enumerate the many persons and writings up to his own time which had had some relevance or association with tea. He then cites some points he considered important from these masters of the past. It is clear that he himself derived much inspiration from the words of those who had preceded him and he considered it important to gather them together in his own writings that they might also be passed on to those deeply interested in tea.

Then by province and district, Lu Yu lists the areas which produced the best tea. It was well-known that he himself visited most of these areas, and traveled often to a place whose name he recently heard mention of as being fine for tea. As most areas were mountainous, visiting any of them must have required an uncommon appreciation. He concluded by listing the eleven prefectures which had at that time not yet been carefully explored for their tea.

The final section of this third part Lu Yu reserves for a somewhat general discussion of various aspects of serving tea. As it is usually essential to follow all of the procedures from beginning to end, omitting none, it is necessary to mention the possible occasions in which one may proceed without doing so. These are few and are reserved primarily for the chance that one may be preparing tea in a natural outdoor setting. If among pines there is a rock for sitting, it is not necessary to use the rack for utensils. And if one is near a source of fresh running water, the various utensils for dispensing water indoors may be omitted. These variations are permitted only when one is obviously better served by the natural environment; however, “When in the walled city at the gate of a Prince or Duke, if the Twenty-Four Implements find their number diminished by only one, then it is best to dispense with the tea.”*

This summary remark says much about the spirit of the man Lu Yu and the necessity for a persistent, undeviating attitude to the service of tea. The attention given in China at this time to this particularized ritual was the emphasis given to the search for inner harmony through the manifestation of outer form. Tea was for Lu Yu the distillation of the moment, which is life itself. How greatly many of these forms have influenced even the present-day practice of tea in Japan, and of greater significance, how the harmony of this movement brings accord.

**The Classic of Tea*, by Lu Yu. Translated with introduction by Francis Ross Carpenter. Little, Brown and Company, Boston, Toronto, 1974.

Variations on a Theme of Basho

Sato Hiroaki

Sometime between the years 1681 and 1686, Matsuo Basho (1644-1694) composed a seventeen syllable verse of an old pond and the sound of the water as a frog jumps in: *furuike ya kawazu tobikomu mizu no oto*. It appears that this verse—*hokku*, or *haiku* as we now know the form—caused an immediate stir among those who knew, but probably none who marveled at it then thought it would become as well known as it has. As a modern haiku critic says, it “did not so much enlighten Basho as it has those who read it.” In Japan, this one has become the piece in which everyone recognizes what haiku is.

Word for word, *furuike* is a noun made up of the adjective *furuishi* (“old”) and the noun *ike* (“pond, pool”), and means a pond that has existed for a time. About *ya*, a particle known as *kireji*, much has been said and written both in Japan and elsewhere. Commenting on this and two other well-known *kireji*, Harold J. Issacson says in *Peonies Kana: Haiku by the Upasaka Shiki* that “they have the meaning that lies in themselves as sounds, and in that way are as meaningful when set in the English translation as they are in the Japanese.” In the classic period, however, eighteen *kireji* were recognized, and Basho simply said: “Every sound unit is a *kireji*.”

Kawazu, frog, can be either singular or plural because as here, the Japanese language rarely makes numerical distinctions. Basho's own picture illustrates the *hokku* with a single frog, and the Zen overtones of the verse also favor a simple one-frog interpretation. Also, the *hokku* is “matched” with one that suggests a single frog rather than many. In *Kawazu awase*, frog matches, a collection of forty-one judged in pairs (but there was one extra), Basho's piece was paired with a *hokku* that reads:

itaike ni kawazu tsukubau ukiba kana

Pitifully a frog squats on a floating leaf.

Then too, as rarely happens, some Japanese scholars have brought up the question of number and agreed on a single frog.

But all this does not annul the image of many frogs. The argument for more than one frog may be supported, first, by the actual existence of the pond to which Basho refers. It is known that Sugiyama Sanpu (1647-1732), Basho's disciple, used to keep live fish in it, and it is hard to imagine it as the exclusive residence of a hermit frog. As well, some entries in *Kawazu awase* are indisputably about more than one frog. For example, the *hokku* of Mukai Kyorai (1651-1704) reads:

bito-aze wa shibashi nakiyamu kawazu kana

One paddy stops croaking for a while, the frogs.

In the end, however, what makes the argument for two or more possible is the ambiguity of the language.

Singular or plural, *kawazu* is the subject of the verb that follows, *tobikomu* ("to jump or leap in"), here, as happens in Japanese grammar, at once the conclusive and the noun-modifying form. The final five syllables, *mizu no oto* ("water's sound"), are not, as sometimes translated, onomatopoeic.

A version of the hokku, with *tondaru* instead of *tobikomu*, is known. Though rooted in the same verb *tobu* ("to fly, jump, leap, vault, flip, etc."), the two forms are quite different. In contrast to the rather straightforward *tobikomu*, *tondaru* suggests that something "has flipped" and, as a glide or contracted form of *tobitaru*, has an effect similar to saying "ain't" instead of "is not." For this reason, some think that Basho composed the *tondaru* version while still an adherent of the Danrin school which upheld wit and humor. There may have been an error in transcription or tampering by a wishful Danrin editor or, possibly, Basho did use the word in the first version of the hokku. If he did and revised it to *tobikomu*, the change may have marked the conscious departure for his own school, the Shofu, which stressed poetry.

Finally, the hokku has its *wakiku*, attributed to Basho's disciple Takarai Kikaku (1661-1707): *asbi no wakaba ni kakaru kumo no su*. Hokku, by definition, is the "opening verse" of a linked-verse usually made up of more than thirty "links" composed by more than two persons; the *wakiku*, in seven-seven syllables, is the verse that immediately follows and complements the hokku. In a linked-verse series, a verse's meaning becomes complete as linked to the preceding or following verse, and in that sense Basho's frog hokku is open to an addition. Whether or not this particular series was completed is unknown. The hokku and the *wakiku* are the only parts left of it. Together, they may be translated as:

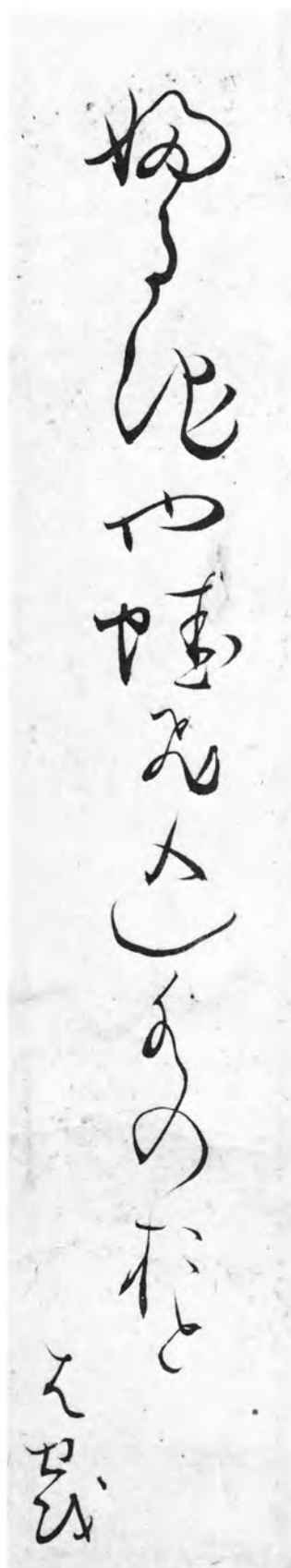
old pond, a frog jumps in, the sound of water Basho

cast over young reed shoots, a spider's web Kikaku

Of the several accounts of how the hokku was composed, the one considered most reliable occurs in Kagami Shiko's *Kuzu no Matsubara*, Pine Grove with Kuzu, which was published in 1692. The passage, in Kyoko Selden's translation, reads:

The Sire of the Basho Hut one day appeared deeply worried. He said, "Nowadays taste in poetry is, say, like a wisp of cloud in the wind. At one instant it turns into a black dog, at another into a white garment, never knowing how to keep either form. However, there must be some middle course." That spring he went in seclusion to the north of Edo. The rain was quiet, the voices of pigeons were deep, and, the wind being soft, flowers fell late.

It was toward the end of March, about the time when its departure is regretted. As the sound of a frog plunging into the water was infrequent, it roused an ineffable feeling, and to the Sire there came the 7/5 syllables: *kawazu tobikomu mizu no oto* ("frog jumping/water's sound"). Kikaku was at his side and came out with a precocious suggestion: to use *yamabuki* ("yellow roses") as the crowning five syllables; however, we settled simply on *furuike* ("old pond"). As we discussed the matter further, we agreed that, although the five syllables with *yamabuki* had elegance and flower, those with *furuike* were simple and true."



Basho's own writing of the haiku
"Furuike-ya". (Kakie Library)



古池や
芭蕉飛こむ
水の音

*An old pond:
Basho jumps in,
The sound of water.*



古池や
何やらほんと
飛ひこんた

*An old pond:
Something has jumped in
plop!*



池阿らは
飛て芭蕉に
聞かせたい

*If there were a pond around here
I would jump in
and let him near the splash.*

Ink drawings and poems by Sengai (1751–1837) related to Basho's haiku, "Furuike-ya" English translation by Suzuki Daisetsu that appears in "Sengai", ed. Eva van Hoboken New York Graphic Society, 1971. (Idemitsu Art Museum)

While collecting published English versions of the hokku, I asked my friends for their own translations, variations, and so forth. Their responses are listed below:

I've made two tries:

*An old pond
A frog jumping
Sound of water*

but after reading Curtis Hidden Page I felt that my version was terribly unpoetical, so I tried again:

*Oh thou unrippled pool of quietness
Upon whose shimmering surface, like the tears
Of olden days, a small batrachian leaps,
The while aquatic sounds assail our ears.*

Lindley Williams Hubbell

*an old pond:
noises of frogs
leaping in*

Hisao Kanaseki

*Age-old pond stillness.
Jump of a frog disturbs it
With a little plop.*

*pond
frog
plop!*

James Kirkup

*Hear the lively song
of the frog in yonder pond
BrrrBrrrBrrrptyBrrrBrrrrrrrrlp.
Plash!*

The old pond

*Hey!
BrrBrrBrrrptyBrrBrrrrrrrrlp.
Plash!*

Clare Nikt

*Old pond—a frog
leaps in
the water sound*

Yoko Danno

*Without pondering its next leap
a bullfrog makes its splash!*

*The spirit
of the old pond is
frog-bound.*

A	a
pon	fat
der	old
ous	frog
oc	goes
ca	
tion	plop!

*Finality—
a bullfrog croaks beside
the lily pond.*

*Zen leap—
a bullfrog makes its
splash!*

*Without pondering
its next leap,
a bullfrog makes its
splash!*

*From the pond's edge,
a bullfrog PLOPS into
oblivion.*

Cyril Patterson

transliteration

... old . . pond . . .
... frog . leap . . .
... water sound . . .

transvisions

stillness . . .
a frog-pond ploomp!
makes it breathe.

the universe . . .
a froglet moves it
listen!

silent mystery . .
a tiny frog
sounds its depths.

the wordless Word.
a frog-pond plop
makes it heard.

ab-sence (samsara)
bare attention (satispatthana)
presence (nirvana)

dead pond
tiny frog
live mind

nay
yea
aye
?
!
.

bearded pond,
tickled by frog,
says, "ugh!" . . . & smiles.

my mind was still
till Basbo's frog
made it ripple.

pond plus frog is what?
splash? plash? or plop?
ploop? ploomp? or flop?

William Flygare

Antic pond—
frantic frog jumps in—
gigantic sound.

Into an old pond,
a leaping frog tumbles—
the sound of water.

An old pond—
a frog tumbles in—
the water's sound.

Bernard Lionel Einbend

The quiet pond;
And a frog jumps
Splash!

The old pond:
A frog jumps into it—
Plip/plop

Mossy pond:
Plunging frog's
water-blip.

Lorraine Ellis Harr

An old green pond.
A small green frog dives in.
The ping of water.

Barbara Ruch

Age-old pool ya
A frog jumps into
the water: the sound of it.

Eleanor Wolff

After perusing *Basbo's Furuike*, I checked, and sure enough found in my file of yellowed newspaper clippings the following notice:

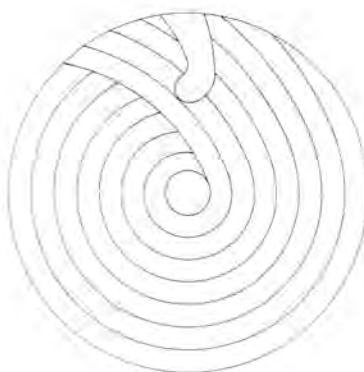
**MAFIA HIT-MAN POET: NOTE FOUND PINNED TO
LAPEL OF DROWNED VICTIM'S DOUBLE-BREASTED
SUIT !!!!!**

*Dere wasa dis frogg
Gone jumpa offa da logg
Now be inna bogg.*

Anonymous

According to the newspaper account, neither the author's nor the victim's identity has yet been ascertained. Thought you might be interested in this strange item—another wrinkle to the age-old mystery of the frog and the pond.

George M. Young Jr.





Portrait of Oda Uraku (Shoden Eigenin temple)

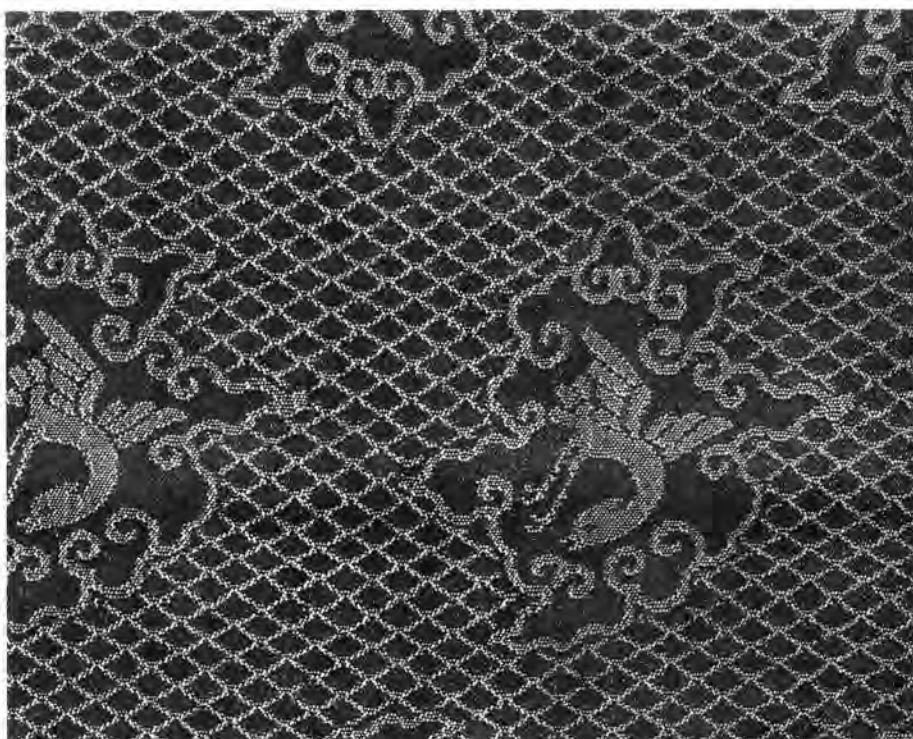
Oda Uraku and Jo-an

Nakamura Shosei

The province of Owari, present day Nagoya, has a long history of tea. On his way to the east from Kyoto, the aristocrat Yamashina Tokitsugu was entertained by Hirate Masahide who served Nobunaga. He admired the tearoom and recorded in his diary: "The structure and decoration of the tearoom are really surprising. It is a room of consummate artistic taste." This was in July of 1534. Oda Uraku was born to a high ranking family in this province rich in cultural background.

Uraku was born in 1548, a brother of Oda Nobunaga. His name was Choeki, but he was called Gengo. He took the name Uraku after becoming a priest. After the death of Nobunaga he had to become a follower of Hideyoshi who had once served him. He received 2,000 *koku* in Setsu. He did not have a high rank and was treated coldly by Hideyoshi. Uraku was the uncle of Yodogimi, a consort of Hideyoshi and he once stayed in Yodo castle as her guardian. However, after the battle of Sekigahara, the Tokugawa family gave him 30,000 *koku* and he stayed in Osaka Castle as an advisor to Hideyori.

Before the great battle between the Tokugawa and Toyotomi factions, Uraku had been engaged in negotiations for peace. When the battle began, he left Osaka castle and retired to Kyoto. Though he found himself in a very delicate situation as a brother of Nobunaga and a relative of the Toyotomi, like Hosokawa Sansai he was able to protect himself by getting along with the two power blocs. He was able to do this not because of his virtuosity, patience, and shrewdness as a warrior, but because he was a cultured and capable man.



"Uraku donsū", a Ming dynasty satin weave pattern preferred by Oda Uraku. This pattern is also called "Jōshin gire", Jōshin being another name for Uraku's second son, Nobuo.

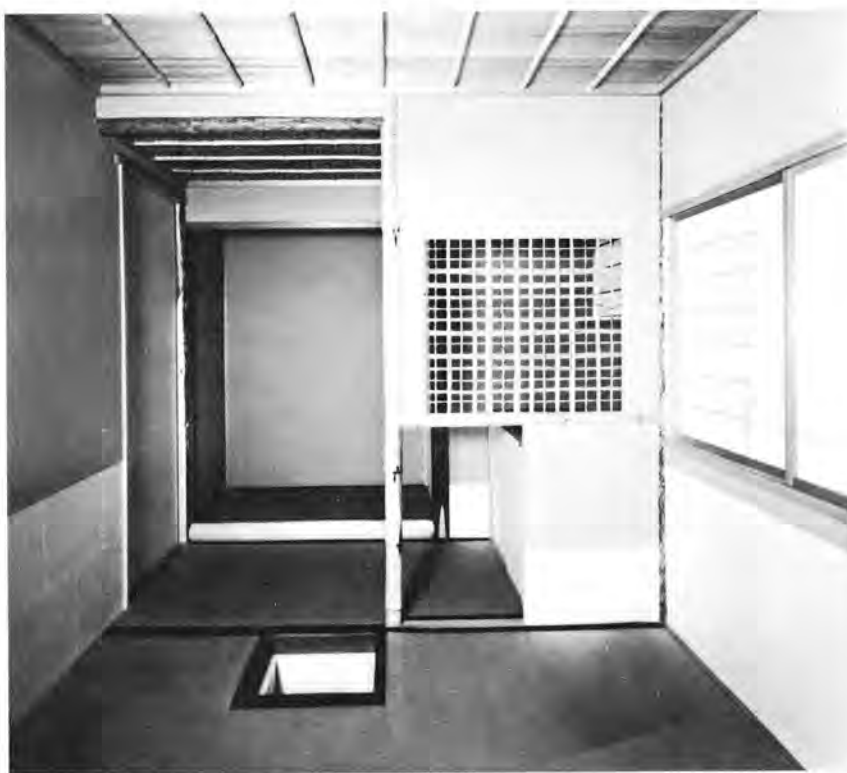
In all probability, Uraku practiced various art forms since childhood; this would have included the practice of tea. The following story is recorded in the *Teiyōshū*, published in 1710.

