



CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 35



Houn Kinran

The embossing on the cover is adapted from a gold embroidered fabric favored by Sen Soshitsu XV, fifteenth-generation grand master of the Urasenke school of tea. The motif is composed of a *ho*, phoenix, amid *un*, clouds, and is the graphic representation of his Buddhist name, Hounsai.

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CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

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The names of Japanese persons are written in accordance with the Japanese practice, with surname first. Kanji for names, titles of works, and italicized terms, where appropriate, are given in the Glossary.

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Chanoyu is a synthesis of arts that gives expression to many aspects of Japanese culture. From its beginnings in the fifteenth century down to the present, it has been both catalyst and medium in the development of distinctive art forms. Under the guidance of Sen Soshitsu XV, the Urasenke Foundation seeks to encourage the further development of these arts and to promote a worldwide understanding of the spirit of chanoyu.

A Lesson from the Commonplace

Sen Soshitsu XV

In the *Genryu Chawa*, a treatise on chanoyu written by the tea master Yabunouchi Chikushin (1678-1745), Sen Rikyu (1522-1591) is said to have noted that *sabi*, an elusive kind of elegance born out of deprivation and poverty, is good, but that striving to achieve *sabi* is not. In other words, true *sabi* is born out of one's lifestyle as it is; it is not the product of calculation and study. Certainly *sabi* and striving to achieve *sabi* are related, much like a work of art is related to its copy, but the two are worlds apart in meaning and consequence.

Intellectually and aesthetically, an original work of art is preferable to a copy, however well the copy succeeds in reproducing the original. But problems arise once one becomes accustomed to a copy. Even knowing full well that it is not "real," those subtle characteristics that distinguish it from the original eventually become so indistinct that only a constant, conscious effort to keep them clearly separated in one's mind will prevent one from inadvertently mistaking one for the other. But no matter how blurred the distinctions, in the final analysis copies will always pale when compared with the original work of art, because a work of art is the end product of a quintessentially natural process, whereas a copy is the product of an utterly artificial process. This is true with all things.

The Chinese Zen patriarch Sengcan (Sosan, d. 606) wrote in his philosophical poem *Xin Xin Ming* (*Shinjinmei*) that "attaining the Way is without difficulty. Simply avoid picking and choosing." Though these words may seem elusive, they point to the natural way, the obvious way—in a sense, to the commonplace. We are all born with a natural inclination toward this way. But, ignorant of its existence and, consequently, our natural state, we compete—for status, for possessions, for influence, for spiritual attainment, for love—and pick and choose. Victims of our passions, we are emotionally and spiritually caught up in the tangles of likes and dislikes. So wrapped up are we in ourselves, it seems that the world never goes as it should and impermanence, pain, and suffering seem to be the only ways it knows. In the words of the famous Japanese Zen priest Dogen (1200-1253), "Loving the flowers, they wither; hating the weeds, they flourish." It is no wonder that all sorts of problems arise, so far have we strayed from the natural Way.

There is a story about a man who called upon a wise Buddhist priest to ask him what he should do to be happy. The priest told him, "Always be grateful and live one day at a time." Coming away from the meeting a little perplexed, the man strove to live as the priest had advised. After some time he still didn't feel he was happy, so he decided to pay a second visit to the priest. Confronting the priest, he asked him why he was still denied happiness. This time the priest explained that the man was too attached to the idea of striving to be grateful and that he should go about it in a more natural manner. Hearing this, the man departed and tried very diligently to be more

natural about his endeavor. But still the man was without happiness, for he simply transferred his attachment from striving to be grateful to striving to be natural and, consequently, forgot about being grateful. Once we become attached to anything, anything at all, the attachment itself, the delusion that what we are doing is what we should be doing, hinders us from finding the Way.

The phrase *Hibi kore kojitsu*, which can be roughly translated as “Every day is a good day,” is often heard among Zen adepts and chanoyu practitioners. It refers to the acceptance of the fact that the present is all there is—to an acceptance of the commonplace. This is the attitude of one who has achieved an advanced state of spiritual purity and innocence, having vanquished the demons of discrimination and attachment. For those of us who have yet to overcome these, simply living a life of daily concern for others and putting aside our own desires will head us toward this state. By not becoming attached to the ideal of a “good day” and by living for others in an enriching way, every day will be a good day, naturally. ☂

Picture versus Word: Trends in Tokonoma Display

Nagashima Fukutaro

The evolution of the role of hanging scrolls in the practice of chanoyu is revealed in the many records and diaries traditionally kept by tea practitioners. Today, the participants in a tea gathering regard the scroll that hangs in the tokonoma as the focus of the tea gathering. This is due in great part to the influence of the tea master Sen Rikyu (1522-1591). Hand in hand with his teachings concerning the reverence for the scroll, he also taught that scrolls that are primarily calligraphic are supreme, and that among these, *bokuseki*, the writings of Buddhist priests and monks, most readily convey the spiritual truth that he found essential to the proper practice of chanoyu. To better understand the function of the hanging scroll in chanoyu, let us examine some features of the environment in which Rikyu's thoughts on the supremacy of calligraphy, particularly *bokuseki*, developed and became widespread.

First, consider the separation of calligraphic from pictorial hanging scrolls. In the *Tennojiya Kaiki*, a multi-volume record of tea gatherings kept by three generations of the Tennojiya firm in Sakai, there is the *Sotatsu Ta-kaiki*, Tsuda Sotatsu's (1504-1566) record concerning gatherings which he attended mainly in Sakai, but also in Kyoto and Nara, over the twenty-year period between 1548 and 1566—about the time Rikyu was active in Sakai. In total, for the tokonoma displays described in this record, there is mention of 107 pictorial works; 67 calligraphic works; 3 *shikishi* (squares of paper) with poems; and 2 letters. In 227 entries there is no mention of a hanging of any sort in the tokonoma, and in 34 entries no utensils at all are recorded as having been displayed in the tokonoma. We must remember that it was the custom to display one's best pieces at nearly every gathering, so we may assume that Sotatsu's record mentions many of the same pieces over and over again. The reason nothing is mentioned about the tokonoma display in so many of the entries is probably because the hanging or utensil displayed was not a *meibutsu*, or famous work. Nonetheless, the dominance of pictorial scrolls is obvious.

It is evident that tea practitioners in Sotatsu's time did not accord the highest rank to hanging scrolls. According to the *Sojimboku*, a three-volume work of unknown authorship on the procedures and etiquette of chanoyu, published in 1626, objects other than scrolls seem to have been commonly displayed in the tokonoma. The earliest ranking of utensils in this work gives leaf-tea storage jars, kettles, thick-tea containers, and written characters (*moji**), in that order. However, toward the middle of the same

* It is probable that the author(s) deliberately used the term *moji* rather than *kakemono* (hanging scroll) or *bokuseki* to distinguish calligraphic works from the then prevalent pictorial scrolls.

"Picture versus Word: Trends in Tokonoma Display" is a translation and adaptation of chapter 11, "Kakemono," of the author's *Chusei Bunka-jin no Kiroku: Chakai-ki no Sekai*, Tankosha Publishing Company, 1976. *Chanoyu Quarterly*, no. 35, 1983 © by Chanoyu Quarterly. All rights reserved.

work, thick-tea containers are given the supreme rank, followed by hanging scrolls, kettles, and leaf-tea storage jars. Clearly, the scroll had risen in rank.

Before proceeding further, it should be mentioned that the practice of hanging pictorial scrolls in rooms in which tea is served was an integral part of the original practice, in Japan, of drinking powdered green tea. Japanese monks returning home after studying in the great Chan (Zen) temples of Song China brought back with them Buddhist teachings, votive objects, and numerous Buddhist rituals. Among the rituals was the ceremonial offering and drinking of tea before paintings—three, as a set, hung side by side—of Buddhist patriarchs and symbolic images.

In the *Sotatsu Ta-kaiki* both pictorial and calligraphic works are mentioned, however pictorial works are more frequently mentioned toward the latter portion of the record. This may be attributed to the fact that Sotatsu, in his later years, was on increasingly friendlier terms with high-ranking members of the military class, inviting them to his tea gatherings and receiving invitations to theirs. They seem to have favored pictorial scrolls over any other type.

In 1566, Tsuda Sogyu (alt. reading, Sokyū; d. 1591) succeeded his father Sotatsu. Between the years 1566 and 1572, Sogyu compiled the *Dogu Haikenki*, a descriptive record, with sketches, of the famous utensils he had the chance to view. In this record, pictorial scrolls greatly outnumber calligraphic ones. In Sogyu's volumes of the *Tennojiya Kaiki*, the *Sogyu Ta-kaiki*, there is mention of a tea gathering given by the general Oda Nobunaga (1534-1582), and the scroll used on the occasion was a pictorial one.

Thus, in the formative period of chanoyu it seems safe to say that pictorial scrolls were preferred. Especially favored were those that included a few lines of poetry or prose, the classic eight views of the confluence of China's Xiao and Xiang rivers, and paintings in the Zen spirit. But, as chanoyu matured there was an increased concern for the artistic quality of such pictorial scrolls and a growing understanding and appreciation of calligraphy.

The tea masters of Sakai, inclined as they were to follow the opinions of the prevailing political power, entered into a camaraderie with the emerging daimyo class. As this latter group—in the tradition of the military class—appreciated pictorial works more readily than calligraphic works, it is natural that pictorial works are mentioned in tea records more frequently than those of calligraphy. For example, in the *Kundaikan Sochoki* and other such compendia of connoisseurship of the Muromachi period, only pictorial works received attention as *meibutsu*. However, it is certain that calligraphy, though less universally appreciated, was steadily gaining recognition. By the beginning of the Tensho era (1573-1592), calligraphic scrolls could be found in the collections of many merchant-class tea practitioners. It is also known that the generals Oda Nobunaga and Akechi Mitsuhide (1528-1582), among others, at times displayed hanging scrolls of Japanese poetry in their *tokonoma*.

Between 1566 and 1583, the *Sogyu Ta-kaiki* records eleven tea gatherings hosted by Rikyū for which there is no mention of any scroll, as well as six for which the *tokonoma* description lists a scroll. All six scrolls were *bokuseki*. Rikyū owned the works of several renowned Zen masters: at least one by Daitō (Sōhō Myōchō, 1282-



The central display of three hanging scrolls and ritual implements at the Yotsugashira tea ceremony performed annually at Kenninji temple in Kyoto. An example of the early form of scroll display. Photo courtesy of Asano Kiichi, Kyoto.

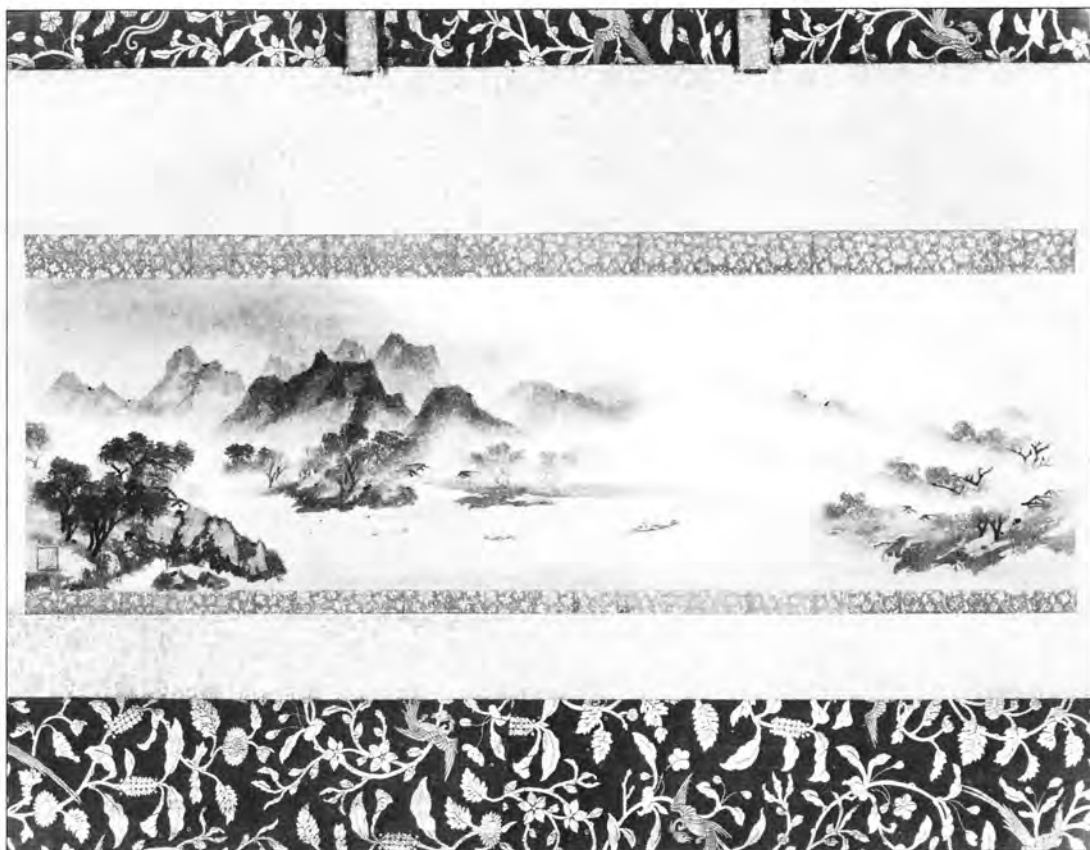


Entry dated the seventeenth day of the second month, Eiroku 10 (1567), in Tsuda Sogyu's *Dogu Haikenki* record of famous tea utensils he had seen. Photo courtesy of Tankosha Publishing Company, Kyoto.

1337), the founder of Daitokuji temple; one by Muso Soseki (1275-1351) of Tenryuji temple; and two by the famous Song-dynasty Zen master Yuanwu (Enge, 1063-1135), who wrote the *Hekigan Roku*, a widely-known collection of Zen koans which was completed in 1125.

It is said that the shogun Ashikaga Yoshimasa (1436-1490) treasured a particular bokuseki known as the *Kaisan Boku* or *Muso Kokushi Boku*, by Muso Soseki. It may also be noted in this connection that the monk and tea master Murata Shuko (alt. reading, Juko; 1421?-1502) received a bokuseki by Yuanwu from his teacher and Zen master Ikkyu Sojun (1394-1481) as an indication of Shuko's attainment of enlightenment. This event was singularly influential in establishing reverence for bokuseki. Evidently, a three-scroll set of religious hangings from Daitokuji temple was brought to Sakai about this time, probably as a result of the talk that abounded there regarding Shuko's new possession.

From about 1565, there emerged among Sakai tea masters an unprecedented enthusiasm for bokuseki. Studying the cultural and political settings of the time, this trend can be said to have been in opposition to the military class that favored decorative Chinese objects and utensils. It is true that pictures appealed to a catholic taste. As chanoyu matured, however, a more discriminating eye evolved and subject matter became increasingly important. Finally, certain scrolls, bokuseki in particular, came to be regarded as expressions of the essence of chanoyu.