The right to practice the tea of the *daisu* had been handed down to Hideyoshi, though he had not given this right even to Sen Rikyū at this time. Seven persons, including Hidetsugu, Sansai, and Ujisato had received this honor directly from Hideyoshi. Uraku himself wished to be included among these favored few. Hideyoshi felt that because Uraku was a man who practiced the art of tea with great dexterity he should also have the right bestowed upon him but instead of doing it himself, he asked Rikyū to perform the ceremony. Sen Rikyū then did this in the presence of Hideyoshi and Uraku was shown this consideration because of his great talent, despite their differing political ties. Rikyū taught Uraku, telling him that there are not such important lessons to learn in the practice of tea. The secret of the use of the *daisu* is not in learning rules governing its use but that one achieve sensitively one's fullest expression. Uraku is thought to have been a disciple of Rikyū's, though he was not among the seven famous disciples. It is not that his accomplishments in tea were not of the highest quality, but that he held an exceptional position of ability among the warrior tea masters. He displayed his attuned and creative sensitivities in contrast to the traditional spirit of the warrior.

Uraku admired both Takeno Jo-o and Murata Shuko as well as Rikyū among tea masters. Following the way of tea established by the tea masters who preceded him, Uraku deepened the sense of his own tea. He showed his devotion to these masters by making a monument at his place of retirement for the repose of Jo-o's spirit and by repairing Shuko's well in Kyoto.

Uraku Mansion in Temma

Uraku had a mansion at Yurakucho in Tokyo, from which the name of the area derives. He also had one in Temma, Osaka and there are numerous records of tea gatherings held there from March 1, 1612 to September 1614. Among his guests were famous men of tea from Kyoto, Nara, and



The north wall of Genan, another tearoom designed by Uraku, wherein the alcove is placed beside the host's mat. (Uraku-en, Inuyama)

Sakai—including Hosokawa Sansai. There was a tea gathering in September, 1614 at which Toyotomi Hideyoshi was present. A *shoin* is mentioned and the fact that there was a four and a half mat room with a *nijiriguchi*, crawling-in entrance. Dinner was served in that room.

The four and a half mat room mentioned must have been a *sukiya*, a separate tea house. There were two alcoves, with the one decorated in the usual manner and with necessary accessories, and another beside it. The shoin had an alcove and two sets of staggered shelves. There was also a *kusari no ma*, a room of four and a half mats between the tearoom and the shoin for the service of thin tea. Soga, a son of Jo-o, helped Uraku decorate the shoin on this occasion. Uraku in the past had decorated the alcove for the Maeda family at a gathering in 1594 and therefore may be supposed to have a special sensitivity for this practice. On this occasion because of his friendship with Soga he asked him to assist and the suggestions which Uraku made were subtle and delicate. Only the four and a half mat room was mentioned in this account but there has been some indication however of the possible existence of two *nijo-daime* tearooms—tearooms of two mats with an extra three-quarter mat. In both cases, the alcove was put in the *shimoza*, literally “lower place”, indicating the area of the room connoting lesser respect. Most of the tearooms associated with Uraku had either *shimoza-toko*, the alcove in the shimoza area, or *teishudoko* in which the alcove was to the side of the host, adjoining the *temaeza*, host's mat (see illustration above).

In the Temma tearoom, the guests entered the crawling-in entrance onto a wide veranda. This was a special feature of this tearoom. This veranda had a wooden floor and was not separated from the tearoom by a door or sliding panel. The room covered with tatami mats was considered the *kamiza*, “higher place”, connoting greater respect; the veranda area was the shimoza. Although the *nijo-daime* room was actually very small, there was a sharp distinction made between the “upper” and “lower” areas. This was in keeping with the social orientation of the warrior tea master, and a feature peculiar to Uraku's tearoom.



The circular openwork window in the sleeve wall on the west side of the earthen area entrance to Jo-an. (Uraku-en, Inuyama)

A Tea Gathering at Nijo, Kyoto

After Uraku left Osaka, he lived at Nijo, Kyoto. There was a tea gathering held in October of 1615 to which the priest Gyokushitsu and the tea master Tsuda Sokyū were invited. The records of this tea indicate that there was a tearoom of four and a half mats. The plan of this house indicates there was also a niyō-daime tearoom with a veranda. This room was Rikyu style with shimozatoko; between the tearoom and the veranda were papered panels. From this record, it would seem that Uraku provided a niyō-daime room when he had a four and a half mat tearoom.

Shoden-in and Jo-an

Soon after Uraku began living at Nijo, he rebuilt Shoden-in in Kenninji temple, Kyoto, probably in the year 1618. In his later years he retired there with his family. There was an entrance hall, guest room, living quarters, reception room, and tearoom. The tearoom faced east.

The eaves of the main roof of Jo-an were attached to the gable roof which extended out over an earthen area and the nijiriguchi. The entrance itself was not set to the front, but rather to the side. The roof was covered with thin shingles. To one side of the earthen area over which the roof extended, was a sleeve wall with a circular window in it. This form was contrived by free hand and therefore was not symmetrically round. This window was important to the total balance and design of the tearoom.

The inside of the tearoom itself was also unusual. The central pillar stood at the corner of the hearth opposite the host. A wooden partition was placed between this and the near wall; in order for light to fall on the host's mat, a portion was cut out the size and shape of the host's entrance. A half mat was placed beyond this partition. With this unusual technique of placement, the niyō-daime room was given the spatial feeling of a room of three of four and half mats. In the guests'



A view of Shoden-in, originally located in Kenninji in Kyoto, rebuilt by Uraku for his retirement. To the right Jo-an is attached by a gable roof. (Uraku-en, Inuyama)

The south exterior wall of Jo-an showing the distinctive earthen area in front of the entrance and the circular openwork window in the sleeve wall on the right. (Uraku-en, Inuyama)





The northeast corner of Jo-an viewed from the crawling-in entrance. In the center the triangular board next to the alcove can be seen (Uraku-en, Inuyama)

Located to either side of the cut-out wooden partition, the "Uraku Windows" can be seen on the east side of Jo-an. Old calendars have been pasted to the lower portions of the walls. (Uraku-en, Inuyama)





The southwest corner of Jo-an viewed from the host's entrance showing the placement of windows, crawling-in entrance and central pillar. (Uraku-en, Inuyama)

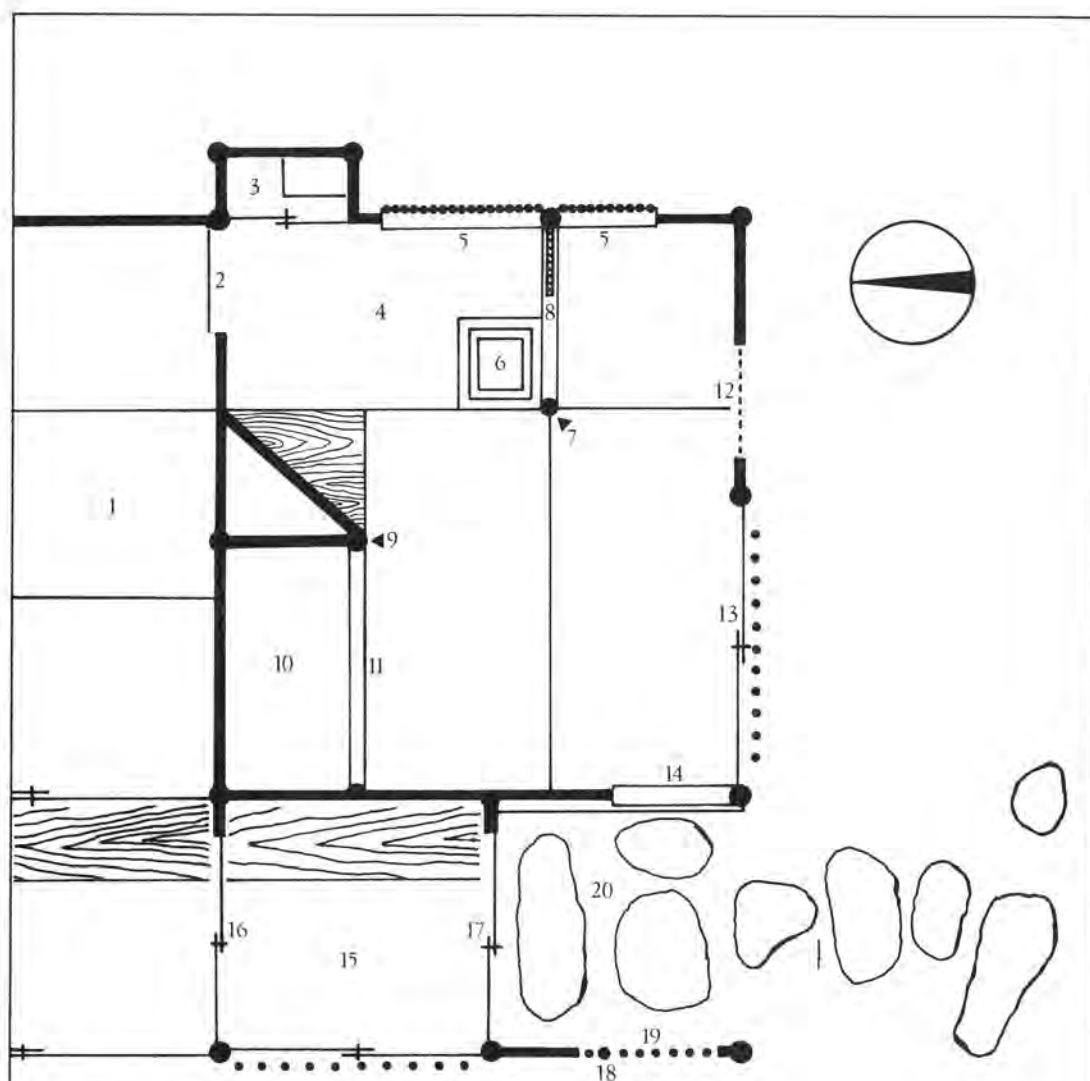
area of the tearoom, windows were cut in the two adjoining walls giving the space an open atmosphere. A triangular board was placed next to the alcove where the wall extended at an angle toward the host's entrance. This had the effect of making the host's passage from the host's entrance to the guest's mat smooth.

Old calendars were pasted to the lower portions of the walls instead of the paper usually used, creating a *wabi* effect. Of special interest were the two windows on the wall opposite the nijiriguchi. These were made of bamboo uprights set into the wall and came to be known as "Uraku Windows".

There are several features of importance in the structure of Jo-an. First among these is the *nakabashira*, central pillar. Usually this post functions primarily as a part of the three-quarter mat area where it is placed. In this tearoom however, it functions at once to separate the host's and guest's portions of the room, and to connect them. It also provides another focal point in the tearoom in addition to the alcove. If the *nakabashira* had stood independently, there would not have been such a feeling of harmony created in the space of the host's mat.

As the host's mat, where tea will be prepared, should be enclosed and should not be standing free within the interior space of the tearoom, a board partition was placed at the far end of the hearth, as previously mentioned. However, if this partition were solid, the enclosed area would have appeared small and dark; for this reason, Uraku conceived the idea of cutting out a part of it thereby making the host's mat an independent area and at the same time a function of the whole space of the room. This original feature was possible because Uraku perfectly understood the function of the *nakabashira*. In this design, Uraku seems to have realized the intention of Sen Rikyu in trying to place the *nakabashira* precisely in a four and a half mat tearoom.

Where the *nakabashira* stands, the ceiling is divided into two sections. Over the nijiriguchi, instead of a ceiling, the under side of the roof was exposed and was decorated with bamboo. The sill of the window over the nijiriguchi ran all the way across the wall to the alcove post, thus intergrating



FLOOR PLAN OF JO-AN

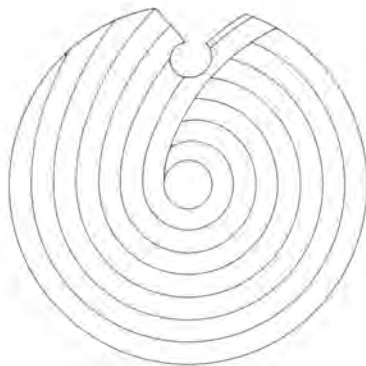
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|--|---|
| 1. <i>mizuya</i> , preparation room | 11. <i>toko kamachi</i> , alcove sill |
| 2. <i>sadoguchi</i> , host's entrance | 12. <i>shitaji mado</i> , lattice work window |
| 3. tea utensil storage | 13. <i>renji mado</i> , latticed window |
| 4. <i>temaeza</i> , host's mat | 14. <i>nijiriguchi</i> , crawling-in entrance |
| 5. <i>Uraku mado</i> , bamboo window | 15. room for guests' belongings |
| 6. <i>ro</i> , sunken hearth | 16. wood sliding panel |
| 7. <i>nakabashira</i> , central pillar | 17. <i>shoji</i> , papered sliding panel |
| 8. cut-out wood partition | 18. <i>sode kabe</i> , sleeve wall |
| 9. <i>tokobashira</i> , alcove pillar | 19. circular <i>shitaji mado</i> |
| 10. <i>tokonoma</i> , alcove | 20. earthen floor |

the window space into the larger unit of the wall. This feature also seems to have been original with Uraku.

Sansai, Oribe, and Uraku as warrior tea masters shared a common point in the construction of a tearoom; Sen Rikyu had a different view. Rikyu felt that the warrior men of tea were continually searching for ways in which to use the small grass hut style tearoom as if it were the larger *shoin* style. He regretted that this was an obstacle destroying the true function of the small room. Uraku felt that the smallest rooms which Rikyu designed served only to torture the guests and so in his own *nijo-daime* structures he added the feature of the veranda to give a feeling of a broader space and a clear distinction between the *kamiza* and the *shimoza* areas. In *Jo-an*, the half mat which extends on the other side of the wooden partition seems to be functionally useless although it lends a spacious atmosphere to the guests' area. Uraku's experienced technique is again in evidence. Uraku had ideas distinct from Rikyu also in the use of bamboo. Rikyu said, "Those who have no eye for art use bamboo pillars." Uraku however used bamboo in a creative manner and the tearoom in *Kyushoin* had a bamboo *nakabashira*. The most striking feature of the *Kyushoin* tearoom is the *kyujiguchi*, serving entrance. It is exceptionally wide. There are two sliding panels which open on to the adjacent five-mat room. The many windows which were characteristic of Uraku's style of tearoom are also a salient feature of *Kyushoin*.

Uraku must have differed with Sen Rikyu on many points of design and function. However, Rikyu's son Shoan's name often appears in the records of tea gatherings of Uraku. Uraku once presented Shoan with an eggplant-shaped tea container which reflected Uraku's own taste; he had it made specially as a gift to Shoan.

Oda Uraku was particularly gifted in the layout and design of tearooms, in developing new styles and in finding new ways to use existing ones. In this he surpassed both Oribe and Enshu. Uraku's tea, and therefore his principle of design, is based on a Way of Tea that seeks primarily to entertain the guests. He practiced what he learned from Sen Rikyu. Rikyu taught him that the "secret" of the use of the *daisu* was not in the practice of the techniques of its use but in the individual sensitivity the host might make evident when he presented tea. Uraku made this maxim apply to the many avenues of tea which he explored.





A portrait of Shinkei (Collection of Ijichi Tetsuo)

In Practice of the Way

Sasamegoto, An Instruction Book in Linked Verse

Dennis Hirota

Introduction

In 1463, several years before the onset of the Onin Wars which were to reduce much of Kyoto to ashes, the Tendai priest and *renga* poet Shinkei journeyed from the capital to visit his birthplace in Kii province to the south. As with many other figures across whose lives the years of devastation cut a broad swath, little beyond a handful of biographical facts is known with certainty. He had originally left home nearly fifty-five years earlier when, at the age of three, he was placed in a temple for training, probably at Yokawa on Mt. Hiei. Sometime around the age of twenty-five he became the resident priest at Jujushin-in, a temple in the eastern foothills of Kyoto, and about the same time took up literary studies. By the age of fifty-eight he had risen to a high position in priestly rank, and had also gained considerable reputation as a master of *renga*, linked verse.

However, conditions in the capital, which had never been stable during Shinkei's life, were particularly severe about this time. From 1457 crop failures were recurrent, and famine followed by epidemic periodically took a vast toll in the capital. During 1460 the death-rate from starvation reached five hundred a day, and it is recorded that in the first two months of 1461 alone there were 80,000 deaths, with corpses clogging the Kamo River. Not surprisingly, some of the most acute of the frequent peasant uprisings, known as *tsuchi-ikki*, erupted at this time. In 1461 thousands of

farm workers rampaged through Kyoto, burning and looting for weeks before being dispersed. Perhaps the greatest personal shock for Shinkei in these years, however, was the death of the Zen priest Shotetsu (1381-1459), the foremost poet of the preceding generation. Shinkei had studied the classical tradition and the art of the *waka* under Shotetsu for thirty years, and his devotion to his master had been immense. At his death Shinkei wrote, "In the end there are no words for it: before I was a step-child, now I am an orphan." His sense of isolation was no doubt sharpened by his judgment—now largely accepted—that the art of the *waka* was reaching its end; moreover, he feared that *renga* too, however widely practiced, was in a state of decay, and that his contemporaries had all but lost sight of the true sources and values of the art.

All of this surely weighed heavily on Shinkei's mind as he journeyed home, set adrift by the chaotic conditions in Kyoto; nevertheless, when *renga* practitioners in the area came to him for guidance, he obliged them by setting down his thoughts on the art, probably for the first time in his life. In the early part of the fifth month, during a period of seclusion at a shrine in Kii province, he wrote the first half of *Sasamegoto*—literally, "hushed, private words"—which was to be his chief theoretical work on *renga*, and one of the supreme treatises on art in Japanese literature.

2

Sasamegoto makes a variety of claims on the attention of the student of tea. Some of these stem from its status as a major work of *renga-ron*—*renga* "criticism," or perhaps more aptly, "instruction"—for the early tea masters undoubtedly learned a great deal from the practice of linked verse. Even against the panorama of the intense cultural activity of the Muromachi period, so often pervaded by an austere and profoundly spiritual tone, *renga* and tea stand out as particularly close sibling arts of the age. Both gradually developed from large scale popular amusements, through stages of lavishness and ceremony, into expressive mediums of great subtlety and restraint. Moreover, tea was born just as *renga* was at its height, usually placed at the time of Shinkei (1406-1475) and his disciple Sogi (1421-1502). Nor is this historical relationship mere coincidence; in a sense, the early founders of *wabi* tea—Juko (?1421-?1502) and Jo-o (1502-1555)—were the real inheritors of a crucial element of the legacy of *renga*.

Renga in its developed form was performed by a small group of people who gathered in a specially furnished room and, with different members proposing alternating links of 5-7-5 and 7-7 syllables so that each link taken with the preceding one formed a complete unit, together created a long poem of a set number of links and an overall form and movement. In *renga*, composition is conditioned by all that has gone before and hemmed about at each point by intricate rules restricting or prescribing changes in diction and content; nevertheless, at its heart is the involvement of each member of the group in a process which demands, on the one hand, the exercise of full creative participation and, on the other, the ability to enter into deep and sincere appreciation of the work of the whole. Like tea then, *renga* is above all a group rather than an individual creation; and both are essentially arts as living acts occurring in a particular time and place and drawing heavily on the resources of both.* To use the term applied by their practitioners, *renga* and tea are arts of the 'za', which literally means seat, or place to sit. This word referred in particular to the newly developed tatami room, with mats spread from wall to wall, which evoked a fresh sense of intimacy and relaxation in the men of the Muromachi period. As a term for this new-found environment, the word *ichiza*—the one *za*—came to indicate not only the place, but also the group of people which came, together in it, and more generally, the entire session in which the art of *renga* or tea was performed. The creation of this *ichiza* was one of the central concerns of the *renga* masters. A key figure in the development of popular *renga* entertainments into a literary art, Nijo Yoshimoto, wrote in one of his earliest *renga* writings:

*For a description of the conventions of *renga* see Konishi Jin'ichi, "The Art of *Renga*," *Journal of Japanese Studies*, 2, No. 1 (Autumn 1975), pp. 33-61.



A room wherein renga meetings were held. Over the papered panels can be seen paintings of many famous poets. A writing desk and box are displayed in the alcove beneath a hanging scroll most probably depicting Sugawara Michizane, the patron deity of poetry. (Kumata shrine)

If you are thinking of holding a renga meeting (ichiza), first decide on the hour and select a site with an appropriate view. On an evening of snow or moonlight, or where there are flowers and trees, the participants will be moved inwardly as they gaze on the changes that come over the scene with the passage of time, and their feelings will take on expression in words By all means avoid a crowd of people, a very large room, and any heavy drinking or boisterous talk; these will all impair the atmosphere A proper session is one for which the time and occasion have been carefully considered, and all who gather are devoted to the art, composing themselves and making the session concentrated, and producing excellent verse with complete attention.

Renribisho

This kind of concrete and specific concern for the attitude and deportment of the participants and the time and setting of the gathering animates much of the writing on renga and was carried over into the traditions of tea. In *Yamanoue no Soji Ki*, Jo-o's words are recorded:

The attitude of the guest is part of the foundation upon which the meeting (ichiza) stands From the moment you enter the *roji* until the time you depart, you should hold the host in most respectful esteem, in the spirit that that session will be your only meeting with him in your lifetime. Worldly gossip has no place here. The renga master Shohaku (1443-1527) wrote a satirical verse:



The Yuyama Sangin Kaisbi, a transcription of a renga gathering written on decorated paper and bound in the traditional manner.

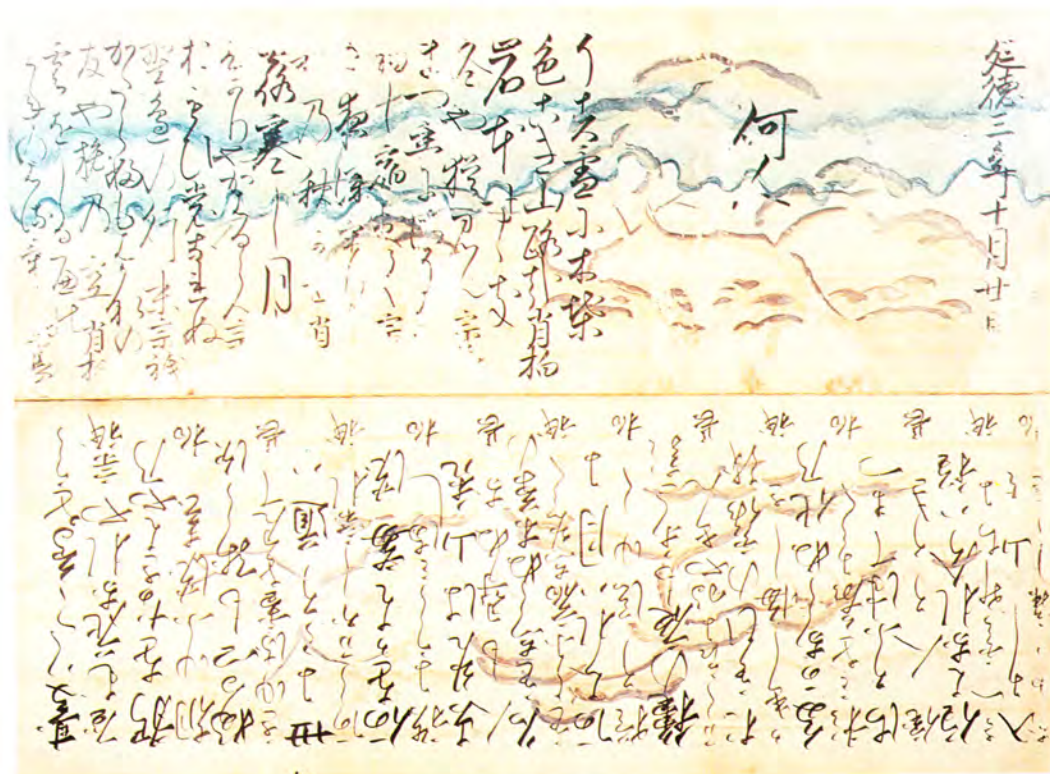
*My enlightenment,
the neighbor's treasures,
son-in-law, mother-in-law,
the finest of warriors, and
the judgment of others.*

You would do well to consider carefully the point of this poem. During a session, all talk should be of tea, and of attaining its moving spirit.

Both renga and tea are characterized by minutely detailed formal conventions, which were gradually evolved in order to nurture the dynamic accord among the participants that was the well-spring of their performance and to maintain a high esthetic standard. In these, renga was the forerunner, and probably many of its discoveries were passed on into tea. Nor is it difficult to find possible routes for such influence in the closely knit world of the Muromachi arts, for the capping activity of a renga gathering was often a meal and tea, and not surprisingly, many renga masters also became accomplished in the art of *chanoyu*.

3

It was not simply for its illumination of renga that the founders of wabi tea valued Shinkei's thought however, and his work, coming after the forms and conventions had already been highly developed, can be said to stand somewhat outside the mainstream of renga criticism. Moreover, Shinkei himself chose to remain on the fringes of the flourishing world of renga, even though its highest circles had traditionally been largely inhabited by priests, and he commented late in life



The Yuyama Sangin Kaishi, also shown on the facing page, here shown unbound and thus displaying the manner in which it was folded and the nature of the paper decoration. (Collection of Kazehaya Kiueemon)

that his duties as a monk had never allowed him sufficient time to devote to renga. His titles, which were probably the highest in the Buddhist hierarchy open to him, testify to his commitment to religious life.

However, in Shinkei's old age even his life as a priest was disrupted and he was forced by war into a life of wandering. In 1463 he wrote:

"The ancient temple in which I have dwelt so long has become completely overgrown with mugwort and reeds, and there is nowhere to turn. Taking my life in my hands, I wander forth to seek shelter in roadside hovels and the storehouses in the marketplace."

In 1467, Shinkei made a pilgrimage to the Great Shrine at Ise for a respite from the disorders in the capital, and while there the Onin war broke out. Unable to return, he accepted an invitation to go to the Kanto area, where the years of warfare outlasted his dreams of returning to Kyoto, and where he finally died in a hermitage in Sagami province.

Unlike Saigyō before him or Sōgi and Bashō after, Shinkei did not choose travel as a way of life, and the image that survives of him is not the romantic one of a wandering artist, but rather that of a refugee who keenly experienced the calamity of his times.

It was precisely when the pressures on his religious aspiration and his art were the greatest that Shinkei wrote his renga treatises, and delving deeply into his experience as both priest and poet he added to the traditional assertion of the poetic equality of waka and renga the concept that poetry and Buddhist practice were essentially one. Thus he dealt with problems in the performance and theory of renga—and of poetry generally—from the standpoint of his Buddhist training and study, and developed an esthetic standard based on the beauty that becomes visible when the glittering surface of the world has lost its attraction and when a man has awakened spiritually to his own finitude.

and insufficiency. This beauty he expressed with such words as withered, chill, and meagre. Perhaps his sensibility is nowhere more clearly expressed, nor more kindred to tea, than in the following famous passage:

Tu Fu, the foremost poet of the T'ang dynasty, wrote only poems of grief; hence he is known as "Tu Fu, of a lifetime of sorrows." Hsu Hun, speaking of three thousand kinds of water, devoted his whole life to the poetry of its forms. Indeed, what can stir us so deeply, with such coolness and lucidity, as water? Speak of the water of springtime and the heart is set at ease; reflections drift to memory, giving it always a plaintive air. In summer, the cold persists at the spring's source, where the crystalline stream wells up. The very thought of autumn waters draws a chill calm over the mind. And nothing is more exquisite than ice. The stubbled fields of early morning, with needles of ice formed where sleet has glazed the cypress bark of the roof, or the dew and hoarfrost frozen upon the withered grasses and trees of the meadow: what is there to match this loveliness, this beauty?

Hitorigoto

The founders of wabi tea perceived this sensibility in Shinkei's renga writings and chose to adopt it into their art, speaking of their distaste for the moon in a sky without clouds, and of the tenth month (the beginning of winter) as the season par excellence of wabi. One of the chief documents of the early development of tea is the following letter written by Juko to his disciple, the priest Harima of Furuichi, also known as Choin (1452-1508):

Nothing will hinder you more in your practice of tea than feelings of self-satisfaction or self-attachment. It is utterly wrong to envy the skillful man his attainments or to look down upon the beginner. One must venture into the company of the truly accomplished and know the need for their guidance, and also take it upon oneself somehow to help the initiate.

The matter of greatest importance in tea is the merging of things native and Chinese. This is essential, and you should give every attention to it.

Nevertheless, these days there are people who, while utter beginners, purchase Bizen and Shigaraki pieces because they hear that such wares are "chill and withered," and without the approval of anyone they take on the airs of that which is "advanced and deepening"; it is unspeakably absurd. By "withered" is meant having good utensils and being capable of appreciating them thoroughly; and at the depths of the heart and mind advancing and deepening past fullness, chill and meagre to the very end. It is this that has character. Those who are simply unable though, should not be overly concerned about owning utensils. And however dexterous your manner may be, a painful awareness of your shortcomings is essential. Just remember that self-satisfaction and self-attachment are obstructions. But it is also harmful to be without a certain self-satisfaction. An old master made this statement on practice: "School your heart and mind; do not be schooled by them."

Although Juko is known as the founder of wabi tea, he himself apparently did not use the term "wabi." In its place, however, we find in this letter the words chill and withered used to describe the

highest ideals of the art, and admonitions against self-attachment—a central theme of Buddhism—written to guide the practitioner in his endeavor. The final sentence also ultimately derives from a sutra. There is no evidence directly linking Juko with Shinkei, but he was on familiar terms with renga masters who knew Shinkei's work. Recently a letter by Sogi has come to light indicating that he and Juko were well-acquainted; quite possibly Juko learned of Shinkei's esthetics through him. Moreover, we know that in 1488 Shinkei's close disciple Kensai gave a copy of a record of his master's words entitled "Bishop Shinkei's Instructions" (*Shinkei Sozu Teikin*) to Choin, the recipient of Juko's letter. It is not inconceivable that Choin, impressed with its contents, asked his teacher for similar instruction regarding the proper attitude in practicing tea.

Jo-o, who studied under Juko's disciples, also recommended Shinkei's ideals to students of tea:

"An old master stated: 'After a man has become an acknowledged master of tea, if he has but a single fine utensil all that he does will be in the spirit of wabi. The priest Shinkei said of renga that it should have the spirit of the withered and reduced with cold. Chanoyu too should ultimately attain something like this.' " According to Tsuji Gensai, these were Jo-o's constant words.

Yamanoue no Soji Ki

The "old master" referred to here is probably Juko, but Jo-o himself had been a renga master until the age of thirty, when he turned to tea, and he undoubtedly had direct contact with Shinkei's teaching. Moreover, the weight which Jo-o gave to literary thought is visible in the tradition that he gained insight into the practice of tea through listening to lectures on a poetic treatise by Teika, and in the fact that while he cautions students of tea against pursuing other arts, he makes an exception of literary studies.

It might be argued that the esthetic ideas which Shinkei advocates were in the air in the period; certainly tea can be seen as somewhat lagging behind other arts in its development. Nevertheless, there is little doubt that, whatever their ultimate sources, the ideals of the chill and withered were given their most persuasive expression and much of their explicit religious content by Shinkei, and that they found their way into tea through his work.

4

The present selection cannot be said to present a full and balanced picture of Shinkei's thought, for I have chosen to exclude those sections which deal with renga history and with poetics per se, and those which have seemed to me to require too technical a knowledge of waka and renga and of Buddhist doctrine to be of general interest here. Thus, for example, the poetic concept most closely associated with Shinkei's name—the advocacy of remote, intuited links (*soku*) over close links (*shinku*)—barely makes an appearance. For the same reason, the selection may not represent those sections which would have most impressed Juko, who trained under Zen master Ikkyu, or Jo-o, with his early years of literary study under Sanjonishi Sanetaka. Nevertheless, the portions translated hold, I think, great relevance and immediacy for the modern student of tea, and I wonder if, now that the active performance of renga has all but disappeared, the reader most responsive to the spirit in which *Sasamegoto* was written, and most receptive to its instruction, may not be such a person.

The form of *Sasamegoto* has itself made the dangers of abridgment seem less urgent. Training in the arts in Japan has traditionally been carried on through direct instruction, with oral transmission of the guarded secrets. Writings on the arts have taken on the form of private records and training manuals consisting of short sections, in the style of the *zuibitsu* or "follow the brush" essay, rather than the closely argued, sustained treatises familiar in the West. They were often written in question and answer form and are conspicuously practical in orientation. *Sasamegoto* is no exception; in addition, greatly differing versions of the work exist.

Shinkei completed the first half of *Sasamegoto* in the fifth month of 1463. He seems to have been dissatisfied with it, however, and shortly after to have added the second half, treating again many of the same problems but emphasizing the foundation of his views in Buddhist thought. These two parts taken together are known as the first version, and most of the surviving manuscripts are of this text. There was, however, a revision of *Sasamegoto* undertaken during Shinkei's lifetime, probably during his years in the Kanto area. This revision is quite extensive, including many minor alterations in wording and content, and also reorganizing much of the material so that, for example, part of a response to one question in the first version is included in the answer to a different question in the revision, and separate treatments of a problem in the two parts of the first version are later combined. Nevertheless, the identity of the author of the revision remains unknown, and it has been argued that even if the revision was undertaken by Shinkei himself, or reflects his intentions, it was not completed. In any case, scholarly opinion concerning the relative merits of the two versions remains sharply divided.

The translation was made from a text of the first version edited and annotated by Kido Saizo in *Kochu Sasamegoto*. I have consulted a different text of this version, also edited by Kido, in *Rengaron-shu Hairon-shu, Nihon koten bungaku taikai* volume 66; a text of the revised version edited by Ijichi Tetsuo in *Rengaron-shu, Nogakuron-shu, Hairon-shu, Nihon koten bungaku zenshu* volume 51, and a modern Japanese translation of the first version by Suzuki Hisashi in *Gedidoronshu, Nihon no shiso* volume 7, edited by Haga Koshiro. The numbering of the sections corresponds to that of Kido Saizo in both *Kochu Sasamegoto* and *Rengaron-shu*; the headings, and the words 'question' and 'answer', have been added. Although scholars have identified most of Shinkei's references in *Sasamegoto*, ranging from Chinese classics and poetry, through important Buddhist scriptures and treatises, to works of Japanese literature and literary criticism, footnotes have been given only where they have seemed helpful to the general reader.

Opposite: the signature and, beneath, the *kao*, artistic signature of Shinkei as he signed it on the *Shinkei-sozu Kashu*. (Seikado Library)

Sasamegoto

An Instruction Book in Linked Verse by Shinkei



Reaching the Bone

Question: There is agreement in some quarters that the finest style is one that is graceful, unaffected, and subdued. Should we uphold verse of this nature as revealing the key to the art?

Answer: As a rule, a style that stresses simplicity and ease can be said to manifest the true way. It is especially appropriate for those who are less than accomplished. Nevertheless, if you adhere to it as the essence of all poetry, you are likely to become lax in exerting your own particular creative powers. Teika¹ said: "Many people consider poems in a subdued tone with no striking elements to be the masterpieces. This is completely unjustified."

The way demands rather that you constantly direct your practice into new and different modes. The old masters resorted to a variety of images to describe poetic styles:

It was said that a poem should be like precious gems set upon crystal; that is, it should be possessed of purity and cold.

It should be like water sprinkled amid tall irises, glistening and easy.

It should have the dauntlessness needed to occupy alone the high seat of the chamber of state in the inner palace, being forceful and stalwart.

It should manifest the miraculous powers of transformation of the two princes, Jozo and Jogen: When expansive, the heavens seem confining; when contracted, there is ample room even in a mustard seed.

In Chinese poetry, Chia Tao is considered lean; Meng Hao-jan cold.

If one recites Tsurayuki's poem

when, full of longing,
I step out in the night
the way to my love,
so cold is the river
wind in winter
plovers are crying.

on the memorial day of the priest Kanzan, even though it is midsummer
one can feel the chill.

Teika once consulted his father Shunzei² in great earnestness about his poetry: "Up to the time I was thirty my verse had a gentleness and was pleasant to read aloud; I produced good poems and was widely praised for them. From about the age of forty my style began turning gaunt and angular, and I now find that the former beauty has slipped completely away. Probably because of this other poets no longer give my poems their attention. I know I have lost the right direction in poetry. What should I do to alter my practice?" Dejected and in tears, he spoke these words.