Painting titled *Gyoson Sekisho-zu* (Fishing Village in Twilight), attributed to the late thirteenth-century Chinese artist-priest Muqi (Mokkei). One of the classic eight views of the confluence of the Xiao and Xiang rivers. Once included in the collection of the Ashikaga clan. National Treasure. Nezu Institute of Fine Arts. Ink on paper. Central area: height, 33.0 cm.; width, 112.7 cm. Photo courtesy of Nezu Institute of Fine Arts, Tokyo.

A major turning point in the history of the hanging scroll in Japan was brought about by Ashikaga Yoshimasa. The custom had been to raise or lower ceilings to accommodate Chinese scrolls. Yoshimasa, however, ordered them to be trimmed to fit existing interiors. The story of Shuko's undertaking to remount the Yuanwu calligraphy that he had received from Ikkyu, and a painting of white herons by Xunxi (Joki, dates unknown)—said to have been originally mounted by Naomi (1397-1471), the noted cultural advisor to Yoshimasa—stems from about this time. It was also about this time that horizontal, round, and fan-shaped mountings of pictures came into fashion to complement the desired mood of a tea gathering. Thus we see that the mountings of the scrolls came to be an important consideration.

As the winds of change blew over Japan from Yoshimasa's Higashiyama villa, the combination of Chinese-style paintings with Japanese mountings gave rise to a decidedly Zen aesthetic. In general, the ideal of chanoyu was to maintain and yet fuse the distinctions between its Chinese and Japanese elements. In a single scroll, tea masters strove to present the two elements in perfect balance.

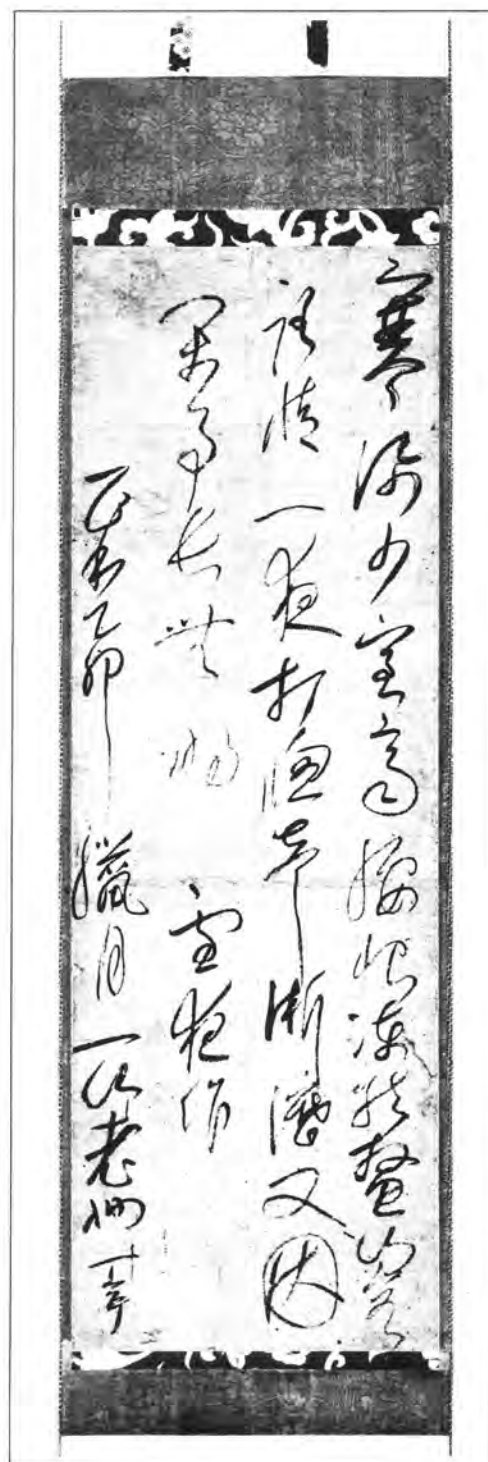
There are three scrolls that are particularly recognized for their fine mountings designed by Rikyu. In the *Matsuya Kaiki*, a compilation of tea records kept by three generations of the Matsuya family of lacquer artisans, there is mention of one of these scrolls, a bokuseki by the Ming-dynasty priest Wuyun Shuzhong (Muon Jochu, 1309-1386). Evidently, the mounting of calligraphic works was considered to be a very delicate matter. In contrast, it was relatively easy to complement pictures with mountings. This may be one more reason why pictorial works, at this time, were displayed more often than calligraphic ones.

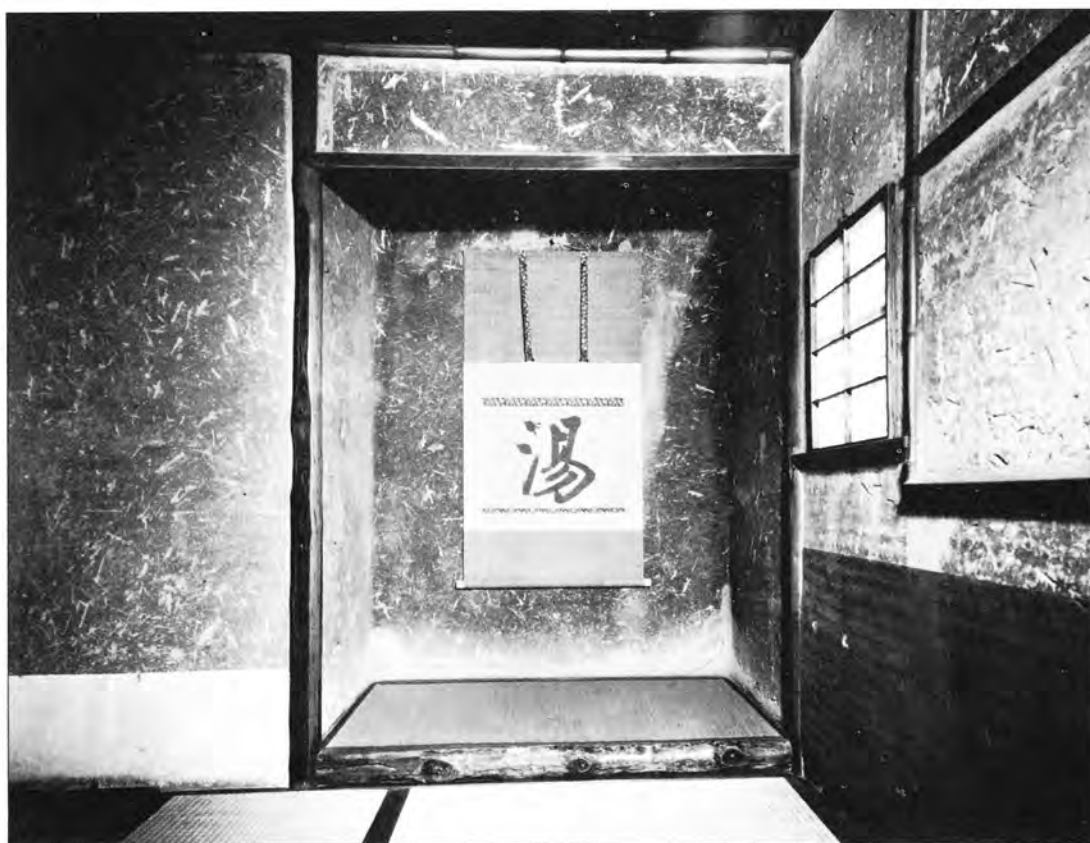
In 1587 at the Grand Kitano Tea Gathering, the central attraction was the portable, gold tea hut of Toyotomi Hideyoshi (1536-1598). While Chinese paintings were hung in adjacent rooms, in the gold tea hut hung a bokuseki. Prior to this, in the fall of 1582 Hideyoshi had invited three Sakai tea masters—Imai Sokyū (1520-1593), Tsuda Sogyū, and Rikyu—to a gathering at Yamazaki Castle. In the first sitting, the tokonoma featured a vase in the shape of a mallet, but for the latter sitting, a bokuseki was hung. These two events, particularly the display of bokuseki in the tokonoma of the gold tea hut, were instrumental in raising the status of calligraphic works.

Even at this time, however, Chinese paintings as a rule fetched larger sums when they were sold or traded than did works of calligraphy. Quality in part was established by the price and increasingly by pedigree. Rikyu, however, was teaching that bokuseki should be accorded a rank higher than that of Chinese paintings. Although this idea was the natural outcome of the Sakai tradition, it was also Rikyu's personal preference, and with his sanction, bokuseki gradually came to be regarded as superior to Chinese paintings.

Rikyu's relatively somber style of chanoyu, stressing simplicity and truth, prevailed in the late sixteenth and early seventeenth centuries. Regarding Rikyu's own use of scrolls, we may refer to the *Rikyu Hyaku-kaiki*, a record of some of Rikyu's tea gatherings. In this record only bokuseki are mentioned—not a single painting. What is interesting, moreover, is that many of the entries in this same record mention no scrolls whatsoever. Though this is merely a sampling of Rikyu's use of scrolls, we can infer

A mounting scheme, of paper and silk decorated with gold leaf, favored by Rikyu. Bokuseki by Ishan Ining (Issan Ichinei, 1247-1317). Important Cultural Property. Kennenji temple. Height, 90.0 cm.; width, 30.0 cm. Photo courtesy of the Kyoto National Museum, Kyoto.





The tokonoma of the Taian tearoom, designed by Sen Rikyu, at Myokian temple near Kyoto. The bokuseki displayed is the kanji for “hot water” written by the Chinese priest Wuzhun Shifan (Bushun Shihan, 1177-1249). Photo, from *Tokonoma to Tokokazari, Nihon no Bijutsu 152*, courtesy of Shibundo, Tokyo.

that calligraphy was not used exclusively, and that its importance lay in the truth expressed in the words themselves.

During the Keicho (1596-1615), Genna (1615-1624), and Kan'ei (1624-1643) eras, Japanese priests—noticeably many from Daitokuji temple—produced a great number of excellent bokuseki. Tea practitioners did not dispense with Chinese paintings and calligraphy altogether, but more and more, Japanese bokuseki were selected.

The great prosperity and flowering of culture that the Kan'ei era witnessed was a flowering of things Japanese. Consequently, besides using Japanese bokuseki, the trend was to decorate the tokonoma with mounted poems and letters. Entries in the *Matsuya Hisashige Ta-kaiki*, Matsuya Hisashige's (1566-1652) volumes of the *Matsuya Kaiki* in which he records tea gatherings to which he had been invited, illustrate the colorful and indeed splendid gatherings that were typical of that era. In the comparatively peaceful years of the Kan'ei era, however, it was possible for many styles of chanoyu to coexist. Members of the military aristocracy, nobility, and priesthood erected tearooms and tea huts and Rikyu's successors became the heads of various schools of tea. In earlier times, Rikyu had often hung the bokuseki of the founders of temples in his tokonoma, thus enhancing the religious aspect of chanoyu and making the practice all the more vital. Now, Rikyu himself came to be revered as a founding father of the Way of Tea. The great haiku poet Matsuo Basho (1644-1694), in his *Oi no Kobumi* published in 1688, honored him along with Saigyō (1118-1190), Sesshū (1420-1506), and Sōgi (1422-1502) as a *michi no bito*, a person of the Way.

In 1686, the *Namporoku*, a compendium of tea teachings attributed to Rikyu, was discovered and made available. Soon afterward, Rikyu's tenets on calligraphy came to be widely accepted. Though bokuseki ranked supreme according to the *Namporoku*, there had been numerous swings in mood and many fads in the hundred years since Rikyu's death. For example, Chinese paintings had been alternately deemed good or bad, depending on the artist, and there had been times when portraits of the founders of the various Buddhist sects were thought to make a room oppressively temple-like and, therefore, were avoided for festive occasions.

Albeit Rikyu's influence has continued, when one surveys the tea records that date from the sixteenth century to modern times, it becomes apparent that even as the tea masters of each era have paid reverence to the teachings of the masters of past, they have continued to exercise their own taste in the selection of works to be displayed in the tokonoma. Consequently, as had happened in the hundred years before the discovery of the *Namporoku*, each era can be found to display characteristic preferences for certain types of works.



Translated by Eleanor Eddy

A Gallery of Shino Ceramics

Sawada Yoshiharu

The examples of old Shino ceramics that have been handed down to us today are masterpieces of the potter's art. Shino glaze is soft and luxurious to the touch, its subdued whiteness is suggestive of quietness and cleanliness and is a delight to behold. The forms of the wares that this glaze graces, molded of a rather sandy and nonplastic clay, are bold and attractive. A superbly balanced combination of glaze and form, they leave no doubt that they were created by master potters.

That Shino wares lend themselves well to the setting for chanoyu is without question. Their formal integrity, glaze, and weight well recommend them for use as tea utensils. In fact, it is no mere coincidence that the rather sudden appearance of these wares during the sixteenth century coincides with the ascendancy of chanoyu under the genius of the tea master Sen Rikyu (1522-1591). Their uniformly high quality is directly attributable to the high standards by which they were judged by the critical eyes of tea practitioners of the period. It is no exaggeration to say that Shino wares are the flowers of chanoyu.

It would seem that the kilns that produced wares so intimately involved with the practice of chanoyu would have remained active into the present century. For a variety of reasons, however, most of them fell into ruins long before modern times, and were lost. Were it not for the quick resolve of one man, the whereabouts of these kilns might have remained a mystery for many more years.

Discovery of the Old Shino Kilns

In April of 1930, Arakawa Toyozo traveled to Nagoya to view an exhibition of Kitaoji Rosanjin's pottery. During a talk with his host he was shown a fragment of a Shino teabowl that had an underglaze painting of a bamboo shoot. At that time it was believed that Shino ceramics had been produced in the vicinity of Seto, but here was a shard that suggested something altogether different, that is, that Shino ceramics were produced in the Mino area. Struck by this idea, Arakawa excused himself from his host, hurriedly left the exhibition, and made for the mountains in an area about ten kilometers northwest of Toki City in Gifu Prefecture, where some old Mino kiln remains were reportedly located.

In the late afternoon of the very next day, while surveying the old Mudabora kiln site at Okaya in Kani County, he accidentally discovered a fragment of a Shino teabowl with exactly the same painted motif as he had seen on the fragment at Rosanjin's.

Fascinated by this coincidence, Arakawa decided to take up residence in Okaya for the remainder of the year so that he could more thoroughly investigate the area and the bits and pieces of pottery that it gave up. Before too long his work bore fruit. Not only did he ascertain that Shino ceramics were indeed produced at Okaya, but he also



The fragment of a Shino teabowl, having an underglaze painting of a bamboo shoot, shown to Arakawa Toyozo by Kitaoji Rosanjin. Photo courtesy of Tankosha Publishing Company, Kyoto.

discovered other old kiln remains, including many located near Toki City, in Mizunami City, and in Enna County.

Arakawa's discoveries made the production sites of Shino ceramics certain for the first time in recent history, and ceramic lovers everywhere were delighted. A wave of interest in Shino ceramics ensued. Unfortunately, this caused many of the newly discovered old kiln sites to be vandalized by those in search of salable pieces. Alarmed by this development, nearby residents formed a preservation committee to regularly patrol the sites, and this illegal digging was brought under control.