Shunzei answered: "It is splendid that you ask. I too have often pondered your verse. It is utterly different from my own in conception; but you must not grieve over this. Since I am incapable, I write only the flesh. You, through your natural gifts, have taken hold of the very bone. I am constantly filled with envy of your poems, but it might well be harmful for me to emulate your style from now, in my eighties, so I do not put my thoughts into action." He went on, with tears flowing: "In whatever you do, it is important above all to reach the bone. If you continue to grow and write as you have, you will undoubtedly become the finest of poets." [12]

¹ Fujiwara Teika (1162–1241). Seminal poet and critic, his figure looms as the greatest single literary influence in Shinkei's treatises.

² (1114–1204) The most influential literary figure of his time and traditionally associated with the early advocacy of the ideals of *sabi* and *yugen*.

Auspicious Words

Question: People of the countryside consider it imperative that auspicious words be written into each verse, and if a link even slightly unpropitious in tone is offered forth, they knit their brows and cast downward looks. Is this proper?

Answer: At the wellsprings of form and content in this art lie the awareness of the transience of things and the expression of one's most serious concerns. In renga, men speak to one another of that which touches them most deeply; thus it has the power to move the hearts of even the most ferocious and demonic of warriors, and to awaken us to the truth of our fugitive world. Nevertheless, even when people have chanced on the opportunity to come together in a session, there are those who, engrossed in their pleasures and rejoicing in fame, only declaim "a thousand ages," "a myriad generations," cranes, tortoises, and "the joy of fortune"; it is appalling. Where is the man who, proposing such felicitations, has lived out a hundred years? Who has thus lasted a millennium? Those who flourished yesterday lapse today into ruin, and men we see in the morning become the pyre's smoke at dusk. Our joys and sorrows run their course in what time it takes to turn the palm. Thus the old poets made the expression of their inner thoughts and their vision of impermanence the center of their art.

In Chinese poetry, one speaks of "Tu Fu, of a lifetime of sorrows."

The *Lotus Sutra* states, "If you would fathom this sutra, gaze well upon the dream of this world."

Nevertheless, in sessions at the beginning of the year, with participants of the nobility, or with those whom you are not closely acquainted, you should observe the prohibitions against inappropriate words. A commonsense matter of this kind should be obvious to everyone; there is hardly need to go into it here.

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The Master is Open and Without Bias

Question: Can I attain mastery by focusing on a single style and practicing it intensively?

Answer: Old masters have said that, in general, it is the man who has not discarded any style who can be called a distinguished and consummate poet. If you attach yourself to but a single manner of expression, will not many others be left unexplored?

"The master is open and without bias; the small man is partial and cannot afford to be open." (Confucius, *Analects* 2:14)

It is said that Hakui and Shukusei were the most upright among sages, while Iin was moved by the sage's desire for harmony. Confucius, however, was able to respond appropriately to each particular occasion.³

It is the Buddha who is most revered among men; those who belong to one of the three vehicles, whether direct disciples, solitary buddhas, or bodhisattvas, are yet wanting at heart.

[15]

Discover the New by Seeking Out the Old

Question: Should I study this art by inquiring of the masters, or should I heed the comments and criticism given at the various sessions I participate in?

³Based on the *Book of Mencius*.

Answer: A foolish question. There is a saying: "Discover the new by seeking out the old." (*Analects* 2:11) Those who have not properly received the transmission of the way train and practice in futility, and once having thus strayed deeper and deeper down an errant path, their efforts are hopeless, however great a master they may later happen to encounter. The human heart is like a lacquer bucket; it is like a strand of spotless thread. Awaiting the dye, it can take on any color.

In Buddhism also it is said, "Meeting a true teacher is the great cause in attaining enlightenment," (*Lotus Sutra* 27) Further: "The Buddhas know that all things are from the beginning without self-nature and that the awakening of the Buddha-seed depends upon conditions." (*Lotus Sutra* 2)

Not long ago a man went to a skilled shakuhachi player and expressed the desire to study under him. The master asked, "Have you ever played before?"

"Yes, I have had a little training."

"Then it's impossible for me to teach you," the master said.

People of all disciplines should find this response significant. It indicates the importance of knowing that if you enter upon a mistaken path, even for a short time, your heart can never regain its innocence.

[16]

Companions

Question: Is it necessary, then, to search for good friends and to know people fully?

Answer: In general, a man does not have his own way in this world, so he cannot determine who his friends will be or what kind of people he will associate with. Nevertheless, encountering good friends is of crucial importance in every discipline. However concentrated and composed the group may be, if there are even one or two participating who are not truly alive to the nature of human life, that session will inevitably leave a sense of disappointment.

On a night of snow and moonlight, Prince Yu thought of his friend Ando and set out to visit him, poling his boat a great distance. But as he reached Ando's gate the moon set, so he said, "Moved by delight I came; the delight has ended, I shall return," and did not see his friend. One can sense great depth of spirit in this.

[17]

Popular Appeal

Question: Some people say that in waka and renga, it is the work that can interest even the most boorish and inattentive country warrior that belongs to the true way. Is this correct?

Answer: In none of the disciplines can men of little aspiration and accomplishment be expected to understand. They may, though lacking skill and insight, find pleasure in the easiest types of verse links; but if their practice is rude, how can they awaken to the lofty and the profoundly beautiful?

Teika's style is said to have the air of a heavenly maiden, appearing briefly on a night of mist and moonlight and then fading away.

It is common to read the poems of Hitomaro and Akahito merely as the work of renowned poets. In the eyes of those who have attained the way, however, they possess a wondrousness which defies explanation.

It is said that those who truly understand the greatness of Tu Fu's poems are exceedingly rare.

Even when Sakyamuni Buddha began to preach the *Lotus Sutra*, five thousand monks and laymen, confident of their own enlightenment, rolled up their mats and departed.

Of the three bodies of the Buddha, the assumed and fulfilled bodies are comprehensible to the human mind, but the dharmakaya utterly surpasses conceivability.

[18]

Acclaim

Question: Is it the poet widely acclaimed by the world at large who belongs to the first rank, or should we not rather take the praise of the competent and the neglect of fools into consideration?

Answer: According to the old masters, those who have been well-received by the public of their age can probably be called pre-eminent poets. Nevertheless, the praise of men of little insight is of no value whatever. In this art you must feel abashed at how your work would strike the ears of even a single master. History is filled with examples of brilliant men who were unknown.

"Do not be despondent that you go unrecognized; be anxious rather about failing to recognize the worth of others." (*Analects* 1:16)

Even Confucious was out of step with his times; even his favorite disciple Yen Hui met with misfortune.

"It is best to be loved by the good people of the village and despised by the bad." (*Analects* 13:24)

Three hundred million people of his area did not know of Sakyamuni Buddha.

In Po Chu-i's poem, the pine tree at the bottom of a gorge grew aged in isolation.⁴

[19]

The Attitude in Practice

Question: What is the proper spirit in practice for attaining mastery?

Answer: Masters have said that it is the same whether you seek to enter the path of the Dharma and realize the wellspring of mind, or whether to study this way and awaken to what is most deeply moving. There are those who take it for granted that they will be alive in the morning; absorbed with the variegated surface of things they cling to their treasures, and content with their own brilliance they give not a moment to self-reflection. There is hardly a chance that such people will attain mastery.

Sakyamuni, returning his colt to the palace, went deep into the mountains alone, and during his six years of practice there birds made their nest in his topknot.

In Chinese poetry it is said that the finest poems arise from the hearts of those who live in tranquility.

Even if my life is not one of utter simplicity and seclusion, I wish to keep my heart always free and lucid, looking upon clouds at dusk or the lamp late in the night. We come and go amid the illusions of this world, and whether prominent or humble, wise or foolish, the stream of our breath is more tenuous than a strand of hair, scarcely lasting to the day's end. It is utter folly to rely on things of the self in spite of this, confident that life will last a hundred or a thousand years; or to be

⁴ "A hundred feet tall, with a girth the span of ten men
The pine tree grows in the cold and lowliness at the bottom of the gorge.
The gorge is deep, the mountains sheer, and no path descends;
Even were it to age and die no carpenter would take its measure....."

intent upon pleasures and flattered by fame, distracted and deluded everywhere. When the body turns to dust and ashes, what will become of this strand of breath? Nor is this only of myself; I wish to realize fully the way in which all things arise, and whither they vanish.

[20]

Facility in Performance

Question: Is it true, as people of the countryside say, that a man should train so that he can compose a link smoothly and easily and thus keep the session from stagnating?

Answer: Since renga must conform with the time and circumstances of the session, ideally it is executed with fluidity. Nevertheless, what worth would it have if it came to be done in a sheerly trifling manner? The man deeply committed to the art and fully immersed in its practice seeks to discover the radiance at the heart of the jewel and to capture the flower's fragrance apart from any form; this is the true way. I do not know how it would be for an incarnation of the great sage Bodhisattva Manjusri, but for most people a linking verse simply does not come forth easily. Perhaps those who lack discrimination and who do not know that the way demands a sense of humility in the light of true beauty think it can be readily accomplished.

Ki no Tsurayuki required twenty days to compose a single poem.

Lady Kunaikyo is said to have coughed blood when engaged in writing.

The Chinese poet P'an Yueh, deeply contemplating his poems, turned whitehaired by thirty.

Buddhism speaks of the supreme flavor of daigo, which signifies the thoroughly refined heart and mind.

[21]

Recognition

Question: Should a person endeavoring in this discipline seek to cultivate a wide range of acquaintances and to gain recognition for himself?

Answer: Old masters have said that this depends on the person's character. Some poets desire only an illustrious name and set worldly success as their goal, while others, upon attaining mastery, prefer a life of seclusion, seeking to purify their hearts of all attachments.

Teika admonished his son Tameie in the following manner: "Poems cannot be written the way you do it—attired in robes as if on night duty, with lamps brightly lit and sake and fish scattered about. It is because of this that your verse is trivial. True excellence is brought forth the way my departed father wrote. Deep in the night he would sit in his chamber, the oil lamp trimmed so low it was scarcely lit, with only a dingy everyday robe draped over him and a shabby court cap pulled down about his ears. Propped against an armrest and clasping a wooden brazier to his side, he recited to himself in a low murmur. Far into the still of night, after everyone else had retired, he would be there, bent over, his tears streaming." This image of Shunzei immersed in contemplation is truly wonderful.

Perhaps for the reasons indicated above, although Tameie raised his house to an elevated court rank, he was excluded from poetry meetings such as the fifty-verse meeting of the abbot of Ninnaji. In an imperial note the retired emperor Go-Toba commented: "Masters of the present say that his verse is worthless."

It is written that when Teika composed, he straightened his hair, wore ordinary dress, and did not in the least slacken his dignified bearing.

[22]

True Vision

Question: There are some in the countryside who, after nonchalantly glancing over or listening to a poem, cannot resist appending some kind of critical comment. Can such judgment be sound?

Answer: Old masters have noted that in all disciplines it is impossible for a man to know what lies beyond his own level of accomplishment. If you consider only in the most casual manner a link upon which a poet has broken his bones in deep meditation, you will never fail to mistake his intentions. There is no lack of people proficient in composition, but those luminous in their critical discrimination and their practice and deeply in touch with the way of poetry are extremely rare. The ancient masters of Buddhism as well as of poetry have said that possessing true vision of good and bad stands altogether a matter apart.

[23]

The Words of Masters

Question: Country people are always vehemently insisting on one thing or another concerning the performance of renga, saying that they frequent the meetings of some brilliant master and heard it there. Is this proper?

Answer: The way will not be understood thus, though they attend such meetings a hundred or a thousand times. Not to seek out and come to an understanding of the master's heart and mind, so that teacher and disciple reveal to each other their inmost concerns, is to be like the poor man who from morning to night tells the treasures that belong to another. Shunzei said that discussion of traditional practices is of the greatest importance in poetry. Nevertheless, those who lack the esthetic devotion and the insight may listen in countless times, but it will be no more than Koto music played before cows.

[24]

Abiding Practice

Question: After a person has received training in this art for a number of years, is it possible to discontinue for even a short time without altogether losing one's bearings?

Answer: Although you may have accumulated years of diligent study, if you are negligent in your practice and endeavor even briefly, you will fall back with nothing to show for your previous efforts. It is written: "Reflect on yourself three times each day."

The finest shakuhachi player of recent times, Ton'a, said: "If I were to leave off practicing for three days, I would lose the ability to play." These words hold true for all disciplines.

Moreover, when the priest Bonto spent long years in his religious wanderings—going far into the East and down to Kyushu—he had to give up his poetic activities. Upon his return to Kyoto, someone said to him, "I imagine your old talent for renga has completely deserted you." He replied, "Why should I be out of practice? True renga is that done when you are not in a session." This statement, too, applies to all the arts.

[25]

The Importance of What is Alien

Question: People in the countryside say that verse which differs even slightly from their own is overworked and obscure, or that it deviates from the accepted norms.

Answer: There is nothing to be done about this. Such people have settled confidently upon the style they prefer. The man of true ability displays a spirit that ascends to the heavens, needless

of any props. To find enviable a style that differs from what you yourself favor is a sign of insight.

The Zen priest Shotetsu said: "My own verse is undoubtedly poor. For always I must struggle to keep from writing someone else's poem." This attitude should put lesser men to shame.

[26]

Study Late in Life

Question: There are some very capable people who discontinue their practice, saying that they are too old to master the art.⁵ Is this reasonable?

Answer: Renga is properly performed only with a free and tranquil heart; hence, it is after you have passed the middle of life that grace will enter your practice and judgment. Indeed, your own true verse will come forth in your old age.

Ietaka⁶ reached fifty before achieving his fame.

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At forty Confucius was no longer in perplexity.<sup>7</sup>

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If you hear the way in the morning, that evening you may die without regret. (*Analects* 4:8)

[38]

The Present State of the Art

Question: I observe in the renga going on in the countryside at present no trace of a way of practice and contemplative endeavor. Rather, it presents the spectacle of numbers of people bustling about together.

Answer: Indeed it seems that since renga devotees have become numerous everywhere, renga as a discipline requiring loftiness of mind and depth of feeling has come to an end. People at present simply spin verses off the tips of their tongues; the spiritual practice has gone out of it altogether. Thus, along the thoroughfares and in the marketplaces the ears are filled with the sounds of one thousand or ten thousand verse sessions. Even those occasional people who have chanced to apply themselves to the way make it solely their means of livelihood and day after day, night after night, they are together given completely to confusion. Surely we have come to the point where renga exists only in form, and indeed has entered the final stage in its decline.

And yet, all things whatever stand in the truth that "one moment of thought is complete fulfillment itself"; hence, the masterful and the unskilled, the self-possessed and the distracted, should take comfort and live this day alone. Just as the Buddha draws us to enlightenment with a variety of compassionate means, so is every person who practices renga, whoever he may be, an impoverished prodigal son of the way; he does not enter upon it in innocence . . .⁸

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⁵This question is also interpreted: There are some who put off their practice, saying that they will study when they are old.

⁶Fujiwara Ietaka (1158-1237)

⁷*Analects* 2:4: "The Master said, At fifteen I set my heart upon learning. At thirty, I had planted my feet firm upon the ground. At forty, I no longer suffered from perplexities. . . . At seventy, I could follow the dictates of my heart; for what I desired no longer overstepped the boundaries of right" (trans. Arthur Waley).

⁸The parable in the *Lotus Sutra* emphasizes the long process by which the son, working unaware as a laborer in his father's house, must be prepared for the revelation that he has returned home.

from Part II of *Sasamegato*

Toward the Chill and Desolate

Question: Once a renown poet was asked how a person should go about composing a poem. He replied:

Tall grass
on the withered moor
The moon
at dawn.

Answer: By this he meant that one must turn at heart to what lies beyond words and awaken to a knowledge of the chill and desolate. The verse of the man who has attained the realm of mastery is wholly of this cast. Hence a line like "Tall grass on the withered moor" can be followed by simply "The moon at dawn" through a link in spirit, a link which leaves those without practice in bewilderment.

Further, an old master said in his instructions on composition that one should contemplate a poem with the following one in mind:

Dimly, in the moon's
light
at dawn
autumn leaves are strewn
the mountain wind sweeps down.

Minamoto no Saneakira

In this statement also we are told that a poem should be beautiful, full of ease and tranquility, and that we must be attentive to the lingering imagery and resonances. It is said that those who seek to enter this way must first center their practice on beauty. Nevertheless, in seeking it you must not concentrate entirely on the form of the verse and the grace of expression. The poem that is possessed of beauty emerges from the heart of a person whose worldly desires have grown meagre, who has been transfixed by the awareness that all things ultimately pass without trace, who does not forget human feelings, and who, for the sake of returning another's kindness, is willing to think of his own life lightly.

In true ears, the verse of poets who deck out their feelings has the ring of deception, however graceful in form and diction it may be. It cannot manifest any purity of heart. Among the famous poems of old masters, and those of their works which they themselves approved, a decorated surface is rarely to be found. In particular, the poems of the ancient period are so straightforward and direct that the eyes of this decadent world, accustomed as they are to affectation, cannot discern their excellence. It is said that Teika considered even himself and Ietaka to be verse-constructors; it was Jichin and Saigyō who were true reciters of poetry.

Men regard the aspiration at its depths; animals, the superficial form.

Layman Ho wove twigs into baskets and took them to the market to sell, and yet he was a master who had received the transmission of Zen.

...

Nevertheless, "If the Emperor did not adorn himself, the people would not worship him"; hence, to embellish form and expression is of the essence in the art of poetry.

Moon-Blossom-Snow

Question: At whatever session I attend I observe that the images of moon, cherry blossoms, and snow are treated as pivotal points in the renga, and that people consider it totally inappropriate for participants who occupy the lowest station, lacking social standing, to propose these links.

Answer: Old masters note that this matter has been raised only in recent times. Once the chancellor Nijo Yoshimoto held a one thousand link renga meeting, attended by the nobility, at which one of the youngest members in the lowerst station, the priest Shu'a, gave the blossom verse thirty-seven times. Shu'a was not here superceding his position; at that time, it was the verse that was central. In the case of poetry contests also, "moon," "blossom," and "snow" are not topics reserved for the venerable old masters.

In addition, renga masters bent on flattery insist that congratulatory links also be composed by the most distinguished among the participants, although they have no expectation of being called on to produce them. Thus it is that the truth and sincerity of the way have fallen into utter obscurity.

In Buddhism, it is said that there are those who are concerned about the text and those who strike for the meaning. Renga devotees who give all their attention to the traditional imagery correspond to the former.

The immature man goes to the words; the man who has arrived goes to the truth . . .

Nevertheless, the poet who is not invested with the workings of contemplation and wisdom and the means to express them cannot be our forbear.

[42]

Observing the Conventions

Question: People of the countryside seem to be exacting only in their observance of the conventional restrictions in composing links, showing little concern for the quality of the poetry itself.

Answer: It is said that the observance of the rules should vary according to the nature of the particular session. Since such rules establish categories where originally none exist, they are comparable, for example, to the Buddhist precepts, which differ vastly among the various schools of Buddhism. The direct path of attainment is not revealed in the Precept and Commentary sections of the Tripitaka, and when one turns to the Sutras—the direct words of the Buddha—there are many examples of exemption from adherence to the precepts. This is because the right path lies at the ground of heart and mind. It is only natural, then, that poets who seek to enter the true way often overstep the formal conventions.

“Among followers of Buddhism there are those who are eager to realize the teaching but lax about observing precepts; and those who are strict in precepts but relaxed about learning the teaching.”

“Those of insight who follow another teaching bring its false aspects into the True Dharma. The blind upon the path of Buddhism pervert the truth and turn it into a deviant teaching.”

“Awakening to the truth that all things are unborn is the fullest observance of the precepts.”⁹

⁹*Makushikan*, lectures on meditation by Chih-i (538–597), founder of the Chinese Tendai school.

Among the incarnations of Buddhas and bodhisattvas of old, there are countless examples of people for whom heart and mind were the central issue and who therefore were not attached to the precepts. This shows us that we must become true and sincere human beings, free of dependence on outward experiences.

Bishop Genpin lived as a ferryman and as a watchman of secluded mountain fields.

Zoga Shonin, despising all worldly honor, rode on a cow and wore a dried salmon as a sword when he joined his teacher's procession to high office.¹⁰

Nevertheless, the precepts are the wisdom-life of the Buddhist Dharma, the law of all disciplines, and the greatest factor in realization in all the schools. Do not be negligent in observing them.

The five precepts embraced upon entrance into Buddhist life differ only in name from the five virtues of ordinary life.

If humanity, propriety, reverence, wisdom, and trust went unobserved even a short time, all would be plunged into disruption.

In all disciplines there are three stages: seedtime, maturation, and full attainment. The man in seedtime is not to imitate those of maturity or attainment. Confucius said: "At seventy, I no longer transgressed the boundaries of right." Hence you must not think that the conventional restrictions of *renga* can be lightly put aside . . .

[44]

Direct Knowledge of Hot and Cold

Question: At meetings held in the country, those verses which cannot be understood by everyone are scorned as mediocre, even if they happen to have been written by experienced masters.

Answer: In all disciplines there is a vast difference in attitude between learning the tradition and personally endeavoring in practice of the way. Thus, however much a man may read the venerated scriptures and records of old masters, he will never attain realization if he does not have direct experience of hot and cold in practice. Saigyō Shonin stressed: "The discipline of poetry is nothing less than endeavor in contemplative practice." Indeed, to master this art is to tread the direct path of sudden enlightenment.

Tsunenobu said, "The *waka* is a fountainhead of the life of seclusion; it is the direct path that leads to Buddhahood. The true reality of all things is comprehended in the thirty-one syllables of the *waka*." Teika thoroughly approved of this understanding.

It is said that Shunzei, in his old age, came to feel troubled over his devotion to poetry, declaring, "Every man must inevitably face the one great matter of birth-and-death. It is utter delusion to be so completely absorbed in the art of poetry, unmindful of the future this present will bring." So the Deity of the Sumiyoshi Shrine appeared and, smiling, reassured him: "Do not disparage the way of poetry, for through it you will unfailingly attain birth into the Buddha Land. To endeavor in poetry is to practice the direct path of enlightenment in this very life." (*Lotus Sutra* 4)

The way of poetry has been from the beginning the *dharahni*¹¹ of Japan. When a man dismisses poetry as an embroidery of delusions, even his study of the sutras and commentaries and his practice of meditation amount to nothing but self-deception.

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¹⁰ Trained at Enryakuji on Mt. Hiei, but later took up a hermit's life on a mountain in Nara. Many tales survive of the eccentricity by which he expressed his rejection of all attachments. Died in 1003 at the age of 87.

¹¹ Mnemonic formula which keeps its bearer in constant mindfulness of the Dharma and which is sometimes said to bestow great virtues, *Lotus Sutra* 4.

Criticism

Question: In some places, people who offer even the slightest criticisms of another's waka or renga are condemned as lacking all sense of propriety. Does this mean that we should deliberately ignore the merits and defects of the poetry while we are in a session?

Answer: The masters have said that renga-devotees who condemn others for giving criticism have themselves failed to enter deeply into the way. It is precisely when you are in a session that you must suspend your detachment from your own thoughts and feelings; this is an axiom of all disciplines.

In Buddhism, questioning the meaning of the scriptures and criticizing the words and acts of old masters is an essential means for attaining realization.

The great core of Mahayana Buddhism lies in the bodhisattva vow to create a Buddha Land of Purity and to save all sentient beings.

It is better even to slander the Dharma and so fall into hell than to make offerings blindly to Buddhas countless as the sands of the Ganges, for a person engages the Dharma in slandering it, and his eventual liberation from birth-and-death is thereby assured. It is like a man rising on the place where he has stumbled.

Moreover, it is a fundamental truth that one moment of thought is, in itself, the boundless length of time required for a bodhisattva to complete his practice and attain Buddhahood; and that length of time is one moment of thought. In the *Lotus Sutra* Sakyamuni, speaking of a Buddha of the measureless past, stated: "With the Tathagata's vision I see that eternity since his enlightenment as though it were today." (*Lotus Sutra* 7) Hence, the man of long training and the devotee of a day are equals when each realizes and overturns his misapprehensions.

It is taught that perfect enlightenment is attained at the very first moment the aspiration for Buddhahood is awakened.

If a man transforms his illusion, he is the same as the Tathagata.

However, even among those who have trained for years, there are 'book learned' priests and Zen masters of a dim enlightenment. Similarly, in all disciplines there are many who, having given themselves completely to a deviant path, spend their time slandering others.

The master is wholly bent on saving others; the small man makes a virtue of inflicting damage.

He who is affected neither by the slow bite of slander nor by the open wound of denunciation may be called illumined. (*Analects* 12:6)

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From the Deep into the Shallow

The beginner enters from the shallow into the deep; and once he has attained the depths, he emerges again into the shallow: this is the essential rule of all disciplines.

Cause produces effect; effect in turn leads to cause. Poetry of forms is, in fact, the poetry of the formless dharmakaya in active response to the human condition. You should not think lightly of such accommodation through skillful means.

Images of mud and wood have arisen from Great Wisdom, and sutras that are paper and ink have flowed from the Dharma realm. The great matter for which the Buddhas appear in this world—the salvation

of all sentient beings—was manifested from within the Hinayana teaching. (*Shasekishu*)

Nevertheless, it is taught that to convert and guide people with a teaching imbued with discrimination and attachment is a greater sin than plucking out the eyes of the men in the 3000 worlds.

The mind of the true poet is not caught upon existence or nothingness, upon *shinku* or *soku*, but is like the mind-field of the Buddha.¹²

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Neither Advantage nor Virtue

Question: Is it true that if you seek for the true sources of poetry among people profoundly devoted to the art, you are more likely to find them manifested by those who desire only a life of tranquility and seclusion, declining to participate in the usual sessions, than by poets widely celebrated among people who have never heard of these others?

Answer: Old masters have said that it is among the former that true poets are to be found.

To Layman Vimalakirti's ten-foot square hut beneath the trees
the great sage Manjusri went and paid homage.

Yen Hui lived out his life on a handful of rice and a gourdful
of water, buried in the grass of obscurity.

Saigyō Shōnin took up the life of a mendicant outcast, but his
name is honored by all who love poetry.

The stone remains of Kamo no Chōmei's hermitage were twice
visited by the retired emperor Go-Toba. (*Analects* 6:9)

For the true poet, there is neither advantage nor virtue to be had by his art. He lives as was preached of Layman Vimalakirti in the sutra.¹³

He may not take the sutra in his hands, and yet he is always
reading it; he may not utter a word of the text, and yet he recites all
the scriptures.

The master grieves that he has not found the way; the small
man sorrows over his poverty.¹⁴

These men brought the moon on the waters of their hearts to resplendence and sported freely among the flowers in the forests of poetry . . .

However, there are many poets these days who utterly spurn all discipline and behave without any apparent self-regard. They are sometimes mistaken for people who have cast off worldly concerns, but they are inferior even to those who are openly ostentatious and self-indulgent. Their inner wounds are doubtlessly numerous.

Moreover, in all disciplines there are those who lack true aspiration for the way—making a show of their devotion and their taste for the art, but unengaged at heart. They are particularly numerous among those who practice Buddhism.

¹² Shinkei has in mind here *shinku*—close linkage—in which the connection between two renga links turns upon diction or some conscious process of reasoning. This contrasts with *soku*—intuited, remote linkage. Shinkei states in the first part of this section that *shinku* is like the verbal teaching, which guides through forms and concepts, while *soku* is like meditation, in which the highest truth, transcending all conceivability, is directly realized.

¹³ Famed hermitage of Chōmei's *Hōjōki* (Ten-foot Square Hut). Cf. *Vimalakirti Sutra* 3: "You should not preach of the advantages and virtues of leaving home life and becoming a monk. Why? Because having no advantage and no virtue, this is to leave home life."

¹⁴ From *Hokke-gengi*, lectures on the *Lotus Sutra* by Chih-i and one of the fundamental works of the Tendai school.

An old master said that such people expose themselves in their words and their work. I am abashed to think of this.

A snake reveals its size if it protrudes an inch; a man shows his wisdom or foolishness with a single word.

The humane person always possesses courage, but one who acts courageously is not necessarily humane. (*Analects* 14:5)

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Lifelong Practice

Question: It seems that men who are on the same level in training and craft will often develop unforeseeably vast differences in ability as time passes.

Answer: Indeed, it happens in all disciplines that a man who neither excels nor lags behind another while young, or even into middle age, will stumble in his practice and at once be utterly surpassed by the other. If you are negligent in the discipline, even for but two or three years, it will turn into a gap like that between clouds and mud.

Formerly there were two men—Takanobu and Sadanaga—who had the reputation of being equals in style and training. Takanobu served the emperor, however, while Sadanaga donned priestly robes, changing his name to Jakuren, and in his newfound life of tranquility he devoted himself day and night to the practice of poetry. As the years passed, it became impossible to speak of them together on the same day. Takanobu often lamented: "If I had died young, I would have left behind an honored name; but I have had a long life and have forfeited all renown." These are deeply moving words. It is said: "There are shoots that spring up but never flower, and those that flower but bear no fruit." (*Analects* 9:21) This is an admonition valid in all the arts . . .

[56]

The Deeper I Bore, the Harder It Becomes

Question: Although renga practitioners of various types abound everywhere, those who have a true grasp of the way seem to be exceedingly rare.

Answer: Masters point out that even in former times it was written, "There are a mere one or two individuals who excel in this art." That being the case in the past, one can imagine how truly exceptional such men are at present. "The more I strain my gaze up towards it, the higher it soars; the deeper I bore down into it, the harder it becomes." (*Analects* 9:10) Hence, without constant practice, moment upon moment, long sustained, one cannot enter the realm of mastery.

A journey of a thousand *li* starts from where one stands; high mountains rise from particles of dust.

In Buddhism, followers of the two vehicles, which are Hinayana, learn to recognize impermanence in decay, and thus they come to realize that they must perish; but to be ever mindful of the impermanence that transforms each moment, affecting all things, belongs to the level of the bodhisattvas' great awakening. Where is the poet who carries on his practice moment by moment?

Those who wander in confusion are as numerous as hairs on an ox; those who know as uncommon as giraffe horns.¹⁵

In that assembly before which the Buddha held up a flower, and was to announce, "I have the all-pervading True Dharma eye, the wondrous mind of nirvana," Mahakashapa alone smiled. Truly the way

¹⁵ *Tao Te Ching* 64, but probably taken here from a poem by Po Chu-i.

must be transmitted directly, master to disciple, without reliance on the written word.

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One Art, One Talent

Question: I notice that many students of poetry are at the same time engaged in a variety of other disciplines. I wonder if this is good.

Answer: Ancient masters have said that the truly outstanding practitioner of any art will not be accomplished in other disciplines. Nevertheless, for any discipline one can distinguish among the others some which are mutually enhancing and others which are mutually impeding, so that some may be included in one's study to advantage and others only to harm. Scholarship, Buddhist training, and calligraphy are compatible with poetry. Types of gaming such as *go*, Japanese chess, and backgammon are also mutually beneficial. Training in the various wind and string instruments is compatible with dance and song. Kickball, *sumo*, and the martial arts are essentially one discipline. However, for the person engaged in poetry, Buddhist training, or scholarship, activities such as *go*, backgammon, *sumo*, and kickball, being incompatible, will detract greatly from his practice. Men of ancient times, in China as well as Japan, spoke of "the man who walks singly" with the highest esteem. In truth, it is the man who has brought his training and endeavor in a single art and a single talent to their very fullest who is the exemplar of the way and honored by all. These are the words of the masters.

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The Spark of the Generations

In poetry as in Buddhism, the teaching of the masters is clear, but those irresolute in their desire will not attain the way. Everything depends on a person's maturity. The difference is like that between setting fire to withered brands and to green wood. The spark of the generations of imperial anthologies and its blessings are not the exclusive property of certain individuals, but they will not set ablaze practitioners who are but unseasoned wood. Buddhism also teaches that it is the man awakened to the aspiration for enlightenment from far back who can fully entrust himself to the teaching.

Though they see it with their eyes, they cannot take it to heart; they sculpt in ice and sketch upon water.

Even the medicine of the legendary physicians Giba and Henjaku could not ease the sickness of those who did not follow the instructions.

Further, it is said in both the Buddhist Dharma and the way of poetry that those who have not attained realization must be guided only at the level of their own understanding. Thus, the father may be brilliant and the son dull; the teacher may have full grasp of the art, but his disciple may lack the ability to succeed him. It is just as the master craftsman, an old wheelwright, said when he told Duke Hwan of Khi, "The words of the sages you are reading are nothing but dregs." (*Chuang Tzu* 13: 10) The Buddha, in order to accommodate and adapt the teaching to the abilities of sentient beings, preached in a variety of different ways, depending upon the listeners.

The duck has short legs, but it would suffer to have them lengthened; and though the crane's legs are long, it would be miserable if they were cut. (*Chuang Tzu*)

Further, the Middle Counsellor Reizei Tamehide is said to have taught thus: to the inert, sleepy-eyed poet he said, "Learn what it is to be wakeful and soaring," and to the over-eager he said, "You must be serene and easygoing." This is wise instruction.

The sage has no fixed mind, but takes the mind of the people
as his own.

The sage has no fixed words, but takes the words of the people
as his own. (*Tao Te Ching* 49)

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Beyond Forms

Question: In practicing the Buddha Dharma and seeking to know the true and real Buddha, or in endeavoring in the way of poetry, hoping to realize its illumination, is it foolish to determine in one's mind what form the true Buddha has, or which is the supreme style of poetry?

Answer: Although we speak of the true Buddha and the true poem, they do not have a determined form. They simply manifest the power to move us according to the occasion and the circumstance Only the poet who is not attached anywhere can have true understanding. Thus, in answer to the question, "Why did Bodhidharma come from the west?" the master replied, "The oak tree in the front garden." When the questioner asked a disciple what the master meant, he replied, "My master said nothing of the kind, so don't go around insulting him." (*Mumonkan* 37)

The sage is possessed of no thoughts, possessed of no words.

The vast array of phenomena are the dharmakaya itself;
hence I pay homage to all things.¹⁶

Just as Buddhism wondrously provides the gate of Wisdom, which is lofty, and the gate of Compassion, a way of lowliness, in poetry also there are those of the gate of Compassion. This corresponds to the nembutsu. It is precisely for those who are utterly ignorant and foolish, and who therefore forget about study and practice, believing that simply to say the Name of the Buddha with their tongues, day and night, is to enact the fulfillment of practice. The way of Wisdom corresponds to the Tendai teaching or Zen meditation. The gate of Compassion designed for the foolish does not differ with regard to the true and real. On a cold night, it makes no difference whether you are wearing robes of patterned brocade or lie under layers of hempen patchwork once you have fallen asleep and forgotten about the wind.

The bliss of non-doing of the Buddha Land in the West
Is finally far distant from being and non-being.

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Close

The words I have scribbled out in these two sections are, in the end, quite without meaning. The true way of poetry is like the great void: nothing is superfluous, and there is no one wanting. It depends on each person's arriving individually at his own perfect fulfillment. Realization has never rested upon others

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¹⁶ This famous koan can be found in *Mumonkan* 37. From Shān-tao's (613–681) commentary on the *Sutra of Meditation on Amida Buddha*.