Encouraged by his discoveries, in the spring of 1933 Arakawa decided to try to recreate old Shino wares by duplicating their traditional means of production. He set up his workshop in the vicinity of the old Mudabora kilns in Okaya and built a functional replica of the type of semi-subterranean tunnel kiln used to fire old Shino ceramics. With single-minded devotion, he began to fire his own pieces, concentrating all his energy on reproducing not only the forms but also the beautiful glazes of the Shino wares of the Momoyama period.

Within a few years Arakawa's patient experimenting achieved positive results. He succeeded in creating pieces that were remarkably similar to those made during the heyday of the Shino kilns. This achievement naturally stimulated other potters, and soon a full revival of Shino-like glazed ceramics was under way. Less than twenty years



Working replica of a Momoyama-period Shino kiln, constructed by Arakawa Toyozo in 1933. Photo courtesy of Kusunishi Sosei, Nara.

later, in 1951, the Japanese government designated Arakawa as a Holder of Important Intangible Cultural Property—commonly, Living National Treasure—as the most outstanding keeper of traditional Shino potting and glazing techniques.

In the years since Arakawa's discovery, many more of the old kilns have been unearthed and researched, and any number of surveys and studies have been made. The wide variety of extant pieces from the sixteenth and seventeenth centuries, however, speak most eloquently of the richness of the Shino tradition; the pieces manifest the singularly inventive talents of the potters of Mino of that early period.

Shapes of Old Shino Ceramics

Most of the best examples of old Shino ceramics that have survived are utensils used for chanoyu that have been treasured and handed down since the day they were first acquired by a tea practitioner. A large number of teabowls of excellent quality are extant, so it is reasonable to assume that teabowls were the main product of the kilns. Sadly, not many fresh-water containers remain. Perhaps this is because the potters believed the clay unsuitable for holding water for long periods of time. Many bowls and dishes used for serving food at a tea gathering have survived; however, relatively few *mukozuke*, a special type of small bowl, are extant. Recently a rather large Shino-ware *mukozuke* was excavated near Nijo Castle in Kyoto. Datable to the

early years of the Momoyama period, it would seem to indicate that containers of this type made during the period were larger than those of later date. Not many *sake* bottles and *sake* cups survive. Many incense containers, incense burners, thick-tea containers, and kettle lid rests can be found in private collections and museums. Surviving vases are large in size, but small in number, probably for the same reason that there are few fresh-water containers.

Among wares that are not directly related to chanoyu, water droppers used for making ink; small, bird-shaped sculptures; dolls; toys; and seal blanks are abundant. All exude an air of casualness and relaxed beauty that suggests they were made for amusement.

Types of Shino Ceramics

Shino Temmoku

Teabowls which are classified as Shino Temmoku (*shino temmoku*) are modeled after the Chinese, black-glazed temmoku teabowls made during the Southern Song dynasty (1127-1280). It is noteworthy that very few temmoku-shaped Shino bowls were made in the latter half of the sixteenth century, during the formative years of the Shino kilns. The most famous piece of Shino Temmoku, and certainly one of the earliest examples of Shino ware, is a teabowl in the collection of the Tokugawa Art Museum. It has no decoration whatsoever. There are a few other temmoku teabowls, however, that feature underglaze decoration and are referred to as Decorated Shino Temmoku (*e-shino temmoku*), but these are all of a later date. If one compares the typical Shino glaze, as it later developed in the early years of the seventeenth century, with the glaze on the Shino Temmoku pieces, a striking difference is noticeable. The Shino Temmoku glaze is very similar to ash glaze. It is glassy in appearance and nearly translucent, revealing the whiteness of the clay body beneath the glaze. Where the glaze is thickest, it is pale bluish green. The usual Shino glaze of the Momoyama period and after is opaque and whitish in color. This is because the Shino Temmoku glaze contains a relatively small amount of feldspar and a large amount of wood ash, while the exact opposite is true of the later Shino products. Unfortunately, few of these early Shino Temmoku pieces have survived.

Plain Shino

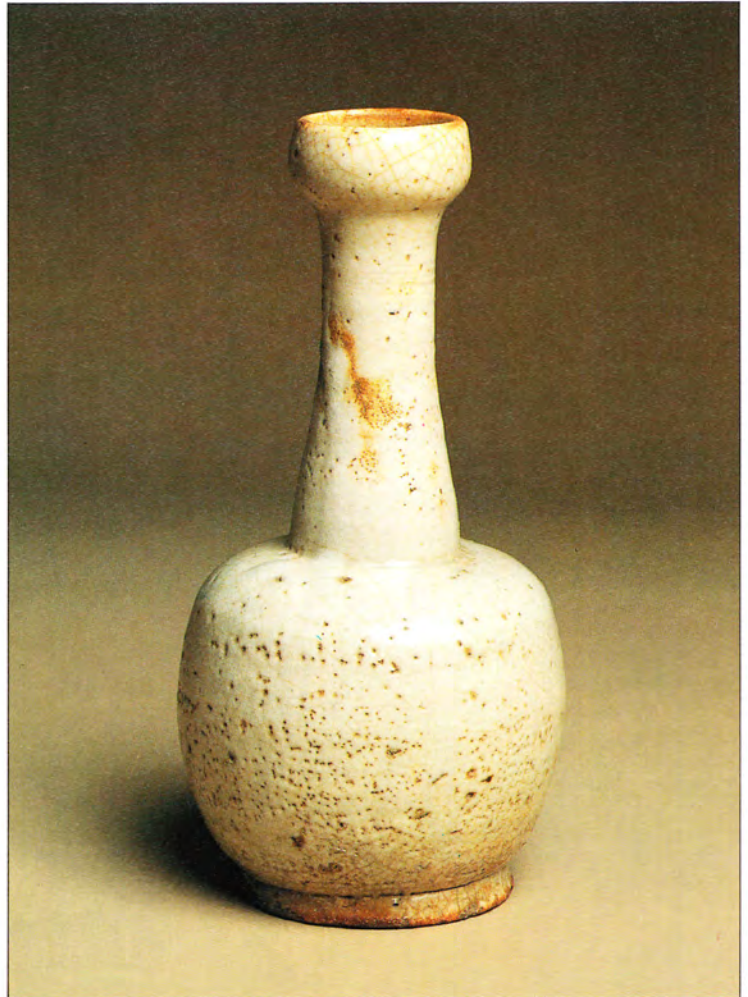
Articles classified as Plain Shino (*muji shino*) are void of any underglaze design and are completely covered with a thick, dull-white feldspathic glaze.

Decorated Shino

The simple, rather naive designs on Decorated Shino (*e-shino*) are accomplished by painting the designs, in an iron slip, onto the clay surface and then applying a white feldspathic glaze. The variety of designs is immense; they are uncomplicated and usually have strong, yet unrestrained forms. Large numbers of Decorated Shino fragments have been excavated. This type is, in fact, the most typical of all Shino ceramics. The



White Shino Temmoku teabowl once owned by the tea master Takeno Joo (1502-1555). Muromachi period. Important Cultural Property. The Tokugawa Reimeikai Foundation. Height, 6.4 cm.; diameter of mouth, 12.1 cm.; diameter of foot, 4.2 cm. Photo courtesy of The Tokugawa Reimeikai Foundation, Tokyo.



Above: Plain Shino flower vase, the shape of which is derived from Song Chinese prototypes. Momoyama period. Itsuo Art Museum. Height, 20.4 cm.; diameter of mouth, 4.3 cm.; diameter of body, 10.2 cm.; diameter of foot, 7.5 cm. Photo courtesy of Itsuo Art Museum, Osaka Prefecture.

Left: Decorated Shino incense container in the shape of a Japanese quince blossom. Momoyama period. MOA Museum of Art. Height, 3.9 cm.; diameter of body, approx. 4.8 cm.; diameter of foot, 2.9 cm. Photo courtesy of MOA Museum of Art, Shizuoka Prefecture.



Decorated Shino *sake* pourer. Height, 19.5 cm.; diameter of body, 16.9-21.7 cm. Photo courtesy of Tankosha Publishing Company, Kyoto.



The large Shino *mukozuke*, with underglaze painting in pale blue, excavated near Nijo Castle in Kyoto in 1975. Momoyama period. City of Kyoto. Height, 8.0 cm.; body, 10.0 cm. square. Photo courtesy of the City of Kyoto.

teabowls *Unobanagaki*, *Hagoromo*, and *Furisode*, as well as the fresh-water containers *Kogan* and *Mino*, are outstanding examples of this type.

Gray Shino

Gray Shino (*nezumi shino*) is made by first covering the clay body with an iron ore slip, then incising any desired design into this slip to reveal the white clay body. The entire surface is then covered with a feldspathic glaze and the piece is fired. Careful control of the kiln temperature results in an overall gray color with white designs visible through the glaze. The technical skill of Shino potters reached its zenith during the period when this variety of Shino ware was produced, and most if not all Gray Shino pieces are powerful in design and flawless in execution. The best known pieces of Gray Shino are the teabowls *Mine no Momiji* and *Yama no Ha*.

Red Shino

Just as with the process for Gray Shino, Red Shino (*aka shino* or *beni shino*) is first covered with an iron slip and then receives a coat of feldspathic glaze. The distinctive red hue is the result of several factors, including the careful control of the temperature in the kiln during firing and the extended length of time that the pieces remain in the kiln. But the two most important factors in determining the color are the amount of



Gray Shino teabowl with hexagonal design. Named *Mine no Momiji*. Momoyama period. Goto Art Museum. Height, 8.6 cm.; diameter of mouth, 13.6 cm.; diameter of foot, 6.1 cm. Photo courtesy of Sakamoto Manshichi Photo Research Laboratory, Tokyo.



Above: Red Shino bowl with design of pinks. Momoyama period. Height, 4.9 cm.; diameter at lip, 16.9 cm.; diameter of foot, 11.1 cm. Photo courtesy of Heibonsha Publishing Company, Tokyo. *Left:* Marbleized Shino teabowl. Height, 7.4 cm.; diameter of mouth, 12.5 cm.; diameter of body, 14.4 cm. Photo courtesy of Tankoshā Publishing Company, Kyoto.

oxidized iron present in the iron slip and the thickness of the feldspathic glaze. Generally, if a thick slip layer is applied under a thin feldspathic layer, the red hue is more pronounced. The best known piece of Red Shino ware is the teabowl *Ume ga Ka*.

Marbleized Shino

Marbleized Shino (*nerikomi shino* or *neriage shino*) is made of white and red clays that have been wedged together, producing interesting stripes, and is covered with the usual feldspathic glaze.

In the beginning, I believe the Shino potters did not create the marbleized effect intentionally. Rather, it is likely that the stripes occurred as a result of poor wedging of the clays. Perhaps the potters noticed these interesting stripes near the feet of some pieces, where the unglazed clay body was visible, and began to purposefully blend clays in such a way as to create stripes. In fact, stripes can be seen near the feet of many Plain and Decorated Shino pieces. Of the intentionally marbleized pieces, some have such large, thick stripes that it appears as if the red clay is actually inlaid into the body, rather than being an integral part of it. Pieces that feature this type of coloring are distinctly modern in appearance. Because the red clay often shrinks more than the white clay during firing, there is often a deep fissure or indentation along the seam where the two clays join. The interesting surface pattern that this "flaw" creates is highly prized by connoisseurs.

Marbleized Shino ware, like Gray and Red Shino ware, was produced at a time when the technical skill of the Shino potters was at its peak. As a result, there are numerous superb examples of this type.

Shino Oribe

Shino ceramics are generally called Decorated Shino if they have a picture or writing decorating their surface. Inscribed pieces are rare and are usually attributed to the tea master Furuta Oribe (1543-1615). Most of the writings are proverbs or famous sayings with multiple meanings. A few examples are: *Temmo kaikai* ("Heaven's net covers all"), *Kaze aki kokoro toru fuyu* ("The spirit of autumn breezes permeates winter"), *I ro ha* (the first three letters of a famous poem using all the Japanese syllables), and *Daisho* ("Great and small").

As time passed, the simple designs seen on earlier Decorated Shino gradually gave way to more complicated ones. In many cases, it was extremely difficult to differentiate these later Decorated Shino pieces from pieces made by Oribe, so a new classification, that of Shino Oribe, was invented. The gradual stylistic change of Decorated Shino ultimately resulted in the production of pure Oribe-style ware.

The masterpieces of the Shino kilns of old resulted from the successful meeting of potter and tea master. They reveal the skill and ingenuity of the potters and the unique creative vision of the tea masters of the sixteenth and seventeenth centuries. This is why they offer much rich aesthetic reward to those who become familiar with them. Thanks to Arakawa Toyozo's discovery of the kilns in which they were born and his



Decorated Shino bowl with flowering grass design. Suntory Museum of Art. Height, 8.8 cm.; diameter, 26.7-27.5 cm. Photo courtesy of Suntory Museum of Art, Tokyo.



Shino Oribe teabowl with design of crab on the side shown here and design of tree peony on the opposite side. Height, 7.0 cm.; diameter of body, 12.5-16.0 cm. Photo courtesy of Tankosha Publishing Company, Kyoto.

determination to recreate their spectacular beauty in modern times, they have found many new friends in the twentieth century.

Many years ago, the Seto potter Kato Tokuro declared that Shino ceramics were the most outstanding variety of ceramics in the world. When I first heard this I thought that he was overly generous with his praise. But, after years of study and careful comparison of both intact Shino pieces and shards with other varieties of ceramics produced in kilns around the world, I have come to share his opinion. ☞

Translated by Richard Mellot

Perspectives on the Self: *Suki, Susabi, and Sabi* in Medieval Japanese Literature

Karaki Junzo

In the *Shasekishu* (Sand-stone Anthology), compiled in 1279 by the priest Muju Ichien (1226-1312), there is a much-quoted passage attributed to the famous wandering poet-priest Saigyō (1118-1190): "First comes the study of *waka* (31-syllable poetry), for without an understanding of *waka*, there will be no understanding of the great truths of Shingon [Buddhism]." Whether or not this was Saigyō's actual statement, Muju himself advocated *waka* as "a medium by which to enter Buddhism and to convey enlightenment in the Dharma." The *Shasekishu* also mentions the story of the Tendai priest Genshin (942-1017) who, despite an expressed distaste for the levity of "witty words and flowery sayings [i.e., literature]," which he saw as obstacles to the Way of Buddhism, was moved to comment that "poetry can well guide one's aspiration for enlightenment." His comment came after overhearing one young boy among his own disciples recite the following verse:

<i>te ni musubu</i>	Harbored in water
<i>mizu ni yadoreru</i>	Cupped in the hands
<i>tsukikage no</i>	The reflected moon—
<i>aru ka naki ka no</i>	There or not
<i>yo ni mo sumu kana</i>	As this dwellingplace.

From this it can be seen that even before the time of Saigyō, poetry and Buddhist disciplines had come to be closely interrelated.