Four rocks, two of which are surrounded by moss, that were set in the far east end of the large garden facing the main building of Ryoanji temple, established in 1450. (Kyoto)

The Spirit of Stone

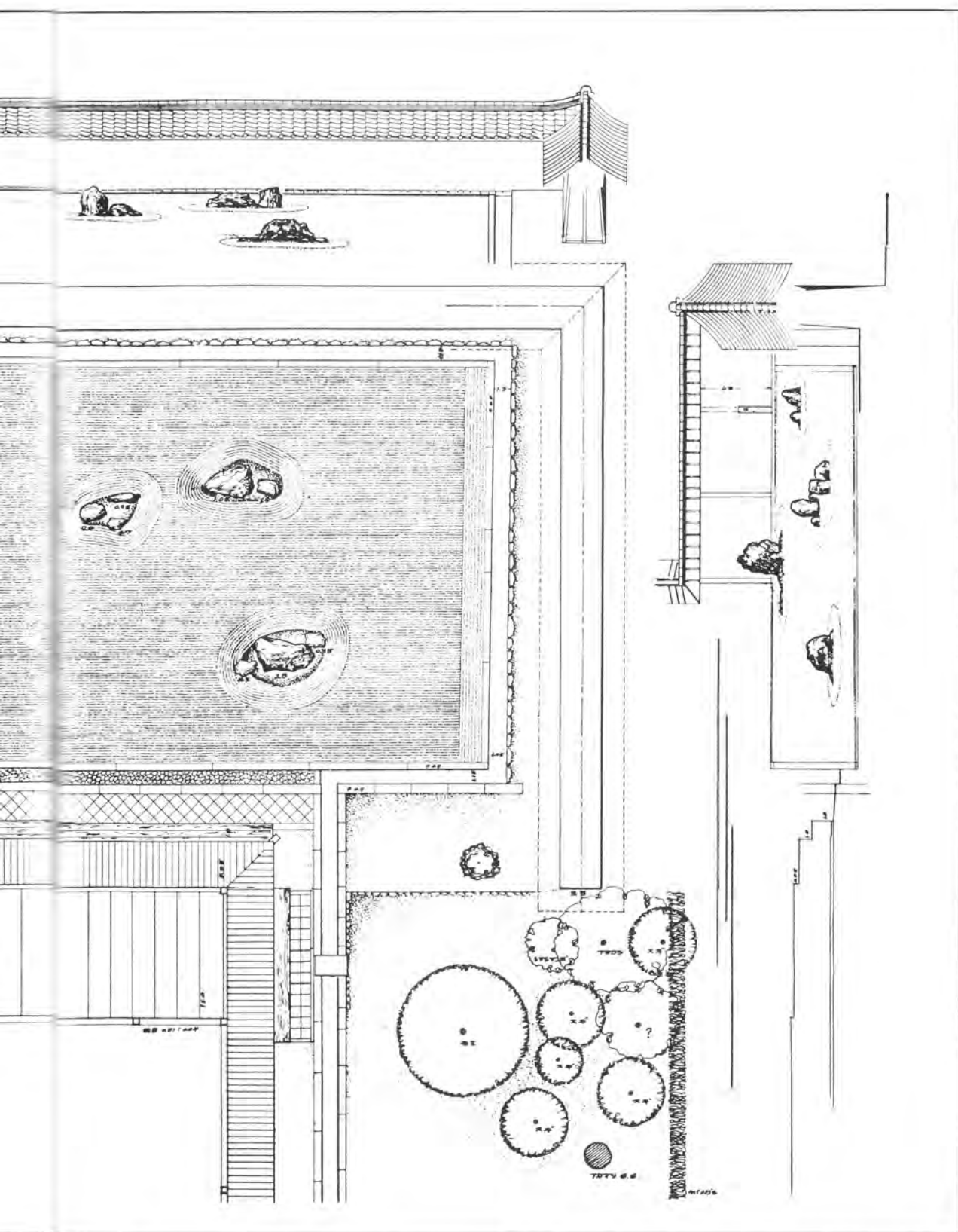
Kurita Isamu

The fame of the rock garden of Ryoanji temple in Kyoto is undisputed. However there are many who admit frankly they do not understand it, and still others who find it uninteresting. I myself, having visited many gardens which might be called "a jumble of wheat and tares"—a mixture of both good and bad elements—was impressed by its supreme dignity when first I saw it. This quality is revealed in several ways.

Ryoanji belongs to Myoshinji temple of the Rinzai sect. It was built by Hosokawa Katsumoto, a provincial ruler in the Ashikaga shogunate. Hosokawa was strongly influenced by the Korean priest known in Japan as Giten Gensho who studied in China and was later at Myoshinji temple. During the Onin Wars (1467-1477) the temple burned and the son of this Hosokawa, Masamoto, rebuilt it.

Temples which have attained a certain degree of perfection, render insignificant all conjecture as to the period of their construction. In the case of Ryoanji, some believe it was constructed during the early Edo period, and others that it was Muromachi. However, its quality prevails regardless.

The main garden of Ryoanji is composed of just fifteen rocks, in three groups. Discussions of this garden center on its simplicity and the exquisite arrangement of these stones. It is this apparent simplicity that has given rise to numerous interpretations of its meaning. One of the most



Aerial view and side elevations of the garden at Ryoanji temple from a drawing appearing in *Jitsokuzu Nihon no Tei-en* by Shigemori Mirei published in 1938 by Seibundo Shinkosha Publishing Co., Tokyo.

popular tales is one called "Toranoko Watashi", or how the tiger mother crosses the river with her children: being afraid that the leopard will eat her children when she is not with them, the tiger mother first crosses the river with the leopard. She then goes back and brings the first tiger, which she leaves there, taking the leopard back with her. Leaving the leopard, she crosses the river with the second tiger. Finally she crosses with the leopard. There are many such tales about this garden but in the end they have little to do with the "experience" of the garden.

Finally, it is the exquisite arrangement of stones on the white sand, surrounded by a mud wall which affects us. But again the question arises: what is meant by "exquisiteness" and "dignity"? A search for a more rigid definition, only produces a further question. The Greek columns on the Acropolis preserve their beauty even in devastated surroundings; even a torso without arms impresses us with its beauty. They are objects of art in stone.

In the garden of Ryoanji an order dominates this space full of white light. Should one keep silent here; are words unnecessary? Some are tempted to find a Zen teaching in this composition. But, Zen being a kind of systematized thought, cannot be directly related to a rock garden. In the tradition of European thinking, stone has been dealt with more as a material. This does not apply only to time after the machine age. Greece and Rome had majestic sanctuaries and palaces of marble with sculptures decorating them.

In Europe, stone remained primarily a material to be processed. This material was a part of nature itself and as such a manifestation of a disorder, a wildness. In this sense, a stone, whatever beauty it might possess, is still a rough rock as long as it remains as it is, persistently refusing its relationship with human beings. The European wished to impose human order on stones. The Greek columns are classified in English by the word "order" and in this respect the word has continued in close association with the Western attitude toward the material. In Europe, architecture (as in stone buildings) represents a kind of triumph of human order as it has been imposed on nature; it is indicative of the fruit of intellectual effort, and has no other parallel except perhaps in music.

In considering music, there are of course an unlimited number of sounds about us; it's impossible to imagine a soundless existence. In this plurality of sound, however, Europeans are perhaps less apt to recognize or appreciate them unless they have come under the influence of human order. They exist in music when scale, rhythm, and strict rules of mathematics have been applied to sound. In this respect, Western music is a spiritual order which man has wrought from a kind of emptiness.

The Japanese people seem quickly attuned to natural sounds—singing birds, a stream murmuring, etc; perhaps this is why the Japanese language is filled with words which describe and emulate sound. There are words like "*shorai*" meaning 'wind in the pines', and "*shiosai*", the sound of the sea breaking on the shore. In this the sound exists in its proper order, as "music", but without artifice. It needs only to be discovered. At the same time, it is not especially unusual for Easterners to listen to sounds in nature as music. Children play games in which natural insects are considered the musical instruments and the quality of their singing voices is compared.

Perhaps the way Easterners envision stones is similar. Europeans cut, shape, pile, connect, and arrange stones to create a structure anchored by gravity in space. This is architecture. Like sculpture in stone, a building of stone is not an edifice made simply of stone itself but that which has been given order from emptiness, using stone as material. It reflects the human spirit. Unmodified stone is like unmodified sound to the European; order is established through human intervention.

Paul Valéry, the French poet active in the beginning of the 20th century, with this typically Mediterranean taste, was a thinker whom we may consider the last "European". He realized his idea of unification of music and architecture in the musical play "Amphion" with the collaboration of a contemporary composer, Arther Honegger. By way of explaining the piece, Valéry speaks of his youth and mentions the earliest spiritual attachment he harbored, the greater part of which was devoted to architecture. He spoke of the similarity of architecture and music: both music and architecture are arts which do not need to imitate reality. This is so because material and style in each is so closely related, more so than in any other arts.

Sound and stone were here regarded as materials. Human idea can lend to them necessary style. Valéry dramatized this concept vividly in "Amphion". In this play, Amphion is found drifting

off to sleep in a primeval forest where rocks, trees, and fountains are all still, unmoving. A Muse appears, giving Amphion a lyre and asking him to play. As he sings and plays, stones and other natural forms begin to move because of his song and its exquisite melody. All stones move toward a particular point, rolling, bounding. They gather in one place and are gradually given shapes and put in order until finally they make a palace.

I feel this passage presents in clear and beautiful images a European spirit of the nature of the creative act. The idea of beauty developed here is that of harmony and spiritual order. One must not fail to note also that there is an extremely fine and keen sensitivity which has made possible the abstraction of stone to a degree of purity as complete as a sound.

In this discussion, I have used the phrase "*Isbi no Tera*" which in Japanese does not mean precisely "stone temple". If one were to consider only those temples made of stone, the Greek temple on the Acropolis might represent the epitome of this kind. The Japanese words however make no clear distinction between a "temple of stone" and a "temple where there are stones". The expression permits these two interpretations and with the repetition of the word the images eventually seem to converge. The space of the temple proper, and the space surrounding the stones seem to lay over each other like concentric circles, creating a three-dimensional entity; this one experiences as a new cosmos, under its own order. This is the mystery of Japanese stone temples. Perhaps it can most simply be said that in Europe, human order has been imposed on stones, while in Japan they found order in stones. Of course the Japanese, for human activities, have also enclosed space with stones to elevate its quality, or give it a particular character. However, in contrast to the European way of making stone comply with certain geometric or mathematical principles, Japanese in the past combined the order intrinsic in stones with the order inherent in the surroundings and finally added the order of the mind. Like the Europeans, the final goal was to establish a kind of human order, but was basically different in that, as in Valéry's remark, static harmony is a prerequisite of European order. In the constant and immovable lies the search for eternal harmony which can endure the erosive effects of time.

The Japanese have another distinct order—one which is followed by concentration of mind, by meditation. This order does not seek to be harmonious or static, or eternal. It can be more appropriately called a "dynamic" or "moving" order. It is a kind of esthetic system rather than a style. Because stone walls and stone steps have always an established dynamic order, indication of movement is perceptible in every part. Since formation of stone is achieved in relation to moving things, its principles cannot be analysed theoretically in geometrical patterns. For this reason, our sense of beauty seeks opportunities to experience more than a momentary feeling of satisfaction with the harmonious. Japanese beauty is experiential. This is the nature of the mystery of the rock garden of Ryoanji temple.

In this rock garden, the stones are never materials only. Rock used as material must adhere to the spirit of human beings and are required to be both homogenous and partial. The stones in this temple however appear to have human expression and their own characters. Each rock exists in its own world, independent from the others. Each stone can engage in substantial dialogue with us. Each rock has an independent internal order and its own character. Such rich expression among these rocks must have evoked many tales about them.

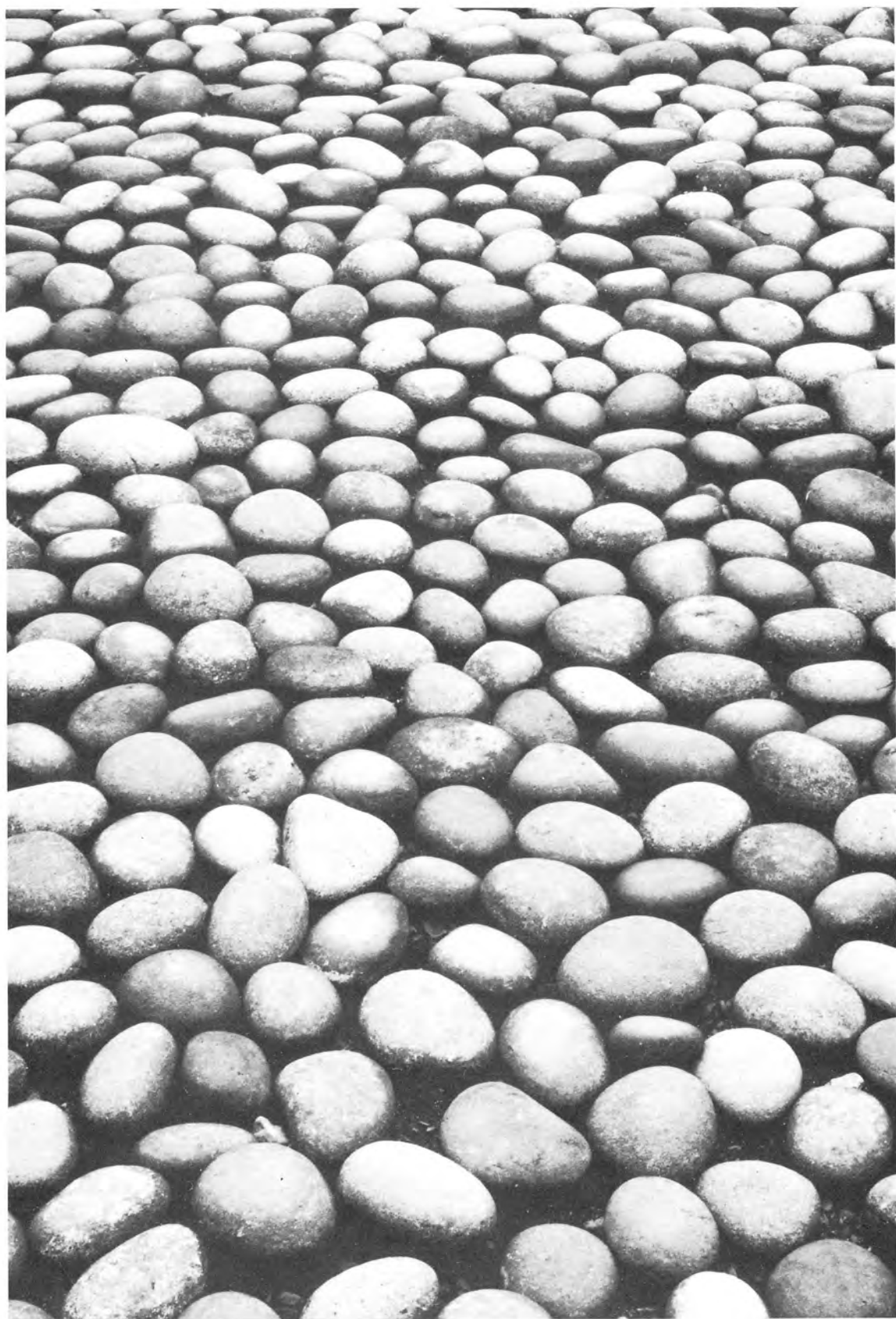
The arrangement of the stones in this garden is neither symmetrical nor harmonious. In arrangement they are spread out limitlessly which seems to be the choice with greatest meaning and intensity. Several inches of outward displacement of each stone would result in a group of dispersed stones, expressive of nothing. If on the other hand the stones were each moved slightly inward, a mass of jumbled rock would result. This phenomenon does not indicate that all the rocks are inevi-

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The stones that line the southwest shore of the lake at the Sento Goshō, retired emperor's villa, in Kyoto. They were given to the retired emperor Kokaku during the period 1815-1818 by Odawara Okubo. After awarding a one *shō* measure of rice for each stone found, Okubo had each individually wrapped and delivered to the villa. (Kyoto)

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A cut-stone path within the precincts of Mampukuji temple. (Uji)







The water basin featuring Chinese characters near the Zorokuan tearoom within the precincts of Ryoanji. (Kyoto)

tably properly disposed. The arrangement makes a person feel a certain inner tension. Since the arrangement of the rocks is at its limit, it makes one feel like moving them slightly toward the wall or toward the center. Because this tension produces the desire to move the rocks, they are themselves dynamic to the persons who look at them. One wishes to move the rocks as if one were the rocks, and were ordered like them. We experience the order of time within the stones and that they wish to be closer or apart. In recognizing the tendency to order dynamic form in nature or natural objects, our intention to formulate them makes man a participant in the natural order. At the same time the human player does not order nature nor is he absorbed by it. His part is to find the dramatic moment in nature. The life we play there is higher and richer.

In its dramatic density and richness, Ryoanji temple is by far superior to other naturalistic or graphic gardens. In what emotional drama did the author of this garden participate when he wrought a tension in its construction using ordinary stones? The person who utilized such space with rocks must have been endlessly rich in knowledge and possessed of a solemn consciousness and sense or irony. There is a stone hand-washing basin, a national treasure, at Ryoanji which has Chinese characters saying: I only know being satisfied. This seems to me to be a rather smart and stylish device to achieve a certain indistinctness in using Chinese which was and is a foreign language, rather than an aspect of Zen philosophy.

A temple previously was a place of faith, alive always in people's minds. At the same time it was also a center for spiritual activity, and it was the only place where aristocracy, scholar, priest, and commoner might mingle within the rigid social framework of the times. In these environs, one might find in sculpture, Buddhist painting, architecture, and the small objects of daily use the results of a search for refinement and strict form. In considering these things, I am filled with a sense of the consistent union of Confucianism, Buddhism, Shintoism, and Taoism achieved in a Japanese way. Perhaps it was not unlike the flowering of Greek literary art at its zenith or that of Europe at the end of the 19th century.



A stone walk and stairs leading to Tennoden of Mampukuji temple, established in 1665 by Ingen (1592–1673) founder of the Obaku sect of Zen Buddhism. (Uji)

The Japanese usually trace the principal stream of their literature through the gentle and lyrical, the feminine world of the mind, beginning with the *Manyoshu*, *Kokin-shu*, then *Genji Monogatari*; in the Edo period by the work of Chikamatsu and Saikaku. The Chinese prose and poetry which developed in Japan was not merely imitative of Chinese works, but extended to define its own world. After the decline of this literature and culture, priests of the Zen “Gozan” temples established the restoration of literature. These Gozan temples in Kyoto were: Tenryuji, Shokokuji, Kenninji, Manjuji and Daitokuji.

Buddhist temples, therefore, were not only places for ascetic practices, but were also centers rich in spiritual and intellectual activity. They can be compared to the French “salon” where there were enthusiastic discussions on aspects of art which in turn affected French literary history. We may have made too little of this cultural influence of temples. Even those temples not designated “Gozan” may surprise us on a visit there by the intelligent refinement made profound through time; this may be evident not only in gardens, paintings etc., but also in details such as a stone step.

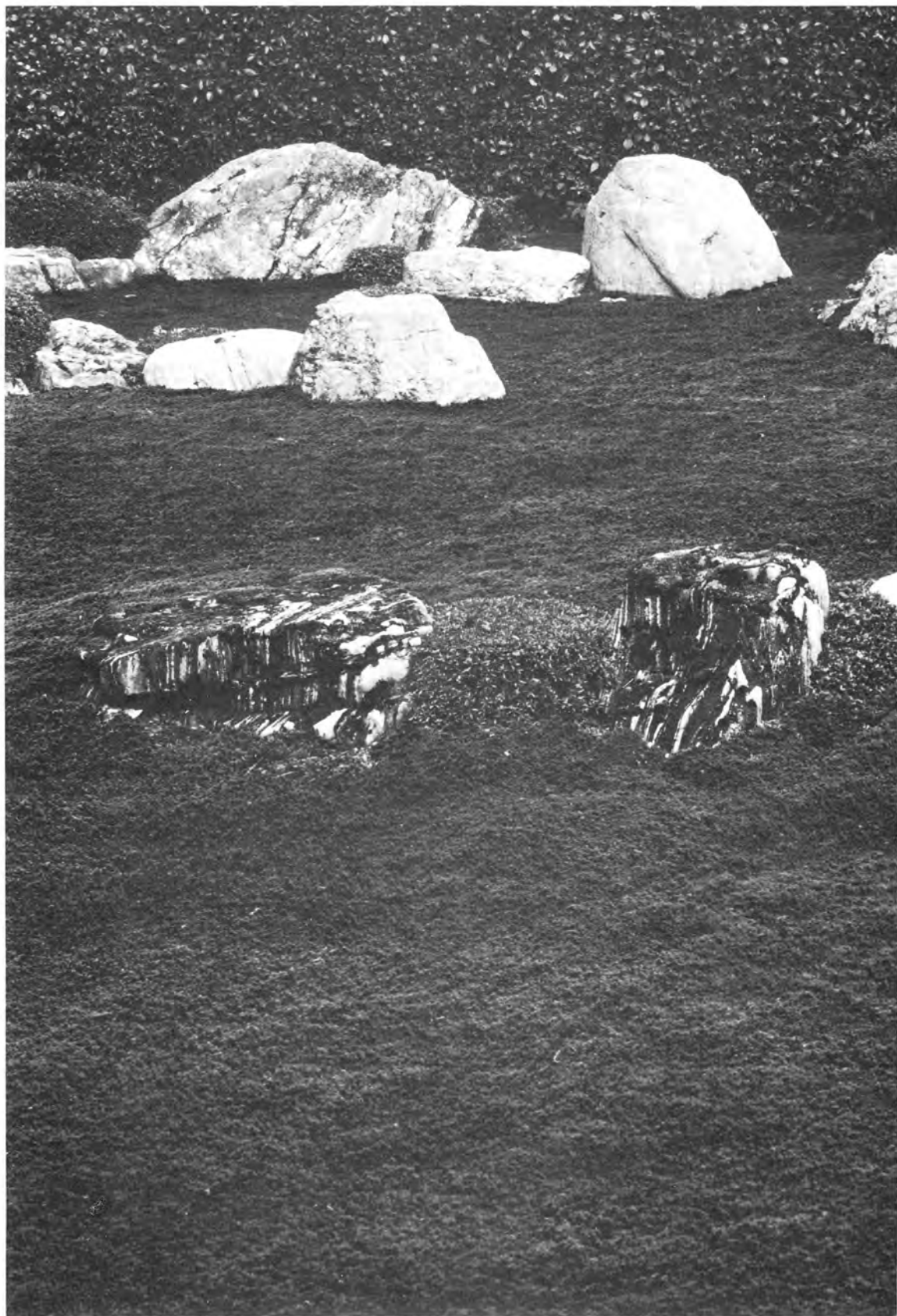
A vigorous literature produced by men in Japan established a stable current in parallel with the literature of women. It is the vivacity of this keen and strong culture of men that we today detect in the origins of Japanese culture. This tradition was preserved in the culture of the court for centuries. During the age of wars however in the Kamakura period, the warriors gained ascendance. It is generally conceded that the particular culture that prospered during this period was one representative of the spirit of Zen and characterized by *wabi* and *sabi*. However, it was the warrior's primary concern to engage in battle and they did not have the leisure to devote themselves wholly to the arts

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The garden located in front of Miyukiden in the precincts of Entsuji temple. Once a detached palace of Emperor Gomizuno, since 1678 it has been used as a temple of the Rinzai sect of Zen Buddhism. (Kyoto)

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Rocks in the Kifune river of Kyoto.

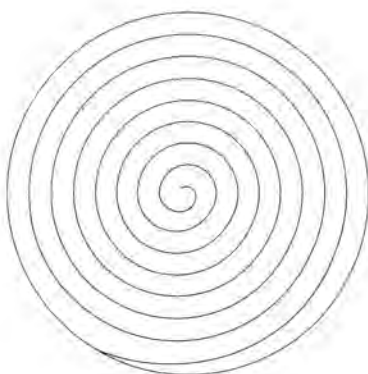




as had the earlier aristocracy. It was a matter of distinction in attitude rather in degree that separated the two.

As the warrior class applied itself to administration and the manipulation of finance, it was the priests and the temple centers which could maintain cultural movements which were most important among human activities. From the Buddhist point of view, faith and its practice are the most important. The teaching of Confucianism, poetry, and painting are a kind of pastime to them. Spiritual activities are different from military arts for the former cannot be practiced partially; spiritual activity is different from training and cannot be improved partially. In the last analysis, maturity and discovery are more important than capacity and skill. It was after the middle ages in Japan when the warrior society did not thoroughly maintain the cultural, though they held the political power, that the Zen temples succeeded and continued to define the culture of the earlier periods. The shogunate of the Muromachi period which can be said to have restored the culture of the previous periods, and the Gozan temples were very closely related; in order to study the Muromachi-Momoyama traditions, one must look to the temples. There what one may see is neither Zen culture nor Buddhist thought but the culture which is essentially Japanese.

It was for this reason that I have visited these temples to see stones and seek out their spirit. There are many kinds of stones and to see them has given me a kind of sentient energy as they have lain for hundreds of years in the gardens of *shoin* or in front of temples, reflecting their spirit. Eventually a stone temple reveals a kind of natively Japanese element which is symbolized in its fine stones. In confronting such stones, we may feel a particular excitement. We may detect the thoughts that passed through the mind of the person who set them there and of the numerous persons who have contemplated them since. Outside the power structure of the time, following their own lives, countless unknown people with ever sincere thoughts of life must have entrusted their dreams to these stones. A visit to stone temples is a journey to one's own spirit. One may travel there in search of one's own spirit lost.





Chinese bunrin chaire, "Nara"

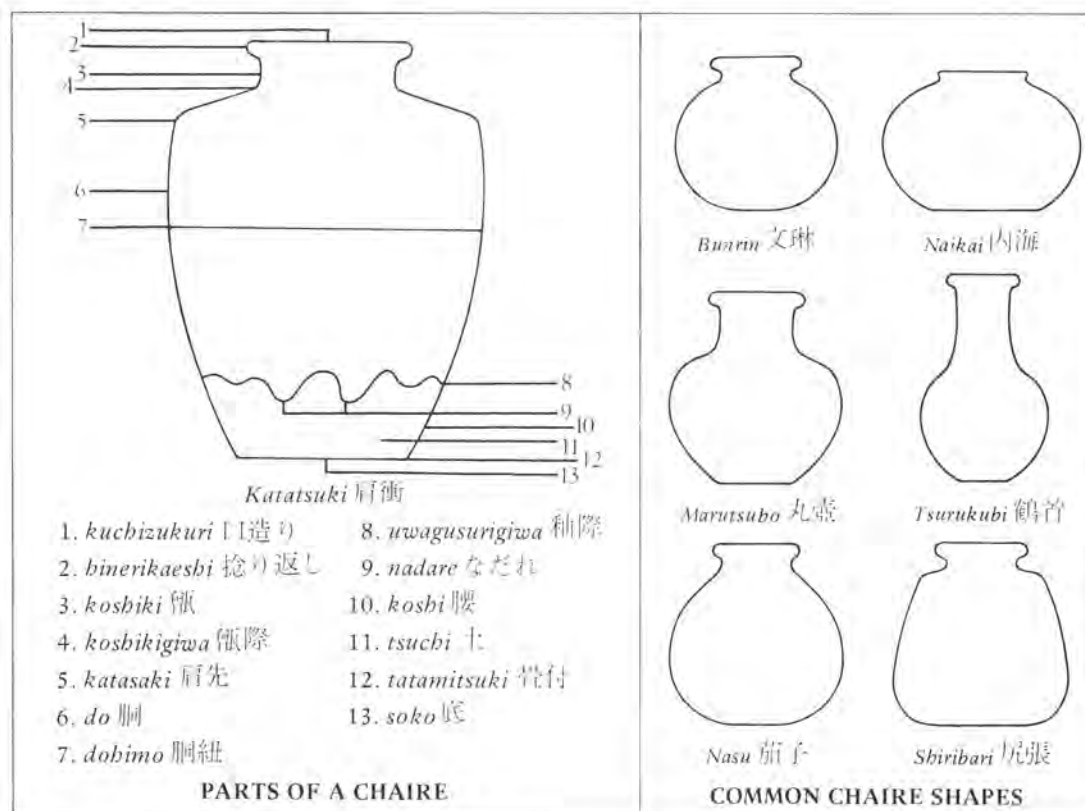
Chadogu-Tea Utensils

Chaire

One of the greatest treasures in the world of tea is the *chaire*, the container for *koicha*, thick tea. A chaire may be any small receptacle with a lid that can serve as a container for powdered tea. Most frequently it is ceramic with an ivory lid.

The chaire is protected by a *shifuku*, silk pouch with a drawstring. On occasion *koicha* is prepared using a *chu natsume*, medium-sized lacquered container usually used for making *usucha*, thin tea. Rikyu is thought to have been the first to use the *chu natsume* when preparing *koicha*. When a *chu natsume* is used for making *koicha*, a container other than a lacquered receptacle must be used for *usucha* so that the fine qualities of the *chu natsume* are not diminished by comparison or repetition. A ceramic vessel then usually contains the tea that will be used to prepare *usucha*. The selection of utensils is made on the basis of whether the chaire is better suited to the service of *koicha* or *usucha*.

Containers that were made in China for medicines have become the standard for chaire. The most admired are simple forms with rich, dark glazes. These have served as models for countless versions that were later made in Japan. Assuredly, variations of glaze and form appeared, but the somber formality has been retained. These Chinese chaire are called *karamono*, which literally means "T'ang object." They so impressed the Japanese that during the Muromachi Period one such jar was worth the capital of Kyoto.



Among small ceramic jars, those with decorations are considered too elaborate for the simplicity of koicha presentations. These decorative ones are relegated to the informal service of *usucha*. They are not classified as chaire but are grouped with the lacquered containers, and are called *usuki*, thin tea containers.

The Japanese made chaire by copying the continental models, and these copies are called *wamono*, Japanese objects; *Wa* is the ancient name of Japan. Containers from other regions, especially Southeast Asia, are called *shimamono*, island objects. *Shimamono* has also come to mean those chaire made in the West.

Karamono chaire are identified by form, while *wamono* chaire are classified by kiln and second by form. The most plentiful of the forms are *bunrin*, apple; *nasu*, eggplant; and *katatsuki*, square shouldered. The most highly admired *wamono* chaire come from the kilns of Seto, which were the earliest Japanese-made chaire. These attempted to copy the Chinese containers and in many instances surpassed them.

The *bunrin* chaire pictured on page 59 is a rather tall example of a *karamono* chaire of the classic *bunrin* form. It has a glaze pattern which appears as a run which determines its front. The glaze stops short of the foot, revealing the clay body beneath. The piece was cut from the potter's wheel with a twisted cord the marks of which are evident on the foot. This chaire was owned by the tea master Shokado Shojo who, when he became a monk at a subsidiary shrine, gave it to the main shrine, Iwashimizu Hachimangu. Later it was owned by the families of Murakoshi, Masuda and Asabuki.



Takatori nadegata chaire

This chaire was made in one of the Takatori kilns during the Edo period. The original Takatori kiln was established in 1601 or 1602 by decree of Lord Kuroda Nagamasa of modern day Fukuoka prefecture. Under the direction of a Korean potter named Pal San, later known by the name Hachizo, the kiln produced simple wares made of a dark brown clay featuring an opaque white glaze often speckled like the many examples from the Karatsu kilns nearby. In 1630, Hachizo built a new kiln near Shirahatayama and at the same time came under the supervision of the tea master and connoisseur Kobori Enshu (1597-1647). Moving away from its Korean character the wares produced at this time took on a more sophisticated and refined finish. This chaire with its thin-walled fragile body is characteristic of these later products. Although made most probably at a third kiln site established in 1665 at Koishibara, the influence of Enshu is still evident in the softness of the *nadegata*, rounded shoulder, the form and the transparent, lustrous dark brown glaze. The lower portion of the body is unglazed and thus shows the deep brown character of the clay from which Takatori tea utensils are made. Today the potter Kamei Miraku continues the Takatori tradition of tea utensil fabrication.

diameter mouth 2.8 cm., body 6.1 cm.
height 7.9 cm.



Old Seto katatsuki chaire, "Yari no Saya"

This extraordinary chaire is a product of the old Seto kilns located in modern day Aichi prefecture. It has been lauded as the finest chaire purported to have been made by the late Kamakura period founder of the old Seto kilns, Kato Shirozaemon Kagemasa, better known as Toshiro I.

The old Seto kilns of all the Six Ancient kilns were alone in producing wares directly inspired by Chinese examples brought to Japan by returning monks and statesmen. Comparing the construction of the body, shoulder and mouth and the richly mottled glaze one cannot help seeing striking resemblances to Chinese prototypes. Many old Seto as well as later Seto chaire have been preserved by the great families of Japan and today are among the most treasured of tea utensils.

The *katatsuki*, square-shouldered form, height and gentle fullness at the waist, likened it to a *yari no saya*, spear sheath, and so it was named by its early owners. The mouth is wide and reaches almost to the edge of the shoulder. The front of the chaire appears as a pale mist moving diagonally downward, darkening as it reaches the area just above the foot where the clay body is visible.

It has been classified by tea masters as an *omeibutsu*, famed utensil generally dating before the time of Sen Rikyu (1521-1591). Its first recorded owner was Toyotomi Hideyoshi. Later, it passed through the hands of the Ishikawa, Goto and Mitsui families and was included among the utensils collected by the tea master, Matsudaira Fumai.

diameter mouth 3.45 cm., body 5.9 cm., foot 3.35 cm.
height 9.5 cm.



Tamba naikai chaire

This chaire was made in Tamba. The Tamba area is the site of one of the Six Ancient Kilns that date from the late Kamakura period. When the early tea masters wished to introduce Japanese ceramics into their utensil collections it was to the Six Ancient Kilns that they turned to for tea bowls, fresh water containers and chaire. Previous to this, all but the kilns of Seto had produced high-fired unglazed stonewares primarily for household use. But during the Momoyama period tea utensils also came to be produced at these kilns. The chaire shown is an example of those chaire made in Tamba during the Edo period. When compared to Tamba stoneware produced prior to the Momoyama period one is struck by its lustrous brown glaze. Even though made with the rough, dark clay characteristic of earlier products, the finished quality of this chaire bespeaks the care that was lavished on the production of tea utensils.

The distinctive squat form and wide mouth reveal a broad surface of powdered tea inside when the ivory lid is removed during the preparation of koicha. Recalling the sea in the then visible expanse of powdered tea this chaire form has come to be called *daikai* or *naikai*, great or inner sea.

When Eisai brought the first tea seeds to Japan from China he transported them within a karamono chaire of the daikai form. This chaire is preserved today at Kozanji temple outside of Kyoto.

diameter mouth 3.7 cm., body 9.0 cm.

height 4.5 cm.

During the first half of the tea gathering the host displays the *chaire*, in its *shifuku*, on a fully spread purple *fukusa* in the *tokonoma*. Prior to the presentation of *chaire kazari* the host places the *chakin*, with the *chasen* resting on it, on the lid in front of the handle of the *mizusashi*, and the *chashaku* to the right of the *chakin*. The host also places the *chawan*, containing the *chaire* in its *shifuku*, directly in front of the *mizusashi* (see photograph (2)).



(1)

After placing the *kensui* containing the *futaoki* and *hishaku* in front of him, the host opens the *sadoguchi* (1).

Temae-Tea Procedure

Chaire Kazari

This is the first of four articles outlining *kazarimono*, a series of *koicha*, thick tea, presentations in which one of the utensils is handled in a particular manner or in which attention is called to an individual utensil or object. Originally *kazarimono* was presented if the utensil or object had a special distinction or was an object of renown; today the presentation may focus on any particular object that has significance to the host. Perhaps the object was a gift from a tea master on a special occasion; however any object may be the focus of the presentation.

Particular attention is paid to the *chaire*, *chawan*, or *chashaku* when any one of them is to be featured. The utensil is displayed in the *tokonoma* during the first part of the tea gathering. The *chaire* is displayed in its *shifuku* on a fully spread purple *fukusa* in the *tokonoma*. When the *chawan* is to be featured, it is wrapped in a purple silk bag and placed on a fully opened *fukusa*. The *chashaku* in its *tsutsu*, cylindrical storage case with the name of the *chashaku* written on it, is displayed on a half-opened purple *fukusa*.

The guests seeing the special display in the *tokonoma* are made aware that a particular utensil is to be featured and that the *koicha* presentation will be *kazarimono*. When the *tokonoma* has no special display, but the *chashaku*, *chasen* and *chakin* are resting on the *mizusashi* lid, the guests will understand that some object other than the *chawan*, *chaire*, or *chashaku* will play an important role in the presentation. Probably the object will be the *mizusashi* or the *kama*.

(2)



The host sits, the left hand (L) places the kensui to the left and then picks up the hishaku, lifts it in front of the host whereupon the right hand (R) steadies it. R picks up the futaoki from within the kensui and places it to the left of the furo. R rests the hishaku on the futaoki with a sharp rap (2).

(3)



R lowers the handle of the hishaku to the floor whereupon the host and guests bow in unison to signal the beginning of the presentation (3).

(4)



L moves the kensui forward. The host pauses briefly to gather energy and concentration (4).

(5)



R and L pick up the chawan containing the chaire (5).

(6)



R and L place the chawan in front of the host
(6)

(7)



R picks up the chaire while L steadies the chawan and places it in the space between the chawan and the host's knees (7).

(8)



R and L untie the shifuku drawstring knot and as L steadies the chaire R pulls the knot open (8).

(9)



R turns the chaire so that the fixed knot is to the left. L and R spread the shifuku gathering. R picks up the chaire and places it in the palm of L whereupon R separates the shifuku from the right side and then the left side of the chaire (9).



(10)

As L holds the bottom of the shifuku R draws the chaire from the shifuku and places it between the chawan and the host's knees (10).

(11)



L and R straighten out the shifuku gathering. R grasps the shifuku and turns it over and then places it between the furo and mizusashi, aligning its drawstring with the far side of the furo base-board. R removes the kobukusa from the front of the host's kimono, places it to the left in front of the mizusashi and opens it (11).



(12)

L removes the fukusa from the host's sash. L and R fully open the fukusa, turn it slowly to examine all four edges, (12) and fold it.

(13)

L places the fukusa in R and picks up the chaire. R, using the fukusa, wipes the far side and then the near side of the chaire lid. R holds the fukusa against the right side of the chaire as L turns the chaire counter-clockwise three full revolutions to purify it. As L grasps the chaire R draws the fukusa down and L places the chaire on the center of the opened kobukusa (13).



(14)



L and R refold the fukusa and place it in the palm of L. R picks up the chashaku (14).



(15)

R places the chashaku upon the fukusa and the host purifies it (15). R places the chashaku to the left of the small knob on the chaire lid.

(16)



R picks up the chasen (16).

(17)



R places the chasen to the right in front of the mizusashi (17). Note: The chasen is not placed on the kobukusa but is still aligned with the chaire. R takes the fukusa from L and together R and L replace it in the host's sash.