Nevertheless, the combination of poet and priest personified in Saigyō was not readily accepted, as illustrated by the well-known story of his meeting with the monk Mongaku Shōnin (dates uncertain) of Mount Takao near Kyoto. Mongaku's low opinion of Saigyō can be glimpsed in the following excerpt from the *Seishō* (Well-frog Extracts), a fourteenth-century collection of poetic extracts:

Mongaku hated Saigyō, the reason being that from the time Saigyō took up the life of a hermit, he [Saigyō] proved himself unable to draw the line between Buddhist training and other things, for he would set out wherever the whim would take him, intoning lines of poetry as he walked, a difficult priest indeed! It was Mongaku's constant hope to give Saigyō a knock on his head should he ever meet up with him.

The story goes that Mongaku's disciples, knowing Mongaku's feelings towards Saigyō, worried about what would happen if the two of them should ever meet and the famous

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poet Saigyō were to come to harm. His disciples were therefore rather uneasy when, on the occasion of a spring Lotus Sutra service at Mount Takao, who should show up but Saigyō, walking about viewing the cherry blossoms. Seeing that the day was at its end, Saigyō made his way to the monk's quarters and asked for a night's lodging. Mongaku, sensing that a golden opportunity had come his way, put him up. The next morning, however, Saigyō appeared none the worse and merely offered his thanks for the warm hospitality and went off as if nothing had happened. Puzzled by the cordial manner in which Mongaku had received Saigyō, amiably swapping tales with him and letting him go unscathed—not at all what Mongaku had always said he would do—the disciples asked Mongaku what had happened. He replied that while they were both country priests, by the looks of him, Saigyō was the one who would have given him a “knock on the head.”

Taken literally, Mongaku's reply would seem to be an admittal that he was no physical match for Saigyō. Interpreted in another way, however, it might have been that during their conversation, Mongaku had come to respect Saigyō's personal approach to Buddhism.

In either case, it was not unnatural for Saigyō to be criticized as a “difficult priest.” Unorthodox to be sure, he gave himself over to his whims, wandering around raising a commotion while at the same time saying that he was retired from the world. Saigyō was a combination poet and priest; not strictly one nor the other as the society of the times would have it, but a “dilettante.”

The appearance of dilettantes in Buddhism and poetry was a phenomenon of the times. During the Kamakura and Muromachi periods they opened up a whole new realm of aesthetic sensibilities. Even when looking no further than Saigyō's contemporaries, any number of poet-priests come to mind: the three Fujiwara brothers Jakunen (Tamenari), Jakunen (Yorinari), and Jakuchō (Tametsune)—the so-called Three Jaku of Ohara—as well as Jakuren, Kenshō, Shun'e, Shunzei, and Jien.

Such dilettantism in Buddhism and the priesthood can be traced back to the so-called *yugyo hijiri* (wandering sages), who were neither temple priests nor men in secular life. Many monks and priests, dissatisfied with aristocratic Buddhism, in which one accumulated merit through erecting temples and pagodas, and abhorring the decline of the religious centers of Mount Hiei, Nara, and Mount Koya, followed the examples of the *yugyo hijiri* and left the temples. Having once left home and family and parted ways with the secular world, only to discover to their disillusionment that monasteries and temples were no less “defiled” than the secular world from whence they had just come, they felt compelled to leave even them and take up a wandering or eremitic life. Such was the general state of affairs behind temple walls; enough to force the cloistered to seek other cloisters, seclusion from seclusion—to depart that “world apart from the world.”

One of the main reasons for the secularization of Buddhism during this time was the *shoen* system of private estates, which formed the main part of Japan's economic structure from the days of the Heian period on into the Muromachi period. Under this system a major portion of the so-called *fuyu funyu* (not taxed and not subject) lands belonged to temples and shrines. In form, a donation to a temple or



Saigyō viewing the cherry blossoms. Painting attributed to the writer Ihara Saikaku (1642-1693), calligraphy by the renga and haiku poet Nishiyama Sōin (1605-1692). The Kakimori Bunko Foundation. Height, 29.8 cm.; width, 45.4 cm. Photo courtesy of the Kakimori Bunko Foundation, Hyogo Prefecture.

shrine would guarantee any private lands a standing independent of the powers of state. These shoen parcels were both exempt from imperial taxes and out of the jurisdiction of the provincial authorities. Conversely, however, the temples and shrines had to introduce some degree of secularization in order to manage and protect their lands and the income derived from them. Due to the turbulent nature of the times, some type of military protection was also necessary. For this reason religious rules were bent to allow for the singularly curious figure of armed warrior-priests. Monasteries, the seats of Buddhist training and scholarship, gradually developed into vast secular bureaucracies backed up by armed might, and the extremity of it all had novices fleeing the very same "mountains" of refuge that they had fled to. Among those who had thus left the temples, there were many who placed inordinant stress on the renunciation of all name-seeking, praised pure poverty, extolled the virtues of the thatched hut over the great monastic halls, and found their real calling in the renunciation of all worldly possessions, some going so far as to set out on a wandering life with only a straw hat and a pilgrim's staff.

One representative of those who renounced the temple life was the mendicant Chozo (dates unknown) who is portrayed in scroll fifteen of the twelfth-century *Konjaku Monogatari-shu*, a collection of Buddhist tales. Chozo, "giving himself over to an aspiration for enlightenment," left the monastery, and unbeknownst to anyone made his way to Iyo (present-day Ehime prefecture) where he lived on what he could gain from begging alms. It just so happened that a certain priest engaged as prayer master to the new lord of Iyo had also come to Iyo. Recognizing Chozo, in his battered hat and straw cape, as having once trained alongside him, the prayer master offered him assistance. Chozo, however, took this as a sign that once again he should quickly move on. Eventually he came to live in a forest, sitting in meditation facing west towards the Buddha Land. It is said that people thereabouts revered Chozo as an incarnation of the Buddha in beggar's form.

Another representative was Kyoshin (d. 866), of whom the religious leader Shinran (1173-1262) said, "I follow the way of the monk Kyoshin." At the age of ten, Kyoshin began his religious training at Kofukuji temple in Nara. There he studied the doctrine of consciousness-only (*yuishiki*) and proved himself a master of Indian logic (*immyo*). Yet gradually he developed a deep distaste for the defilements of this world and the continuous seeking after of the Pure Land. In the end he suddenly covered himself with ashes, left the temple, and headed west. He is said to have built a thatched hut at Kako in Banshu (present-day Hyogo prefecture), abstained from cutting his hair and nails, neither worn a surplice (*kesa*) nor enshrined any votive image, and to have taken a wife. Kyoshin did odd jobs for the local people, but still he never ceased saying the nembutsu. Another source says that he was "as if lost to anything but the nembutsu."

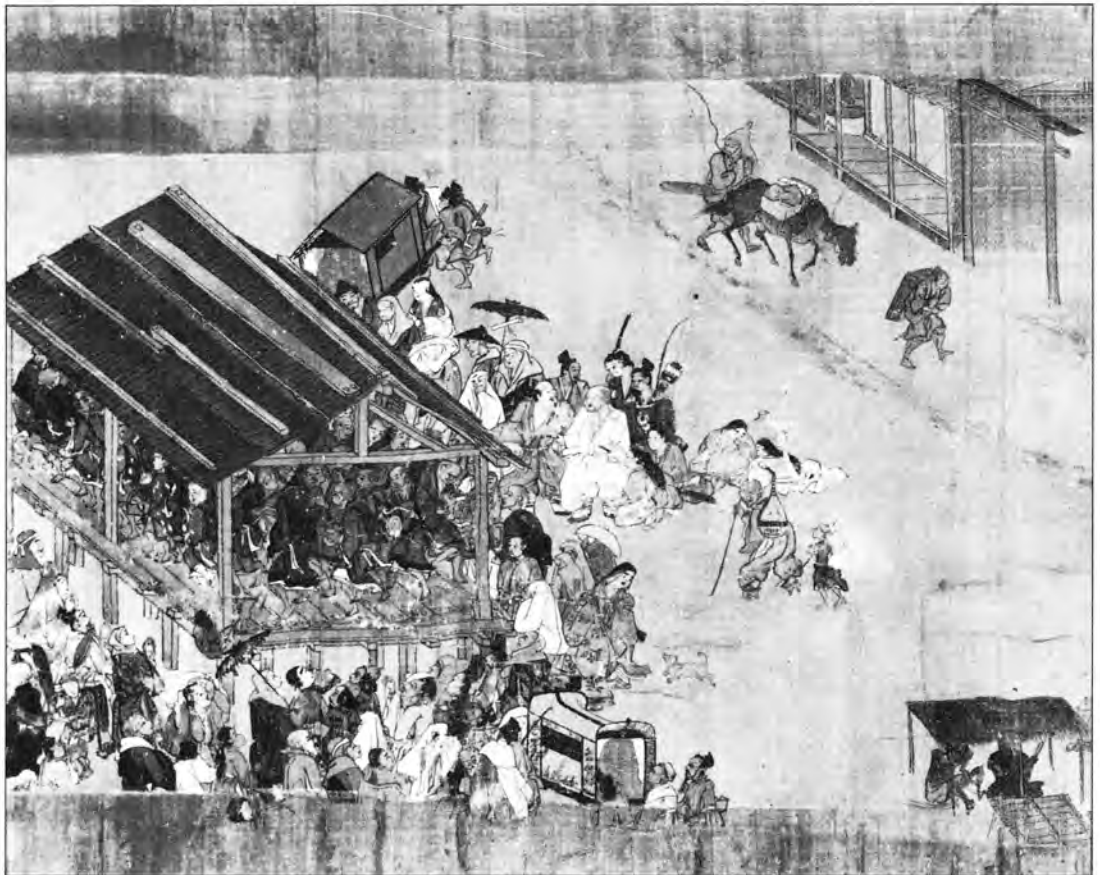
In the same vein, Shinran spoke of himself as "neither priest nor layman, hence the use of the character for 'bald' for my name." So, simply bald and not tonsured, Shinran went by the name Gutoku, Bald Fool.

More than simply a reaction to the secularization of monastic life, the life of a mendicant sage or beggar monk quite possibly represented the only viable life of faith

left to those who, in that time in history, had witnessed a veritable pageant of death, destruction, and impermanence. Renegade priests were only one more sign of the general disorder of the day. The world was in upheaval, and every indication confirmed that the old order was falling apart and that no new one had yet formed to take its place. The fatalistic belief that the demise of imperial and Buddhist law would usher in an age of chaos became prevalent among members of the old aristocracy. Similarly, the apocalyptic vision of the End of the Dharma permeates the teachings of Shinran. The same idea is expressed in the passage, "The old capital has already been laid to waste and a new capital not yet forthcoming" from the *Hojoki* (Ten-foot-square Hut Records) by Kamo no Chomei (1152-1216). The world was in transition—in the darkness between the falling away of old Buddhas and the arrival of new ones. There was even an aesthetic appreciation of impermanence as epitomized in the *Heike Monogatari*. In this age, people were inevitably plunged into uncertainty. The toppling of the powerful and mighty made them all too keenly aware of their own plight. It was only natural that conditions should reach a point where monks would abandon their monasteries and temples and take up a wandering or hermit's life. It was also natural that there was a reliance on *suki*, the pursuit of one's personal aesthetic inclinations. It was even natural that those priests who had left monastic and scholarly position behind should become dilettante poets finding their own *suki* in the natural world of snow, flowers, and the moon, in empathy with the beauty of the elements.

Originally, to be a *sukimono*, a "thing of suki," was to be subject to abundant passions; it was related to the verb *suku*, to overdo. Gradually, *suki* underwent a turnabout, abandoning its outward reach towards excess and abundance. The haiku poet Matsuo Basho (1644-1694) was later to speak of "the bloom of the journey," but here we find a quest for "the bloom of the thatched hut," "the bloom of pure poverty," or "the bloom of beggarhood." The concept of *suki* in the early medieval period was one in which external forms were compressed into only their slightest details. It was, in other words, the bloom of world renunciation.

Alongside this trend among the priesthood, there was also a growing movement on the part of many poets in reaction to certain mannerisms which had become prevalent among established court poets. Poetry contests had turned into mere displays of erudition. Allusive versification (*bonka-dori*) had become all the rage, and memorization of classic poems had become the rule of the day. Court poets, specialists in an already specialized field, based a whole artistic tradition on manneristic variations. Even love—that most straightforward of themes—had come to fall into set categories: trysting love, waiting love, loves of the old court, undeclared love, and so forth, each represented through a vocabulary of standard symbols and given different technical treatments. Even included were such sub-genres as male poets writing love poems from the woman's point of view. Such were the specialized learning and set forms, and anyone without access to this body of "common knowledge" was not considered qualified to be a poet. Fujiwara Teika (Sadaie, 1162-1241), who, upon hearing of Minamoto Yoritomo's rising troops, said "The red banner and the battle are not my concern," was instrumental in seeing that professional poetry became a fully perfected craft of complete abstraction. Kamo no Chomei and Saigyō, each in their own ways, sought to



Wandering monks, led by Ippen Shonin (1239-1289), dance as they chant the nembutsu at Katase, near Kamakura. People from all walks of life watch on. Right of center, an itinerant biwa player (*biwa hoshi*) is seen with a biwa on his back. At the bottom right corner, a street beggar is portrayed. Detail of section 3, scroll 6, of the *Ippen Shonin Eden*, a twelve-scroll illustrated biography of Ippen Shonin, dated 1299. Painted by the Buddhist artist Hogen En'i and others. National Treasure. Kankikoji temple. Colors on silk. Entire scroll: height, 37.8 cm.; width, 987.4 cm. Photo courtesy of the Kyoto National Museum, Kyoto.

escape this specialized world of professional poetry. They strove to create a new art centered on nature themes and straightforward expressions of emotion.

The inclusion of ninety-four poems by Saigyō in the *Shin Kokinshū* anthology of poetry, the largest number of any single poet, compared with only forty-four for Teika, however, would seem to prove that Saigyō was not a mere dabbler in the art. A few of his poems fall, like all too many of the other poems in the anthology, into a standard pattern and tone, giving them an air characteristic of the *Shin Kokinshū*:

yokogumo no	Cloudswept
kaze ni wakaruru	On winds which part
shinonome ni	The dawn,
yama tobikoyuru	In flight over the hills
hatsukari no koe	The first geese
	of the season call.

In contrast to such symbol juggling, however, most of Saigyō's poems are straightforward expressions of emotion. In all actual probability, the persons charged with selecting the poems for this imperial anthology could not ignore the widespread fame Saigyō had gained in the short period of sixteen years that had passed since his death. In a secret treatise on poetry, the *Gotoba-in Onkuden*, Retired Emperor Gotoba (1180-1239), who had ordered the compilation of the *Shin Kokinshū*, criticized Teika saying that "there is nothing at all [in his poetry] based on the circumstances or occasions," and that "he takes as his basic principle simply making the diction and form of his verse elegant and gentle." On the other hand he said, "Saigyō is not only of interest, but shows an especially deep feeling" and is "a born poet." Likewise, Retired Emperor Juntoku (1197-1242), in the *Yakumo Missho* (Eight-cloud Imperial Poetic Extracts), praised Saigyō's poetry as "no mere decoration of diction, but attractive in its brisk sound." In either case, Saigyō is recognized, in opposition to Teika, for his unlabored, direct outpouring of feelings. It is on this point that he broke free of the poetic preconceptions and mannerisms of the average court poet of the time. Saigyō stands as a counterpart in the world of poetry to those recluses, sages, and mendicant priests who broke away from the orthodoxy of Mount Hiei and Nara, ate meat, married, raised families, mingled with the common folk, and yet walked about saying the nembutsu. Forsaking the orthodox poetic circles of the court, Saigyō came into his own by giving himself over to *suki*, "intoning lines of poetry" as he walked—quite the "poet-sage."

There are no details to set down here, however, as to the exact nature of Saigyō's *suki*. Saigyō himself never wrote on this, but without doubt it was a demonic master. Even given his dire fixation on the impermanence of this world and of human life, it still kept him from shutting himself off inside temple walls and, on the contrary, sent him out to wander. It pushed him ever onward in his solitary drifting, not allowing him to become attached to any event, thing, or thought. It was the one thing that he could not discard even though he had done away with all else. It ultimately used him to its own ends, forcing him to lead the life he did. The person in the grips of *suki* confronts material form, feelings, and aesthetics, and the tangible realities of history and of nature, transcending them all and entering what must here be called a realm of



Priests and nobles engaged in a poetry composition party. Detail of section 3, scroll 5, of the *Boki-e* narrative picture scrolls illustrating the life of the priest Kakunyo (1270-1351), by Fujiwara Takaaki and Fujiwara Takamasa. Dated 1351. Important Cultural Property. Nishi Honganji temple. Colors on paper. Entire scroll: height, 32.0 cm.; width, 839.9 cm. Photo courtesy of Nishi Honganji temple, Kyoto.

abstraction. Thus, while Saigyô at first followed his own subjective inclinations, in the end he framed a world encompassing the man of suki and the entire realm of suki itself. For instance, in a poem prefixed “In simply dwelling as is, knowing the sympathies (*aware*) of meager shelter,” Saigyô muses:

<i>ima yori wa</i>	As even yet
<i>ito wa ji inochi</i>	More disagreeable lives
<i>are ba koso</i>	There surely be,
<i>kakaru sumai no</i>	In this humble dwelling
<i>aware o mo shire</i>	Know some little comfort.

Or under the epigraph “Thoughts drifting uncontrollably towards Tosa”:

<i>koko o mata</i>	Here again
<i>ware sumi uku te</i>	Had this life of sorrows
<i>ukare na ba</i>	Not brought me drifting,
<i>matsu wa hitori ni</i>	All alone the pines
<i>naran to suran</i>	Would have dwelled.

Or still again, his famous farewell poem to the world:

<i>negawakuba</i>	If but asking it could be so;
<i>bana no shita nite</i>	Beneath the cherry blossoms,
<i>haru shinan</i>	To die in spring
<i>sono kisaragi no</i>	In the second month
<i>mochizuki no koro</i>	At moon-viewing time.

Indeed, Saigyô wrote many poems of this character. The world of poetic vision that he explored in his solitary wanderings was surprisingly vast; here he is seen to speak with the flowers, there to confront the moon and play with the wind. This is the world which was later common ground to the poet-monk Ryôkan (1758-1831), and from which Bashô drew a vein of poetic substance.

In the case of Kamo no Chomei, suki takes on concrete dimensions. In the *Hosshinshû* (Tales of Aspiration for Enlightenment), a collection of Buddhist tales that Chomei compiled in his later years, there appear examples of *sukibito* (persons of suki) and of suki itself. For instance in chapters 68 and 71 he cites:

This lord [Dainagon Narimichi] from an early age was given to commune heart to heart with all he encountered, and all who came in contact with him likewise knew him to be in deep sympathy with things, whereby he attained a name for his kind and superior nature. A *sukibito* outstanding in every way, his mind was not tainted by the impurities of this world, and having little emotional attachment in marriage he appears all the more to have had little karma to carry over to the next life.

While religious disciplines depend on one's own karmic efforts and aspirations, [other disciplines] are not necessarily to be regarded any less highly so long as one acts in the spirit of suki. In suki, holding no preference for the company of others, nor grieving over one's material decline, but instead empathizing with the flowers as they bloom and fall, ever purifying the mind in meditation on the passage of the moon, one may stay free of worldly defilement. Doing so, the truth of birth and death manifests itself naturally, and attachments to fame and profit are extinguished. Know this to be the gateway to non-attachment and liberation.

Numerous other passages in the *Hosshinshu* point to suki as a means to the life of liberation. It is significant, then, that many sukibito found common shelter under the heading of "awakening aspiration for enlightenment" (*hosshin*). There are also passages in the same work, however, that depict suki as single-minded attachment to one's own taste. Chapter 70, for instance, tells the story of the panpipe player and the flageolet player who were so absorbed in harmonizing as they sat over a game of *go* that they were oblivious to the arrival of an imperial messenger. Hearing of this, the emperor could only sigh, "They must have been unusually rapt in their enjoyment to have lost track of all else not to break their concentration. What a lamentable thing they have made of this imperial rank. Even if I had gone there in person, they would not have noticed me." After citing this story, Chomei adds, "To put the things of this world out of one's mind is more than anything the doing of suki."

For Chomei, suki meant doing away with everything but his own personal "likings"; to befriend the wind and moon and immerse himself in waka and music. Chomei devoted his whole life to "simply cultivating self-nature." Where originally suki had been a concept akin to the elegance and decorativeness of *miyabi*, the grace of *fuga*, or the consummate refinement of *furyu*, here it lost its courtly grandeur and richness, its externals economized to a bare minimum; hence, that bloom of intensity which shames even imperial rank, that inner abundance that I have elsewhere called "the bloom of the thatched hut"—the bloom of the journey undertaken with but a pilgrim's staff and hat.

In essence, however, this move to deny the external path, to forsake worldly fame and the multiplicities of love, would not have been possible were it not for the intervention of that most religious of revelations, *mu*—the all-equalizing experience of nothingness. Here, too, is the basis whereby later tea masters came to speak of *wabi-suki*—the suki of the *wabi* aesthetic—whereby the very negation of abundance and excess acted as a medium for the birth of a different sense of abundance.

There had to have been a Saigyō and especially a Chomei, with his concrete grasp on suki, in order for there to have been the abundant bloom of intensity which shows through the retiring aesthetics of wabi, the withered (*kare*), and the chill (*hie*) that are so readily apparent in those hallmarks of Kamakura and Muromachi culture, monochrome ink paintings and rock and moss gardens. Even so, in Saigyō suki surfaced

as dilettantism and in Chomei as a way of cultivating self-nature. The lives of these two men and the times they represent were marked by a renunciation of all else but self-abandonment to suki. In this sense suki attains the level of an aesthetic sense. To transcend such subjectivity, however, suki would have to pass through the next stage, *susabi*.

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For Chomei, the "bubble of this world" had been but a succession of famines, conflagrations, storms, and earthquakes, leaving him only his suki by which to live. Even Teika had already held that the world as it had been known was falling away. By the time of Kenko (1283-1350), some one hundred years after Chomei and Teika, the capital was literally in shambles; an age abandoned to dissolution, a time of conspicuous decline when all that remained was a bleak and dreary lack of culture, a "world of unrestrained excesses." The anonymous *Nijo-Kawara* dictum written in 1334 mentions the turmoil of the age: "These days the capital is rampant with slashings after dark, armed robberies, fraudulent imperial edicts, servants, urgent horse-delivered communiques, empty hubbub, freshly cut heads, derelict priests, and preachers of no particular sect." Traditional culture and social conventions had been sapped of any strength, and even the once brave and fierce warriors, after long years of fighting, had completely exhausted their energies. The crowning blow came when the whole of Kyoto was subjected to a military occupation.

No temporary measure of forced cheer could hope to brush aside the ravages that gnawed away at the hearts of everyone. Eventually wearied and broken, people fixed their attention upon the barren waste of things temporal and the futility of time itself; time without beginning, time stripped of history, what Nietzsche called "eternal recurrence." But no one in the midst of this oppressive atmosphere could survive without some form of spiritual or emotional relief, and such need for distraction inevitably gave rise to nonchalant, *susabi* pastimes. Having none of the actively pursued subjectivity of suki, pastimes sufficed to take the mind off the wasteland to which the world had been reduced. In psychological terms, what had been an ennui of sorts had been transformed into a metaphysical viewpoint. The aesthetic of *susabi* was thus born of a psychological detachment engendered by looking on the naked realities of decline.

The *tsurezure* idea of "idleness" in the *Tsurezuregusa* (Essays in Idleness) collection of essays by Kenko may be seen to express this sense of *susabi*. Says Kenko, "I wonder what feelings inspire a man to complain of 'having nothing to do.' I am happiest when I have nothing to distract me and I am completely alone." Furthermore, in the same section he goes on to quote from the *Maka Shikan* text of Tendai Buddhism, "Break your ties with your daily activities, with personal affairs, with your arts, and with learning." Here was a rejection of temporary relief; his was the stance of a critic facing the realities of his time, looking for the truth which lay at their roots. No human is strong enough to stand up to the overwhelming absurdity of temporal existence laid bare. Kenko strove to see through to the meaning behind the meaninglessness of human existence.

Accordingly, suki was of no use to him and had to be discarded. He came to dislike the temporary flings with intensity, the exclusive immersion in one's own tastes



The Dan no Ura battle between the Genji and Heike forces that marked the downfall of the Heike clan in 1185. Detail from a pair of six-fold screens depicting famous battles of the Gempei Wars. Artist unknown. Edo period. Saitama Prefectural Museum. Colors and gilt on paper. Entire screen: height, 154.7 cm.; width, 364.8 cm. Photo courtesy of Saitama Prefectural Museum.

and interests, the fanciful appreciation of whatever could be drummed up. In their place, he framed his ideal: "The man of breeding never appears to abandon himself completely to his pleasures; even his manner of enjoyment is detached." The "idleness" that came of desolation was to be accepted as is—an unattached idleness.

Therefore, although Kenko's most fervent interest remained with his poetry and he was considered one of the great poets of his time, he did not put himself into his poems as did Saigyō or Chōmei—if anything, Kenko's poems were carelessly written. For example:

<i>sabishisa mo</i>	So accustomed
<i>narai ni keri na</i>	To loneliness here
<i>yamazato ni</i>	In this mountain village,
<i>toi kuru hito no</i>	The prospect of visitors
<i>itowaruru made</i>	Has grown unwelcome.
<i>yamazato wa</i>	Still lonelier
<i>towarenu yori mo</i>	Than this mountain village
<i>tou hito no</i>	When no one visits
<i>kaeri te nochi zo</i>	Is it after visitors
<i>sabishikari keru</i>	Have all gone home.

Neither any intensity of feeling nor any particular concern with technique is evident here. In these works, *susabi* evidently has the sense of "toying" with a pastime. Gone is the disposition to speak through an identification with one's art, the mind taking on the guise of one's own poetry or musical instrument.

The aim was to look without distraction at that most elemental root to which all humans and human creations must eventually return. Kenko says, "Are we to look at cherry blossoms only in full bloom, the moon only when it is cloudless?" Or again, picturing a scene of the bustling streets of the capital at festival time just as the crowds have begun to disperse, leaving behind only bits of trash and viewing stands, he unflinchingly says, "To view the streets thus is to have seen the real festival." Giving himself over to the idleness of non-action, he sees flowers, the moon, or festivals as waves rising above the surface of a sea of non-action. They are all seen as moments of passage between beginnings and endings.

This concept is fundamentally and qualitatively different from the aesthetic principle of impermanence (*mujo*), the passing of being into *mu*, which is voiced in such works as the *Hojoki* and the *Heike Monogatari*. Kenko's focus on the manifest patterns dissolving into the nothingness that is *mu* evolved out of the environmental factors of the times, and perhaps most importantly, the new and very popular forms of Buddhism based on *mu* and espoused by such religious leaders as Shinran and Dōgen (1200-1252). Shinran and Dōgen revolutionized the times with their self-realization of a transcendent realm free from the ills and attachments of one's own mind and body, an inner revelation of the "thusness" of the world in all its natural order and beauty.

It is notable that not only Shinran and Dōgen, but indeed all the founders of the new Buddhist sects of the Kamakura period had first renounced the secular world to

study on Mount Hiei, only to later depart from there and from the orthodoxy that it represented. Dissatisfied with the ways of scholarship and the "secular stink" into which Mount Hiei had fallen, they took their leave to become world-renouncing recluses. However, unlike the monks Chozo and Kyoshin, they did not stop at the pursuit of merely an unfettered life apart from others, and they did not value *suki*. For them, *suki* was something to be left behind with all the rest. *Suki*, which had once been considered a realm removed from worldly concerns, and thus a source of karmic liberation, was now considered a fixation on personal opinion, attachments, and tastes. It was just such fixations on subjective interests that the founders of the new sects rejected. In Saigyō's time, *waka* had been seen as a means of entry into the Way and as an expression of enlightenment. The new Buddhism quickly rejected the numbers of poet-priests and priest-poets who had come forth and the dilettantism that they represented. Religion was to wash itself clean of dilettantism to emerge pure and strictly religious. As Dogen put it in the *Shobogenzo Zuimonki*, "If in the little time one has to live one is to train in a discipline or enjoy studies at all, one is advised to only practice the Way of Buddhism and study the Buddhadharmā. The study of letters, poetry, and the like are worthless undertakings and should be put aside as a matter of course." His words echo the views of all the founders of the new sects that *suki* was indeed a "worthless" distraction.

By the same reasoning, the aim to make religion purely religious also meant a move away from the earlier aristocratic Buddhism, in which one accumulated merit through erecting temples and pagodas, or offering money with the hopes of gaining worldly profit; a move away from the religion of scholarship and ceremony all too common among the learned masters of Nara and Kyoto; and moreover, a move away from the religion centered on the idea of future karmic rebirth as simply successive repeats of the present existence. Religion had come to an awareness of itself as shaped through non-being (*mu*) as opposed to relative perceptions; in objectivity as opposed to subjectivity; or, still further, in an awareness of the relative world of being and subjectivity as a manifestation of the absolute realm of nothingness and faith. The *Shobogenzo* presents this idea as a logical argument: "To study the Way of Buddhism is to study the self. To study the self is to forget the self. To forget the self is to be brought to realization by all things." In the section "On Birth and Death," we find the following:

Only do not judge it with the mind, do not speak it in words; simply let go of one's own body, forget one's own mind, throw oneself into the spoken teachings of the Buddha, and take action in the mold of the Buddha, for it is when one proceeds in accordance with these that without adding any effort nor expending thought, one leaves birth and death behind and becomes Buddha.