(18)

R picks up the hishaku, transfers it to L, removes the lid of the kama and places it on the futaoki. L transfers the hishaku to R to ladle hot water into the chawan (18) and R returns the hishaku to the kama.



(19)

R picks up the chasen and places it into the chawan (19).



(20)

R assisted by L moves the chawan toward the host's knees (20).



(21)



The host inspects the chasen by twice raising it from the chawan with R while L steadies the chawan (21). After rinsing the chasen in the chawan, R places it to the right of the chaire. R picks up the chawan, transfers it to L to discard the water into the kensui.



(22)

As L holds the chawan, R picks up the chakin from the mizusashi lid and wipes the chawan (22).



(23)

After R places the chakin in the chawan L transfers the chawan to R. R places the chawan in front of the host's knees and removes the chakin (23) and places it on the kama lid which is resting on the futaoki.



(24)

R picks up the chashaku. L picks up the chaire and as L holds it at a slight angle over the left edge R removes the lid and places it to the right of the chawan (24).



(25)

R measures 3 scoops of tea into the chawan (25).



(26)

R rests the chashaku on the right edge of the chawan and L and R grasp the chaire and turn it so that the remaining tea is spilled into the chawan (26).



(27)

The thumb and first finger of R first wipe the mouth of the chaire and then wipe the excess tea on kaishi kept inside the front of the kimono. R replaces the lid on the chaire and L places the chaire on the center of the kobukusa (27).



(28)

R grasps the chashaku, levels the tea in the chawan (28), gently taps the chashaku on the edge of the bowl to remove any excess tea and replaces it to the left of the small knob on the chaire lid.



(29)

R removes the lid of the mizusashi (29), L grasps its left edge and transfers it to R. R rests it against the side of the mizusashi.



(30)

R picks up the hishaku, ladles cold water from the mizusashi into the kama and then ladles hot water into the chawan (30).



(31)

R replaces the hishaku on the kama (31), picks up the chasen, and as L steadies the chawan, kneads the tea. Once the tea and water are blended R leans the chasen against the left inside edge of the chawan.



(32)

R ladles hot water from the kama. L picks up the chasen and R pours hot water, sufficient to achieve the proper consistency, over the tines of the chasen (32). L leans the chasen against the left inside edge of the chawan. R replaces the hishaku on the kama and again, as L steadies the chawan, blends the tea to the proper consistency. R slowly raises the chasen from the chawan, allowing the tea collected on the tines to fall, and replaces the chasen to the right of the chaire.



(33)

R picks up the chawan, places it on the palm of L, turns it twice clockwise so that the front faces away from the host and then places it on the adjacent tatami (33).



(34)

After the main guest has tasted the tea the host asks if the taste is suitable (34).



(35)

The host makes a quarter turn in the direction of the guests and as the second guest begins to drink answers any questions that the main guest may ask concerning the tea and sweets (35).



(36)

After the last guest finishes drinking, the host makes a quarter turn toward the utensils, R ladles cold water into the kama and replaces the hishaku on the kama (36).



(37)

After the chawan is returned to the tatami adjacent to the host. R picks up the chawan, places it on the palm of L and then places it in front of the host's knees. The guests and host bow in unison. R ladles hot water into the chawan and, after replacing the hishaku on the kama, lifts the chawan in front of the host and transfers it to L to discard the water into the kensui (37).



(38)

L transfers the chawan to R. R places the chawan in front of the host's knees whereupon the host bows saying he will finish the presentation (38).



(39)

R picks up the hishaku, ladles cold water into the chawan (39) and replaces the hishaku on the kama. R picks up the chasen and rinses it in the chawan, steadied by L, raises the chasen once for inspection and replaces it to the right of the chaire. R picks up the chawan, transfers it to L to discard the water into the kensui and picks up the chakin to place it into the chawan. L transfers the chawan to R to place it in front of the host's knees. R picks up the chasen and rests it on the chakin in the chawan.



(40)

R picks up the chashaku, L draws back the kensui and takes the fukusa from the host's sash and cleans the chashaku (40). R places the chashaku on the chawan, brushes the tea off the fukusa into the kensui and L returns the fukusa to the host's sash.

(41)

L and R lift up the left and right edges of the kobukusa and as the thumbs of L and R grasp the upper part of the chaire to steady it they slightly raise the chaire and kobukusa and place them to the right in front of the mizusashi (41).





(42)

R picks up the chawan and transfers it to L. R grasps the front part of the chawan and places it to the left of the chaire (42).



(43)

R picks up the hishaku, ladles cold water into the kama, transfers the hishaku to L and places the lid on the kama. After resting the hishaku on the futaoki, R replaces the lid on the mizusashi whereupon the main guest asks to examine the chaire, chashaku and shifuku. The host bows in acknowledgement of the request (43).



(44)

R picks up the hishaku and transfers it to L to place it on the kensui. R picks up the futaoki and transfers it to L to place behind the kensui. R picks up the chawan, transfers it to L and then R grasps the chawan again to place it near the wall ahead of the kensui (44).

L and R lift up the left and right edges of the kobukusa and as the thumbs of L and R grasp the upper part of the chaire to steady it the chaire and kobukusa are together raised in front of the host. The host makes a quarter turn toward the guests and places the chaire and kobukusa in front of his knees. L takes the fukusa from the host's sash and with R purifies the chaire. R places the folded fukusa to the right of the kobukusa and removes the chaire lid to clean the mouth of the chaire (45).

(45)



(46)



R places the chaire lid to the right of the kobukusa and ahead of the folded fukusa (46)

(47)



As L holds the chaire R picks up the folded fukusa and wipes the mouth of the chaire. R replaces the folded fukusa to the right of the kobukusa, replaces the lid on the chaire and then grasps the chaire and places it on the center of the kobukusa (47).

(48)



R grasps the far right corner and L grasps the near left corner of the kobukusa and turns it and the chaire 90° (48). This movement is repeated a second time so that front of the chaire faces the guests.

(49)



L and R lift up the left and right edges of the kobukusa and as the thumbs of L and R grasp the upper part of the chaire to steady it they slightly raise the chaire and kobukusa and place it on the adjacent tatami mat (49). R picks up fukusa and with L replaces it in the host's sash.



(50)

The host returns to his original position. R picks up the chashaku and transfers it to L. The host again makes a quarter turn toward the guests and R places the chashaku to the right of the chaire and kobukusa. The host returns to his original position. R picks up the shifuku and rests it in the palm of L. The host makes a third quarter turn toward the guests and R places the shifuku to the right of the chashaku (50). The host returns to his original position.



(51)

The host returns to his original position. L picks up the hishaku, transfers it to R, picks up the futaoki and also transfers it to R. L picks up the kensui and the host stands, turns and, after opening the door, leaves the room. R picks up the chawan and after lifting it in front of the host places it in the palm of L and steadies it as the host stands and leaves the room. The host returns, R and L pick up the mizusashi (51) and the host leaves the room. At the host's entrance the host turns, sits, places the mizusashi in front of his knees and closes the door.



(52)

After the guests examine and return the utensils to the mat adjacent to the host's mat, the host opens the door, enters the room and sits facing the guests, to answer any questions they may have concerning the significance of the chaire to the host as well as any concerning the chashaku and shifuku (52).



(53)

R picks up the shifuku and places it in the palm of L. R picks up the chashaku and places it on top of the shifuku. R picks up the chaire and after placing it in front of the host's knees folds the kobukusa on the tatami mat and returns it to the host's kimono. R picks up the chaire. The host stands, leaves the room and, at the host's entrance, after sitting and placing the utensils to his side in view of the guests, bows to signal the end of the presentation (53).

The host opens the kobukusa along an imaginary line that runs from the center of the mizusashi to the near left hand corner of the ro.

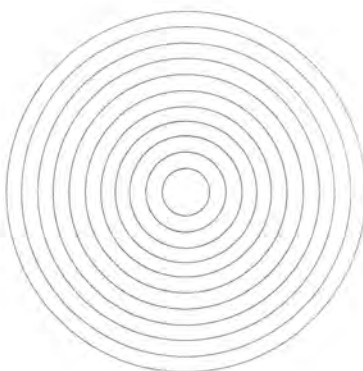


As the fingers of L and R hold the kobukusa and the thumbs of L and R grasp the upper part of the chaire to steady it, they place the chaire and kobukusa on the adjacent tatami mat to the right of the hearth frame.



Variations of chaire kazari when presented with the ro

Other than the basic difference of furo and ro presentations, chaire kazari koicha when presented with the ro differs from the standard furo presentation in several ways. The kobukusa is placed on an imaginary line that runs from the center of the mizusashi to the near left hand corner of the hearth frame. The center of the kobukusa is placed at a point on the line about one-third of the distance from the mizusashi. Another difference is the placement of the chaire and kobukusa on the adjacent tatami for the guest's inspection. Due to the position of the ro it is necessary to place them further to the right of the hearth frame.



Books

Zen at Daitokuji, by Jon Covell and Yamada Sobin, Kodansha International, Tokyo/New York, 1974, 200 pages, \$29.50/¥7,000

Question: "Why has this Temple of Great Virtue moved to the pulsebeat of so many great men, sheltered so much of the most valued art of China, Korea, and Japan?"

Answer: "There is no simple answer, and so one must approach the Zen compound of Daitokuji from every aspect, observing the rituals that are its life pattern, examining the architecture that shelters it, the paintings that decorate its walls, the gardens that frame its tea houses, and the men who set its standards today."

If you have ever wondered what goes on inside a Zen temple, ponder no more. For those who cannot visit this one, considered by many to be the fountainhead of Japanese Zen esthetics, the authors have done their best to provide a vicarious adventure.

Dr. Jon Covell was the first Westerner to obtain a doctorate in Japanese art history, which she now teaches at the University of Hawaii. She has lived at Daitokuji at various times over a period of 40 years, one of the very few women who have ever been permitted to live there. Her experience is joined to that of Yamada Sobin, the abbot of Shinju-an, a sub-temple of Daitokuji. He first became an acolyte there in 1932 while still in his early teens; since then, he has spent almost all of his life at Daitokuji and is a leading authority on its history. Together, they have given a unique view of this historic Zen temple.

Shortly after the temple was founded, the emperor made it the supreme one of all the five imperial temples. A Zen temple of the Rinzai sect, which is based more on self-discipline than on literary achievements, Daitokuji has influenced practically all the arts now representative of Japan's culture. The founder, known by his posthumous name of Daito Kokushi, set it on a course which accommodated powerful generals, emperors, tea men, saints, and eccentrics. Although, after Daito Kokushi died, the temple lost its influence as various factions in the country fought for control of the government, it was by this very inconspicuousness that Daitokuji was able to survive. Ikkyu, a colorful and rebellious man, was chosen as abbot 150 years later. His name is familiar to virtually every Japanese, beloved for his escapades and antics. But in his single-minded devotion to the basic Zen principles of simplicity, he affected the development of the arts, especially Tea. Suggesting that Zen principles be mixed with Tea etiquette, Ikkyu could not have foreseen the extent of Daitokuji's influence for generations until the complicated events of the mid-16th century as Nobunaga and Hideyoshi came to power and sought the guidance of the great Tea master, Rikyu.

After Rikyu's demise, Daitokuji went into decline again and by the mid-1800's its priests, as in most other Buddhist temples, had become little more than census-takers and funeral directors, as the Tokugawa shoguns sought to use Buddhism to help consolidate their feudal power. After the Meiji Reform of the 1860's, the temple compound was opened to the public, though the details of its daily life, and many of the art treasures, remained hidden from view.

And so, strolling about as it were with the abbot himself, we are able to glimpse the daily activities of the abbots, priests, and acolytes of Daitokuji, learn its great history with all the fascinating stories, conflicting as they often are and view the gardens, paintings, utensils.

The book is easy to read, intimate in tone; we feel privy to secrets few others know. We learn, for example, that the day begins at 4:30 with morning prayer, and ends about 10 with the nightly bath; that the temple is laid out in the manner of a mandala; that since World War II the outer gates to the compound have never been locked; that on the first and fifteenth of every month you can watch the priests gather to perform a dawn ceremony; that 700 years ago Emperor Hanazono had his hair cut off by Daito Kokushi and this hair is still enshrined there; that every year in autumn, 10,000 Tea teachers from all over Japan crowd into Daitokuji for a hectic 3-day *chakai*, reminiscent of Hideyoshi's Great Tea Gathering.

Over 100 photographs, half of them in color and many full- or half-page in size, make the book lively. In addition, ten pages of appendices include: a chart of the mural paintings; a plan of the entire temple compound; plans of two important sub-temples. A detailed index completes the book.

The authors admit that they have "said very little about 'sitting Zen' or *Zazen* since this is the earliest stage and one that is rather obvious and thus has been overemphasized in most books written in English on Zen. Of primary importance to a Zen master is what may be described as 'moving Zen', those physical activities performed with one-pointedness."

If you cannot actually go to Daitokuji, reading this volume may be the next best thing. And even if you can, you will undoubtedly feel your own understanding fortified with at least one private view of its inner life, heretofore difficult of access to most of us.

Constance Kimos



A ceramic *chaire*, tea container, is usually made on a potter's wheel. The removal of the finished clay body necessitates cutting it away from the wheel. There are various means of cutting each leaving a tell-tale mark on the bottom. Besides aiding in the identification of an unknown ware, these marks are one of the aspects of *chaire* that are appreciated by tea masters. There are five varieties of marks. They have been illustrated on pages 13, 22, 58, 78 and above and explanations are given below:

Page 13 *karamono itogiri*, mark left by a twisted cord as it slices through the base of the rotating clay body, typical of wares made in China.

Page 22 *wamono itogiri*, same, as it appears on Japanese wares.

Page 58 *uzu itogiri*, spiral mark created by cutting the slowly rotating clay body with a spatula.

Page 78 *wa itogiri*, concentric circular marks each individually cut with a spatula into the slowly rotating clay body.

above *bera okoshi*, random marks created by a spatula cutting the stationary clay body.

Illustrations from *Chaki to Sono Atsukai* by Sasaki Sanmi, published in 1960 by Tanko Shinsha Publishing Co., Kyōto.

Errata and Addenda to the article and translation, "In Practice of the Way: *Sasamegōto*, An Instruction Book in Linked Verse" that appeared in CHANOYU Quarterly, Issue No. 19

Page 24, 5 lines from the bottom: For 'came,' read 'came'.

Page 30, line 11: For 'intensions' read 'intentions'.

line 18: For '*Gedidoronsbu*' read '*Geidoronsbu*'.

Page 32, line 19: "It should manifest . . . mustard seed": This is based on Chapter 27 of the *Lotus Sutra*, but is probably taken here from Kamo no Chomei's *Mumyōshō*.

Page 35, line 17: For 'Confucious' read 'Confucius'. This sentence is based on *Tsurezuregusa* 211.

Page 40, footnote 9 refers to the three quotations at the bottom of the page.

Page 41, line 5: Genpin: Legendary figure of reclusive life in the Kamakura tale literature. Studied scholastic Buddhism at Kōfukujī temple, but later left, electing a life of anonymity and poverty and fleeing whenever his virtue was recognized. Died when over 80 in 818.

4 lines from the bottom: delete '(*Lotus Sutra* 4)'.

3 lines from the bottom: For 'dharahni' read 'dharāni'.

footnote 11: delete '*Lotus Sutra* 4'.

Page 42, line 12: "The great core . . . sentient beings": from *Lotus Sutra* 4.

line 14: "It is better . . . assured": ultimately based on a sutra but probably taken here from *Shasekishū*, a collection of Buddhist tales by the Zen priest Muju.

Page 43, see reverse.

Page 44, 12 lines from the bottom: For 'of dust.' read 'of dust.¹⁵'.

4 lines from the bottom: For 'giraffe horns.¹⁵' read 'giraffe horns.'.

Page 46, line 17: For 'all things.¹⁶' read 'all things.'.

6 lines from the bottom: For 'non-being.' read 'non-being.¹⁶'.

footnote 16: Delete 'This famous koan . . . *Mumonkan* 37.'.

of all sentient beings—was manifested from within the Hinayana teaching. (*Shasekishu* 5:1)

Nevertheless, it is taught that to convert and guide people with a teaching imbued with discrimination and attachment is a greater sin than plucking out the eyes of the men in the 3000 worlds.

The mind of the true poet is not caught upon existence or nothingness, upon *shinku* or *soku*,¹² but is like the mind-field of the Buddha.

[49]

Neither Advantage nor Virtue

Question: Is it true that if you seek for the true sources of poetry among people profoundly devoted to the art, you are more likely to find them manifested by those who desire only a life of tranquility and seclusion, declining to participate in the usual sessions, than by poets widely celebrated among people who have never heard of these others?

Answer: Old masters have said that it is among the former that true poets are to be found.

To Layman Vimalakirti's ten-foot square hut beneath the trees
the great sage Manjusri went and paid homage.

Yen Hui lived out his life on a handful of rice and a gourdful
of water, buried in the grass of obscurity. (*Analects* 6:9)

Saigyō Shonin took up the life of a mendicant outcast, but his
name is honored by all who love poetry.

The stone remains of Kamo no Chomei's hermitage were twice
visited by the retired emperor Go-Toba.¹³

For the true poet, there is neither advantage nor virtue to be had by his art. He lives as was preached of Layman Vimalakirti in the sutra.*

He may not take the sutra in his hands, and yet he is always
reading it; he may not utter a word of the text, and yet he recites all
the scriptures.¹⁴

The master grieves that he has not found the way; the small
man sorrows over his poverty.

These men brought the moon on the waters of their hearts to resplendence and sported freely among the flowers in the forests of poetry . . .

However, there are many poets these days who utterly spurn all discipline and behave without any apparent self-regard. They are sometimes mistaken for people who have cast off worldly concerns, but they are inferior even to those who are openly ostentatious and self-indulgent. Their inner wounds are doubtlessly numerous.

Moreover, in all disciplines there are those who lack true aspiration for the way—making a show of their devotion and their taste for the art, but unengaged at heart. They are particularly numerous among those who practice Buddhism.

¹² Shinkei has in mind here *shinku*—close linkage—in which the connection between two renga links turns upon diction or some conscious process of reasoning. This contrasts with *soku*—intuited, remote linkage. Shinkei states in the first part of this section that *shinku* is like the verbal teaching, which guides through forms and concepts, while *soku* is like meditation, in which the highest truth, transcending all conceivability, is directly realized.

¹³ Famed hermitage of Chomei's *Hojoki* (Ten-foot Square Hut).

* Cf. *Vimalakirti Sutra* 3: "You should not preach of the advantages and virtues of leaving home life and becoming a monk. Why? Because having no advantage and no virtue, this is to leave home life."

¹⁴ From *Hokke-gengi*, lectures on the *Lotus Sutra* by Chih-i and one of the fundamental works of the Tendai school.

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