Shinran voices this same view, however he puts it in the concrete language of his own experience: "Should I have been deceived by Honen Shonin and, through saying the nembutsu, plunge utterly into hell, even then I would have no regrets"; or

again, "When I consider Amida's Vow deeply, I realize that it was made entirely for myself." Shinran sought a means to "leap" across the narrow, purposefully reasoned out, all too constricted "vertical" path of renunciation favored by the wise and moral. He spoke of transcendence through Amida Buddha's Vow to redeem all without exception. This was, of course, the mainstay of the concept of *akunin jobutsu*, the idea that Amida's Vow was intended to bring the evil person to enlightenment. But it is worth remarking that this went beyond the mere experience of those who said the nembutsu. It had been formulated into a system of thought, a fully-developed doctrine.

While meditation and saying the nembutsu were obviously of central importance to Dogen and Shinran respectively, it was by writing voluminously about their own experiences that they also pioneered vast and profound horizons previously unknown in the Japanese language. Dogen, within the Zen tradition of "not standing on the written word," "special teaching outside the scriptures," and "transmission of mind to mind," yet chose to wrestle with the contradiction of expounding the Way by using words for that which is stubbornly non-verbal, the sheer intensity of his attempt to nail down this paradox prompting him to dictate the ninety-five scroll long *Shobogenzo*. It was written not in the stiff classical Chinese typically employed in Buddhist literature up until that time, but in Japanese, and the style of the *Shobogenzo*, burning with Dogen's intent to get across his ideas to the multitudes, brought about a revolution in Japanese prose. Both Dogen and Shinran's written teachings represent verbal explorations into the uncharted reaches of the transcendent, unfathomable, and ultimately unaccountable. Indeed, it was only through the persons of these two major religious figures, their experience and thought, that words were found to even approach what had been a mystic domain beyond expression.

It is of interest to consider that the emergence of *renga* and *haikai*, linked verse collaborations between two or more participants, and their subsequent establishment as verse genres in their own right, may historically be related to the previous accomplishments of Dogen and Shinran in expanding the possibilities of the language. Through their contributions, the adding and linking of verses ceased to be a matter of simply connecting words, but could, for the first time, take on a depth, a transcendent metaphysical background mutually acknowledged by all participants, through relying upon non-being, on mu, as the medium of communication. In this sense, the very essence of linked verse may be seen to lie in the paradoxical efforts of maintaining a common awareness of the sheer impossibility of expressing mu in words while at the same time endeavoring all the more for its verbal expression.

Many commentators have already pointed out the influence of the *Shobogenzo Zuimonki* upon Kenko. Indeed, Dogen's emphasis upon the impermanence of human life and the world at large, in relation to the all-too-brief opportunity afforded by world renunciation, is echoed by Kenko. Even so, there is a great distinction to be drawn between religious leaders such as Shinran and Dogen, and Kenko. Kenko was above all a critic and observer, not a man of faith. For him there was not to be any "being brought to realization as all things," nor any "falling away of body and mind." There was to be no coming back from beyond the realm of nothingness, no passing through mu as the experience of faith. For Shinran, this would have been the same as

attempting salvation without either Honen or Amida Buddha. Therefore, if for no other reason, Shinran was unable to stop at just *susabi* or *tsurezure*. Therein lay the difference: in not holding themselves to stark reality, that cold and colorless negation, Dogen and Shinran went on to find ecstasy and affirmation in their faith.

In the case of Kenko, however much he echoed the views of Dogen—or perhaps even consciously emulated the *Shobogenzo Zuimonki*—writing in the *Tsurezuregusa* that “there is not a soul who regrets for a moment the time spent doing worthless things, saying worthless things, and thinking worthless things,” he nevertheless fell short of Dogen’s achievement by failing to come up with even a single “worthwhile undertaking.” This, if nothing else, was reason enough for him to conclude the section in which the above quotation appears with: “To what avail then regret the passage of one’s days? Neither spending them in the internal life of thought, nor the external things of the world, those who give up will give up, and those who strive will strive.” Kenko’s vision of the world lies in the very awareness that nothing is worthwhile, and this is the vision of *susabi*. All is levelled to the absurd, all values are equalized, the world is razed to a featureless void turning in a timeless void. After realizing this, Kenko grinds wearily to a halt and admits the sheer futility of culture and history itself—the “vanity of vanities” of the Old Testament. This, then, is Kenko’s position: unable to condone toying with distractions in order to take one’s mind off the unbearable vanity of existence, seeing such escapism as ultimately even greater vanity, he is left no other choice but to endure existence with the ennui of idle attachment. This is not to deny the significance of Kenko’s efforts to record his recollections of days past, which shows that he saw himself in the role of preserver of traditions. His essential nature, however, lies in his role as critic and observer from the perspective of *susabi*.

Nonetheless, where *suki* operated at the level of aesthetic sensibilities, the claim might easily be made that Kenko’s *susabi* and *tsurezure* went one step beyond this to a metaphysical level. The *Tsurezuregusa* as a single work is without equal in the literature of random thoughts. It is a genre unto itself. The *Hojoki*, by way of contrast, is a poetic, subjectively emotional work. Neither the burning imagination of the subjective side, nor the vehement appeal to reason of the objective can be found in the *Tsurezuregusa*. It contains neither too much, nor too little. It is the embodiment of the cool, detached powers of observation and criticism that have come to be recognized as characteristic of Kenko.

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Kenko rejected everything—the *suki* accomplishments of the foolish and stubborn, daily life, human relations, talents, learning, and the like and swept aside history and culture as mere escapist trifling. But was there really no way out of the meaningless oblivion of a life of distractions (*susabigoto*)? Was there indeed no path to renewed life, no going through *suki* and *susabi* to a rebirth of meaning? In fact, there was—one finds just this in *sabi*.

For *sabi* to advance beyond *susabi*, that which was lacking in Kenko had to appear. Actual practice and experience had to take the place of mere observation and criticism. The empty passage of time needed to be filled hour after hour by action. Moreover, such actions could neither be distractions nor amusements.

As if in heaven-sent answer to Dogen's "thou shalt nots" came the person of Zeami Motokiyo (1363-1443), the Noh theorist, playwright, and actor who found in training for the stage a "worthwhile undertaking." Probably no one ever used the word *keiko* (training) as much as Zeami, nor ever put themselves into their training as much as he. To cite but one example from his treatise on Noh, the *Kadensho* (Flower Transmission), "Be strong in keiko, do not bear feelings in mind."

Zeami often used the word *katagi* (literally, "wooden mold") to connote true style as contrasted to form. He emphasized that superficial training, without absorbing the essence of the character to be portrayed, was not true keiko. For Zeami, the most essential step in one's training was the relinquishment of one's own self and in its stead letting katagi control one's consciousness, thus rendering visible the inner form of the art. In realizing this, he elevated the rustic dramas associated with shrines and temples to the nobility of Noh. A very real difficulty in Noh deserves mention in this connection. In this dramatic form the performer must be able to transcend his physical body. A young performer may have to play the part of an aged person; an old performer may have to play the part of someone young; or a man, a female role. To do this convincingly, the performer must become the self of the mask he puts on. Herein lies the very essence of keiko, the extinguishing of one's self-will, individuality, and conscious feeling, in order to fulfill the style of katagi. It is this action that gives birth to a wholly other self. Paraphrasing Zeami, style in Noh appears when a performer's given, natural flower remakes itself into the true archetypal flower. It is this symbolic vision of style that can be said to have imparted to the art of the middle ages its recognizably medieval character. And the term for this character in the realm of aesthetics is *sabi*.

The *Kadensho* constituted, by Zeami's own admission, the sacred transmission of "everything that could be learned and written about the various aspects of my deceased father's art over the past twenty-four years." To Zeami, his father, Kan'ami, had been the very symbol of style, of katagi. Or to put it in Dogen's terms, Kan'ami had been his "ancient Buddha master." Behind Zeami's conviction that "Noh is to be learned straight through from youth to old age" stood the exemplary figure of his father, and where there existed such an absolute teacher there could be no stopping halfway at *susabi*. Instead, there was only continual, intensive keiko to penetrate all there was to be learned. But Zeami advanced the achievement of Kan'ami one step further. In the *Kakyo* (The Mirror of the Flower), a treatise written by Zeami in his later years, he raised Noh to the epitome of symbolic art. In the *Kadensho* he had stated, "Put effort into one's keiko and the impurities will fall away," but in the *Kakyo* he wrote that keiko was to always strive for betterment, that "resting on efforts" (*juko*) was unforgiveable. Moreover, he also spoke of returning to "previous efforts" (*kyakurai*). A still later treatise titled *Kyui*, on the nine levels of an actor's attainment, says that when "passing through the ease of resting in position at the flower of wondrous skill (*myo*), one passes freely back to even the styles of previous efforts in the lower three ranks." Thus, even a master with many years of effort might return anew to the basics, there being no limit to the possibilities of training.

The *Kakyo* makes particular reference to action as "ten-parts mind, seven-parts body." In the motions of the dance, one is to "leave off the body slightly." Particu-

larly when the performer is over fifty, "gesture and stance are not to be done with grand scale." The *Kadensho* relegated such "undone" gesture and stance to those performers having the natural physical limitations of old age. Yet, in the *Kakyo* they are held up as something positive, as "that which is left undone provides interest." The mental image linking the "undone intervals" (*senu hima*)—"the outward scent of inward feelings providing interest"—accomplishment in Noh becomes a matter of making the mind itself visible, or rather than visible, "scentable." "At the stage of no-mind, one is to link across undone intervals in hints of ideas that conceal one's own mind even from oneself. In the whole mind given over to the entirety of technique is found the strength of feeling to form these links." Hence it is understood that exerting the mind to the utmost enables one to activate the "no-mind." Elsewhere, Zeami also speaks of this "no-mind" by such paradoxes as "formless appearance," or "wordless accomplishment," these standing above all as the "figure of wonder," the "element of wonder," or the "self-exceeding stage," or again as "chill music," that which is "steeped in solitude." That which is grasped via mu (no-mind and no-form) is the true mind and form—one's own mind, one's own form being relegated to the lower stages as mind in the rough, yet unweathered by *sabi*.

At the opposite end of the scale, Zeami held the very highest stage to be where mu is creating mu, or, in an allusion to a famous Zen expression, where "snow is piled in a silver bowl." Borrowing again from the words of Zen masters, he hinted at this mu creating mu by saying, "Snow covers the thousand mountains, yet somehow one lone peak is not white," accentuating, here, the singular loneliness of the winter landscape. By pondering on what was to be left "undone," and how the mind is to link "undone intervals," Zeami had brought himself to the point where he would have to undertake the paradoxical effort of speaking at length about no-mind, and so needed to bring everything—not the "undone" elements but the entire vocabulary of movements and forms—into realignment through the medium of mu. This, then, led Zeami to go beyond his *Kakyo* aesthetic and to say that the absolute zenith of artistic achievement lay in "void-as-form" rather than in the previous art of "form-as-void." That is, once one's *keiko* had reached the level of form-as-void, or being-as-mu, Zeami saw a reversal into void-as-form, or mu-as-being. *Keiko* then ceased to be merely practice for molding oneself to *katagi* and attained the enlightened state of the form itself creating the form, *katagi* itself in *katagi*, *keiko* itself training at *keiko*. At the extreme of "mind at a loss for what to do, words cut off," the mind amazingly performs and is set free to speak. Zeami further refers to this as "satori going through satori to be the same as before satori." Stating that "making one's entire mind the vessel of all creation, a vast and unschooled open channel of receptivity is to be held as the attainment of the free and easy flower of wonder," Zeami seems to be pointing to an ultimate unity of Zen and Noh. Hence, the flowers and leaves, snow and moon, mountains and seas, plants and trees, feelings as well as non-sensation—everything, without exception—was seen to mutually arise via the vessel of "all creation"; and by making the self the vessel of all creation to set nature and humanity on a harmonious common path, remaking everything into fresh, newly-seen forms. Herein lay nothing short of a basis by which art was to bring new eyes to bear on everything, the reason why art could reveal the true

vision of things. Here was a transformation of history and culture. All human undertakings in their given, unpolished forms were reborn, not into mere escapist preoccupations, nor vanities, nor even into the *suki* of emotive consciousness, but reborn into the very fulfillment of time. For when one's own dispositions had come to be the doings of *mu*, when studying the self reached the level of forgetting the self, then the whole of history and culture became removed from the context of personal feelings. The utterly faded, featureless devastation of *susabi* underwent the practice of Zeami's *Noh* to gain new life as the self-exceeding aesthetic of *sabi*.

Although over two-hundred years separated the haiku poet Matsuo Basho from Zeami, the two were very similar in character. Basho's reference to "entering the form and leaving the form" seems almost a direct continuation of Zeami's dictums on *keiko* as leading to the state of no-mind. Likewise, Basho's firm insistence on leaving behind self-willed ideas to strive for truth echoed Zeami's words, "In moving, standing, sitting, or lying down, do not forget the mind of each but link them to the fixed mind."

Of particular interest is the distinction that Basho pointed out between verses that were obviously "made" and those that were "created of themselves," verses in which the activity of "constantly striving to accommodate things within oneself" made room for poetic expression to come forth on its own. For Basho, the poet's work was to create space, a *mu*-state or "statelessness" ready for "statement," a wordless emptiness to resonate the voice of things. Hence, Basho's instructions to "follow nature and befriend the four seasons," and "follow the in-forming of things and so in return in-form oneself," is seen to coincide with Zeami's "becoming the vessel of all creation." Also recognizable in Basho's dictum, "Learn about pines from the pines, learn about bamboo from the bamboo"—where "to learn means to enter into things, illuminating their minute subtleties of feeling which may thereby become verse"—there is the spirit of Zeami's *keiko*; or even further, there is a common vision of art as seen in Zeami's going beyond *Noh* "done" by self-will to the unschooled, wonder-worked *Noh* of no-mind.

The sense of aesthetic grace (*fuga*) and taste (*furyu*) that Basho found in following the in-forming of things, re-forming the self, and befriending the seasons in all their forms characterized his art, again not to the mold of form-as-void, but rather to void-as-form. His was a world of *haikai* poetics weathered sere by *sabi*, a world of *sabi* itself having passed through the all-negation of *mu*. At this point, however, he parted ways with Zeami: in place of Zeami's fixed stage of the performer, all creation, wherever its immediacy "became" verse, served as his medium. So it is that his poetry depicts a pilgrimage unbounded and unstayed from birth to death, the world which unfolded before this "one straw hat, one staff" wanderer. The world literally took hold of him, and by his own admission, led him on in the "bewitched mind of grace." He gave in willingly to the enticements of the god of poetry; unbridled of his self-discretions, he set off into a lightened world.

Basho expressed the "previous efforts" of his art in phrases such as "reaching the heights of enlightenment, the mind returns to the secular." By then the secular had ceased to be a world of untempered, raw form, and had become void-as-form. Similarly, he disliked "resting on efforts" as much as Zeami, and taught that "*haikai* is



A Noh performer contemplating the mask he is about to put on. Donning the mask is not simply a matter of tying the mask on; rather, a performer is said to mold his face to the mask. Photo courtesy of Kameda Kunihei, Chiba Prefecture.



Portrait of Basho sitting beneath a plantain. Painting and calligraphy by the Edo-period haiku poet Shida Yaba (1663-1740), one of Basho's ten closest followers. Photo courtesy of Heibonsha Publishing Company, Tokyo.

not to stand in place, for when standing in place it takes on weight," thus advocating that the poet go ceaselessly and selflessly with the flow of the world. In essence, "the changes of the universe are the seeds of grace"—herein lay his ultimate enlightenment in haikai. The "two musics, three roles" sabi of Zeami's Noh stage had been expanded into the world at large, or more specifically, out along the unfixed course of Basho's travels. Basho carried his sabi in all directions.

Perhaps he carried it too far, for from that time forward the style began to slacken. It soon became easy to rest on sabi, to count on its grace as good. Sabi fell to mannerism, and taste lost its liveliness as the doldrums of a "ready-made taste" set in. The decline from accomodating things in their in-formed nature as the "vessel of all creation," to a calculated laboring for tasteful effect—or at best, to a subjective depicting of the in-forming of things as objective nature—delineates by turn the route to the haiku poet Buson (1716-1783). Here trails off the long path that was first consciously explored by Dogen and Shinran in the "falling away of body and mind" to discover the innate, natural Dharma self, thus gaining access to all things and the "other power" of Amida's Vow, that then brought to the arts Zeami's mind of no-mind and state of statelessness and Basho's ridding of self-will to let verses "create" of themselves. And that is now ultimately lost to the subject-object opposition of modern Japan. The opposition of the subject and the object, the subject observing the object and reporting on it, or further carrying out experimentation on it—this is the methodology of the modern physical sciences. Modern literary realism may well be called scientific realism. The "as" of identity between form and void, void and form, the religious realism once seen in the self-demonstration of the links between the self and all creation, between the self and all things, has vanished before the modern world view. Such is the present reality.

Religion is concerned with the relationship between the self and the totality that includes the self. It is a matter of the connections between the internal and the transcendant, not of the nature of cognizance posited between subjective faculties and objective percepts as utterly divorced and disparate entities. Nor is literature concerned solely with questions of cognizance. Literature takes as its theme all modes of human life and social structures in which the self has its existence. Thus, if it is admitted that the spirit of literature consists in the human condition of enquiring into the meaning of one's own existence, of questioning that same self-reflective awareness that allows one as subject to even question at all, and of still never being able to come to any fully satisfactory answers as to why the world should happen to be as it is, then it must be equally admitted that religion will always play a significant part in literature. In recent times, it appears that religion and literature have become separate worlds unto themselves, yet in terms of their essential character they will never prove completely divisible. Clearly, issues such as whether existentialism constitutes a perspective within religion also may be seen as literary issues. Here may be found testimony to the current state of literature as one in which modern realism has come to a dead-end in its quest for a basis in scientific truth and is now beginning to resurrect visions of religious faith.

Translated by Alfred Birnbaum



Temae—Tea Procedure: *Chabako—Tsuki*

It is recorded in the *Namporoku*, a compendium of teachings on chanoyu attributed to Sen Rikyu (1522-1591), that Rikyu once held a tea gathering in a meadow on Mount Daizenji and used a *shiribukura* (pear-shaped) *chaire* which he had carried there in a *chabako*, a small box for carrying tea utensils. That certain *chabako* are referred to as *Rikyu-gata chabako*, or *chabako* in Rikyu's style, underscores the fact that such boxes for tea utensils were rather well-established in Rikyu's day. In those times, however, they were also known as *chabento*, or "tea box lunches," which suggests that they were regarded, more generally, as simply a neat way to pack a few tea utensils so as to be able to "whip up" a bowl of tea while on the road traveling.

In Rikyu's time there were no specific procedures for making tea using utensils that were carried in a *chabako*. It was not until 1854 that the eleventh-generation grand master of the Urasenke school of tea, Gengensai (1810-1877), devised such procedures. While traveling to Ise, he formulated three *chabako* procedures: *Hana* for spring, *Tsuki* for fall, and *Yuki* for winter. Wanting to complete the seasonal cycle, he later added the *Unohana* procedure, ostensibly for summer, but in practice it is performed year-round.

Tsuki is the most intricate of the four *chabako* procedures. Besides the preparation of tea, it also features the lighting and appreciation of incense. In addition to the utensils for making tea, which are the same as for the *Hana* procedure (see *Chanoyu Quarterly* no. 34, pages 53-74), there are two utensils for handling the incense—a *kogo* and a short pair of *hibashi*—and three special accessories, a *kizue*, a *kobane*, and an *uguisu*. The *kizue* is a set of four wooden boards, loosely joined together with cord hinges, on which utensils are placed during the procedure. The *kobane* is a small feather brush used to sweep the *kizue*. The *uguisu* is a U-shaped metal pin over which the *chasen* is set to prevent it from toppling over. The *chabako* itself also features a tray, called a *kakego*, that fits snugly just inside the inner rim of the box.

To prepare the box: nest the *natsume*, in its *shifuku*, in the *chawan*; place the *natsume/chawan* in the *chawan shifuku* and tie the *nagao*; place the covered *natsume/chawan* in the box, toward the front. Fit the *chasen* into the *chasen-zutsu* and place this in the back right-hand corner of the box. Rinse and wring the *chakin* as usual; put

it into the *chakin-zutsu*. Hang the *uguisu* on the rim of the *chakin-zutsu*. Place the *chakin-zutsu* between the *natsume/chawan* and *chasen-zutsu*. Place the *furidashi*, filled with *kompeito* or some other dry sweet, in the back left-hand corner of the box. Fit the *kakego* into the box. Place the *kobukusa*, folded in half with the folded edge to the right, in the *kakego*. The *chashaku*, in its *shifuku*, is placed face up on the left side of the *kobukusa*. The *kogo* is placed in the far left-hand corner of the *kakego*. The *kobane* is placed diagonally pointing to the left on top of the *kobukusa*. The *fukusa*, folded as though to wipe a *chashaku*, is placed on top of the *kobane*. Close the box and set it on the folded *kizue*. Before beginning the procedure, place the *hibashi* on the *binkake* baseboard, setting them horizontally near the front edge, their handles extending slightly beyond the right edge. The procedure given here includes *haiken*, the guests' inspection of the *natsume*, the *chashaku*, all the *shifuku*, and the box. A brief outline of the sequence for finishing the procedure omitting *haiken* is given at the end. To simplify instructions concerning the boards of the *kizue*, the four boards from left to right will be referred to as board A, board B, board C, and board D, respectively.



(1)

The host sits at the host's entrance; places the *kizue*, with prepared box on it, on the side farthest away from the guests; and bows to signal the beginning of the presentation (1).



(2)

Holding the box/*kizue* with the right (R) and left (L) hands, the host carries them to the host's mat and sets them down in front of the *binkake* (2). He then exits, returns with the *kensui* in L, sits in front of the box/*kizue*, and sets the *kensui* down.



(3)

R and L secure the box from the sides and set it to the side away from the guests, in line with the kizue. R and L then open out the kizue so that board B is centered with the binkake (3).



(4)

With the forefinger of R, the host presses down the cord hinges starting from back right (4), front right, then back center, front center, and finally back left, front left.



(5)

R and L remove the box lid and place it beside the binkake on the side closest to the guests' mat (5).

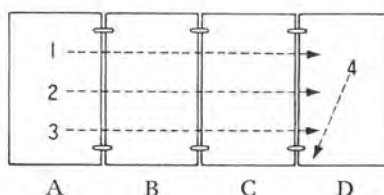


(6)

R takes the fukusa, in its folded state, from the box. L takes the fukusa from R, at the same time folding it further in half (6).



(7)



R takes the kobane from the kakego. L, clenching the fukusa, lifts the left side of board A slightly while R sweeps the kizue with four strokes of the kobane as shown in the diagram (7). R then places the kobane at a left-slanting angle on the box lid.



(8)

R, grasping the lower right fold of the fukusa so that it opens to its original folded state, takes the fukusa from L and places it on board A, toward the front. R and L lift the kakego out of the box and place it between the box and the kensui (8).



(9)

R takes the kogo from the kakego, places it on the palm of L, removes the lid, and sets the lid on board B (9).



(10)

R picks up the hibashi (10).



(11)

Assisted by L, which is holding the opened kogo, R regrasps the hibashi properly for use (11).



(12)

The host, using the hibashi, takes incense from the kogo (12) and places it on the charcoal in the binkake. Assisted by L, R regrasps the hibashi and returns them to their original position on the baseboard.



(13)

R picks up the kogo lid, fits it on the kogo, and sets the kogo on the front left-hand corner of the box lid (13).



(14)

R takes the furidashi from the box, rests it on the palm of L, rotates it two quarter turns, and places it on the adjacent mat. The host and guests bow (14). The main guest comes forward to get the furidashi.



(15)

The host takes the natsume/chawan from the box by grasping it across the top with R and securing it on the side with L. The natsume/chawan is placed on board B (15).



(16)

The host unties the cord of the chawan shifuku as for the nagao procedure. R picks up the natsume/chawan, in the shifuku, places it on the palm of L, and then places the end of the cord loop between the last two fingers of L, where the little finger of L keeps it secured. R separates the shifuku from the right then the left sides of the chawan (16).



(17)

As L holds the bottom of the shifuku, R draws the natsume/chawan from it and places the natsume/chawan on board B (17).



(18)

The shifuku cord is tied into a special slip knot called *katatombo* (18). R puts the excess cord into the shifuku.



(19)

The shifuku is folded in half lengthwise to the left, and L places it in the front of the box (19).



(20)

R and L untie the drawstring of the natsume shifuku. R places the natsume, in its shifuku, on the palm of L. R then draws the cord out, pulls the fixed knot away from the gathering, and separates the shifuku from the right then the left sides of the natsume. R draws the natsume from the shifuku (20) and sets it on board D.



(21)

R grasps the natsume shifuku from the right. L takes it from R by grasping the bottom, and places it on the chawan shifuku in the box (21).



(22)

R takes the sheathed chashaku from the kakego and transfers it to L. R removes the chashaku from the shifuku and places the chashaku to the left of the natsume on board D, allowing the tip of the handle to extend slightly beyond the front edge of the board (22).



(23)

The chashaku shifuku is tied into a loose, flat, single knot (23). L places the knotted chashaku shifuku on the natsume shifuku in the box.



(24)

L takes the chasen-zutsu from the box, transfers it to R, and R places it upright on the back right-hand corner of board A (24).



(25)

L takes the chakin-zutsu from the box and places it to the left of the chasen-zutsu on board A (25).



(26)

R and L fit the kakego back in the box, lift the box, and move it forward a distance of about half its length (26). L moves the kensui forward, aligning it with the host's knees. The host straightens his kimono, rests his hands on his lap, and pauses for a moment.



(27)

R picks up the fukusa. The host refolds the fukusa, wipes the natsume in the standard manner (27), and returns the natsume to its place on board D.



(28)

The fukusa is refolded, and the host wipes the chashaku in the standard manner (28) and returns it to board D as before.



(29)

R takes the fukusa and closes the lid of the *tetsubin* in the standard manner (29). The fukusa is returned to its place on board A.



(30)

R picks up the chasen-zutsu. The middle finger of L pushes the chasen up and partially out of the chasen-zutsu. R grasps the chasen as L grasps the chasen-zutsu. R sets the chasen into the chawan (30). R then takes the chasen-zutsu from L and returns it to its place on board A.



(31)

L picks up the chakin-zutsu. R removes the uguisu from the chakin-zutsu and lays it down vertically on board C, toward the far side of the board (31).



(32)

R draws the chakin out of the chakin-zutsu and places it horizontally below the uguisu (32). L returns the chakin-zutsu to its place on board A.



(33)

Photo 33 shows the position of all the utensils at this point in the procedure.



(34)

R picks up the fukusa. L grasps the handle of the tetsubin and, as R holds the lid in place with the fukusa, pours hot water into the chawan (34). The tetsubin, then the fukusa, are returned to their places.



(35)

R picks up the chakin. The chakin is folded in the standard manner and placed on board C. R picks up the uguisu and inserts its prongs in the holes in board C to stand it up (35).



(36)

The host inspects the chasen in the standard manner. R stands the chasen on the uguisu. In the standard manner, the water in the chawan is discarded into the kensui, the chawan is wiped with the chakin (36), and the chakin is placed in the chawan. R places the chawan on board B and returns the chakin to its place on board C.



(37)

R holds the chashaku and the host, fingertips of L touching the mat, invites the guests to partake of the sweets (37).



(38)

L picks up the natsume. R, holding the chashaku with the last two fingers, removes the lid and places it on board D where the natsume had been (38). In the standard manner, the tea is measured into the chawan, the lid is fit back onto the natsume, and the natsume and chashaku are returned to their places.



(39)

R picks up the fukusa, L takes the tetsubin, and hot water is poured over the tea in the chawan in the usual manner. The tetsubin and fukusa are returned to their places. R picks up the chasen. The host whisks the tea (39). R returns the chasen to the uguisu on board C.



(40)

R takes the kobukusa from the kakego and places it on the palm of L. R grasps the kobukusa backhand from the left side and sets it on the adjacent mat so that the bottom edge faces the guests and the folded edge is to the host's right. R then opens it out, as though opening a book from left to right (40).



(41)

R places the chawan on the palm of L, turns it clockwise two quarter turns, then places it on the kobukusa (41). The guest takes the chawan and kobukusa. When the guest expresses appreciation for the tea, the host bows in acknowledgement.



(42)

When the chawan and kobukusa have been returned, the host picks up the chawan with R, rests it momentarily on the palm of L, then places it on board B. R folds the kobukusa in half so that the folded edge is to the right, and places it to the right of the host's knees (42).



(43)

In the usual manner, hot water is poured into the chawan and the water is discarded. If more tea is to be prepared, the host wipes the chawan with the chakin and proceeds again from the last part of step 36, excluding step 37. If not, the main guest asks the host to finish. The host, L holding the chawan and R touching the mat, bows in acknowledgement (43). R takes the chawan and places it on board B. The host bows saying that he will finish. The main guest requests haiken. The host acknowledges with another bow.



(44)

R picks up the kobukusa and places it on the kakego in the box (44).



(45)

In the usual manner, hot water is poured into the chawan and the chasen is rinsed and inspected (45). The chasen is returned to the uguisu, the water is discarded, the chawan is wiped with the chakin, the chakin is placed in the chawan, and the chawan is returned to board B.



(46)

R picks up the chasen and rests it on the chakin in the chawan (46).



(47)

R removes the uguisu from its standing position and lays it flat on board C as in step 31. L moves the kensui back in alignment with the host's shoulders. R and L move the box back in alignment with the kizue (47).



(48)

R picks up the kobukusa, places it on the mat to the far side of the box, and opens it out flat as though opening a book from left to right (48). R picks up the chawan from the side, transfers it temporarily to L, regrasps it slightly toward the front, and sets it on the kobukusa.



(49)

R picks up the uguisu and lays it vertically on the front right-hand corner of the kibukusa (49).



(50)

The host lifts the kakego out of the box with R and L, shifts position to diagonally face the guests, and puts the kakego down in front of his knees. R picks up the fukusa. The host refolds the fukusa and wipes the natsume, placing the natsume lid, when it is removed during this process, on the kakego. L places the natsume on the kakego (50).



(51)

The fukusa is refolded. The host wipes the chashaku and places it to the left of the natsume on the kakego, the tip of its handle extending over the front edge (51). L holds the folded fukusa over the kensui and R pats off any loose tea that clings to it. R then returns the fukusa to its place on board A.



(52)

R picks up the kogo and transfers it to L. R regrasps it and sets it in the back left-hand corner of the kakego (52).



(53)

R and L pick up the kakego by the sides. R regrasps the back right-hand corner (53), L regrasps the front left-hand corner, and the kakego is rotated clockwise a quarter turn. This method of rotating the kakego is repeated.



(54)

R and L, in turn, regrasp the sides of the kakego and place the kakego on the adjacent mat (54).



(55)

The host shifts position to face the binkake, picks up the chasen-zutsu with R, and transfers it to L. L returns the chasen-zutsu to its original place in the box (55).



(56)

R picks up the kobane from the box lid and places it at a left-slanting angle on board D (56).



(57)

R and L fit the box lid onto the box (57).



(58)

The host picks up the box with R and L, shifts position to diagonally face the guests, and sets the box down in front of his knees (58).



(59)

The box is rotated in the same manner employed to rotate the kakego, only keeping it low and setting it down after each turn. Finally, the box is placed to the right of the kakego on the adjacent mat (59).



(60)

The host shifts position to face the binkake. R picks up the fukusa. L takes the fukusa from R, at the same time folding it further in half. The host sweeps the kizue with the kobane as in step 7 (60).



(61)

Clenching the fukusa in L and holding the kobane with the last two fingers of R, the host folds up the kizue (61) and sets it to the side away from the guests.



(62)

R places the kobane at a left-slanting angle on the kizue. R, grasping the lower right fold of the fukusa so that it opens to its original folded state, takes the fukusa from L and places it on the kizue (62). The host shifts position to face diagonally away from the guests, grasps the kensui with L, rises, and exits.



(63)

Once the guests have inspected and returned the utensils, including the furidashi, the host proceeds to the host's mat and sits facing the utensils. The host answers any questions the guests may have (63).



(64)

The host picks up the kakego, shifts position to diagonally face the binkake, and places the kakego on the mat in front of the binkake so that it is centered with the right edge of the baseboard (64).



(65)

The host shifts position to face the box, picks up the box, shifts position to face the binkake, and places the box below the kizue (65).



(66)

R takes the furidashi and places it to the right of the kakego (66).



(67)

R and L remove the box lid and place it in front of the host's knees (67).



(68)

R takes the chashen from the chawan. L takes the chashen-zutsu from the box. R fits the handle of the chashen into the chashen-zutsu (68) and, with the fingertips, pushes the chashen fully in. R holds the chashen-zutsu as L readjusts its grip. L returns it to its original place in the box.



(69)

R takes the chakin from the chawan. L takes the chakin-zutsu from the box. R, pressing the chakin against the side of the chakin-zutsu, forms the chakin into a roll. The chakin is fitted into the chakin-zutsu (69). L returns the chakin-zutsu to its place in the box.



(70)

L takes the knotted chashaku shifuku from the box. The knot is untied. L holds the shifuku as R picks up the chashaku and fits it into the shifuku (70). R sets the sheathed chashaku on the kakego, allowing its handle to extend from the front edge.



(71)

L takes the natsume shifuku from the box. R and L open the shifuku. R places the shifuku on the palm of L, picks up the natsume, and places the natsume in the shifuku (71). R sets the covered natsume on the box lid. The host ties the drawstring as for a standard chaire. R moves the natsume forward on the box lid.



(72)

R picks up the chawan and transfers it to L. R regrips the chawan from the side and places it on the box lid (72).



(73)

R folds the kobukusa in half, right over left (73).



(74)

R nests the natsume in the chawan. R and L move the natsume/chawan to the center of the box lid. L takes the chawan shifuku from the box. R and L open the shifuku. R places the end of the cord loop between the last two fingers of L, where the little finger of L keeps it secured. As L holds the shifuku, R fits the chawan into it (74).



(75)

R and L place the covered natsume/chawan on the box lid and tie the cord as for the nagao procedure. R, assisted by L, returns the natsume/chawan to the box (75).



(76)

R picks up the furidashi and rests it on the palm of L as R readjusts its grip. R then returns the furidashi to its original place in the box. R moves the chashaku fully into the kakego, picks up the kobukusa, and places the kobukusa on the kakego to the right of the chashaku (76). R and L pick up the kakego and fit it into the box.



(77)

R picks up the kobane and places it on the kobukusa (77).



(78)

R picks up the fukusa and, in the standard manner, opens the lid of the tetsubin slightly. The fukusa is refolded as if to wipe a chashaku. R sets the fukusa on the kobane (78).



(79)

R and L fit the lid onto the box, set the box on the kizue, and place the box/kizue in front of the host's knees (79).



(80)

The host secures a firm hold on the box/kizue, stands, turns, and exits. Just outside the host's entrance, he turns, sits, places the box/kizue to the side, and bows to signal the end of the presentation (80).

Chabako—Tsuki Without Haiken

The following instructions provide only an outline of the sequence for finishing the Tsuki procedure without haiken. The corresponding steps in the preceding, more detailed instructions that the student may wish to refer to, are given in parentheses.

After the host discards the water in step 43, the main guest asks the host to finish the presentation and returns the furidashi. The host places the chawan on board B, then bows saying that he will finish the presentation.

R places the kobukusa on the kakego (44) and sets the furidashi by the knees, where the kobukusa had been. Hot water is poured into the chawan and the chasen is rinsed and inspected (45). L takes the chasen-zutsu, the chasen is fitted into it, and R sets it back on board A. The water in the chawan is discarded and the chawan is wiped with the chakin and returned to board B. The chakin is fitted into the chakin-zutsu and the chakin-zutsu is returned to board A. The fukusa is refolded to wipe the chashaku. After being wiped, the chashaku is returned to board D. The fukusa is dusted off and returned to board A. The kensui, then the box, are moved back to their original places. The kakego is lifted out of the box and placed between the box and the kensui. The chashaku shifuku is untied and the chashaku is slipped into it. The sheathed chashaku is placed on the kobukusa. The natsume shifuku is opened, the natsume fitted into it, the covered natsume nested in the chawan, and the drawstring tied. The chawan shifuku is opened and the natsume/chawan is fitted into it. The covered natsume/chawan is placed back on board B and the cord is tied. In turn, the chasen-zutsu, chakin-zutsu, natsume/chawan, and furidashi are returned to the box.

R places the kogo on the kakego. The kakego is fitted into the box. L grasping the fukusa and holding the kizue, R sweeps the kizue as per the diagram in step 7. The kobane is returned to the kakego. R takes the fukusa and opens the lid of the tetsubin slightly. The fukusa is refolded and placed on the kakego. The lid is fitted onto the box. The kizue is folded and placed in front of the host's knees. The box is placed on the kizue. The host exits with the kensui and then returns for the box/kizue. Just outside the host's entrance, the host turns, sits, places the box/kizue to the side, and bows. 

Book Reviews

Biographical Dictionary of Japanese Art. *Yutaka Tazawa, supervising editor.* Tokyo: Kodansha International Ltd. in collaboration with the International Society for Educational Information, Inc., 1981. 825pp., including indices and charts. US\$47.00, ¥9,500.

This is the third and final volume of a series produced by the International Society for Educational Information; the first and second volumes are devoted to Japanese literature and history. Embracing every aspect of Japanese art except netsuke and with major emphasis on the twentieth century, it is both an important and welcome reference work. Limitations of space, despite the size of the book, have forced the editor and his team of forty-eight scholars and specialists to exclude many earlier figures in each category. Each artist listed, however, is usually given a sizeable entry; major figures, a page or more.

The chapter on painting is the largest, with 368 artists listed, about one-third of whom worked in the present century or are still alive. Not all the *go*, or artistic names that earlier painters used in such confusing quantities, are given, and the artists are listed under their family names, not by the name commonly used in the West: Hoitsu under Sakai Hoitsu, and Korin under Ogata Korin, for example. Use of the index will, however, usually enable the reader to locate the entry for a particular artist. The titles and locations of works by the earlier painters are occasionally cited, as well as the documentary evidence concerning paintings no longer extant. The chapter on prints is far shorter than the one on painting, with only sixty-four entries, of which about one-third are contemporary artists. The well-known Edo printmakers are fully described. Given the importance of calligraphy in Japan, the chapter on calligraphy is surprisingly short with only forty names in all, thirteen of them contemporary. Relatively few calligraphers of the Muromachi and Edo periods are included, although the great masters of the Heian period are fully treated.

Generally, few individual sculptors are mentioned in Western histories of Japanese art, so it is good to find so many entries in this volume for late Heian-period and Kamakura-period artists as well as for lesser-known artists of the Muromachi and Edo periods. Space is also allotted to the carvers of Noh masks. Again, over one-third of the artists discussed are of the present century.

The great tea masters of the Muromachi and Momoyama periods dominate the chapter on chanoyu, or the "tea ceremony" as it is referred to. Oddly enough, no present-day tea masters are included. The large chapter on ceramics includes biographies of the Korean immigrants who made the first Satsuma wares and founded the Imari, Hagi, and Takatori kilns. Also provided are good accounts of the Raku and Kakiemon families.

Since few of the master carpenters or building supervisors of the earlier eras are known, it is quite natural that contemporary architects dominate the chapter on architecture. Designers of gardens are treated in a separate chapter and in this category only one contemporary figure appears among the few Heian-period or even earlier designers, who are known only from documents, and the substantial figures like Shōitsu, the Buddhist monk responsible for designing most Kamakura-period gardens.

The brief chapter on photography is prefaced by an interesting account of the beginning of photography in Japan. Another short chapter, on graphic design, includes designers of posters and books.

No contemporary swordsmiths are noted, but the great historical smiths and their schools are treated in detail, with information on the types and the markings of swords that they forged. Only

a few makers of sword furniture are included. The short chapter on metalwork lists families famous for their teakettles, and the artists listed here are largely contemporary personalities who make vases, bowls, and larger sculptural pieces.

With one exception, that of the rather shadowy figure said to have invented *yuzen* dyeing in the late seventeenth century, all the textile artists are either of the nineteenth or twentieth century. Sixteen of the twenty-two artists listed have been designated Living National Treasures, which is five more than the number of similarly recognized ceramists.

The last chapter, entitled "Lacquer, etc." (the "etc." refers to bamboo, ivory, wood, glass, and cloisonne), also places emphasis on contemporary artists. Haritsu and Zeshin are rather sketchily treated, but the Igarashi, Koami, and Koma schools of lacquerers are fully covered.

There are elaborate genealogical tables, but many of the names listed on them are not found in the text, and by no means are all of the names followed by dates. There is also a glossary and two maps. However, there is neither a table providing the dates for art history periods nor a kanji listing of the names arranged according to radicals. The latter would help the reader who is baffled by the pronunciation of a Japanese name but is familiar with the kanji writing of it, to locate an entry. For each category and each artist bibliographical references are provided at the end of the book. The works listed, however, are all recent publications written in Japanese. Since this dictionary seems to be aimed at the reader of English, it is curious that no reference is made to the now extensive number of publications on Japanese art in English, let alone other Western languages.

The editor is to be commended for covering so many fields and for having given cohesion to so diversified a book. It is a particularly useful source of information on artists of the twentieth century.

Laurance P. Roberts
Oriental Art Specialist

Sacred Calligraphy of the East. By John Stevens. Colorado: Shambhala Publications, Inc., 1981. 206 pp. US\$10.95.

John Stevens, in *Sacred Calligraphy of the East*, impresses upon his audience that "writing is divine, inherently holy, with power to teach the highest mysteries; writing is the speech of the gods, the ideal form of beauty." He does this by tracing the history and spirit of Indian and Tibetan scripts, and then focusing, for the major part, on surviving forms of Zen calligraphy in Japan. The underlying theme of the work is quite clear from the beginning: that proper attitude outweighs artistic ability in the sacred writing of the East.

The book is divided into four parts: Siddham script, Tibetan letters, sutra copying, and Zen calligraphy. Each part includes instructions that provide an introduction to various writing styles and utensils. The general reader may find these details of interest; the serious student of calligraphy will find them incidental and too brief.

Stevens clearly identifies the sacred aspect of the subject of each chapter. In Siddham script, characters are thought of as sacred prayer syllables joining the believer to a particular teaching. Buddhist writings in Tibetan script were never thrown away, as they often represented religious teachings and the buddhas themselves. These two scripts are extremely complicated in form. Here, Stevens' abundant inclusion of illustrations provides a valuable visual aid. There are examples of linked characters that form images, letters accompanying Buddhist scenes, and special markings written on diagrams of the body, to mention only a few.

The part on sutra copying further amplifies the basic point regarding the importance of correct attitude. Stevens, here, shows how writing can become a form of meditation. The precise rendering of the sacred words is not blind copying of the characters; it is a discipline of concentration that clears the mind. Any tool, not necessarily a brush, can be utilized for this discipline because, once again, the medium is secondary to the attitude of the writer.

In the part on Zen calligraphy, writings done in the Zen spirit are described as "painting(s) of the mind." Zen calligraphy returns to simplicity and offers no more complication than the blending of black on white. The emphasis is not on the meaning of the word or words themselves. Rather, it is the vitality and spontaneity of the brush strokes, that reveal the inner expression of the writer and the degree of the writer's enlightenment, that are to be appreciated.

Teachers of the Siddham script often began a lesson by making their students copy the word "perfection" or the phrase "May there be perfection." Compare this to the exercise of writing the character *ichi* (one), the fundamental character that is often assigned to beginning students of Zen calligraphy for a period of as long as three years. The spontaneity of Zen calligraphy emerges through *rakuhitsu*, the first moment of brush contacting paper. The character *ichi* allows no disguise for *rakuhitsu*.

The highlight of the book is surely the fine collection of photographs, particularly those found in the final part where the writings of Japanese masters of the brush such as Ikkyu, Hakuin, Jiun, Ryokan, and Tesshu are included. These figures are renowned not so much for their skill at calligraphy as for the degree of their spiritual enlightenment. It is, in fact, for this reason that these nonprofessionals provide us with the essence of Zen calligraphy. The priest Ryokan once remarked that he disliked only two things, "poetry by a poet and calligraphy by a calligrapher."

For the connoisseur of simplicity and quiet contemplation, much can be savoured in *Sacred Calligraphy of the East*; for the student, Stevens offers a useful guide to Eastern thought. The book, easily read in an evening, quickly moves from chapter to chapter. Stevens's attention to the vitality and spirit of sacred calligraphy today can be keenly felt from introduction to end.

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Student, Japanese Literature
University of Hawaii at Manoa

Glossary and Chronology

aka shino	赤志野	Gengensai	玄々齋
Akechi Mitsuhide	明智光秀	<i>Genryū Chawa</i>	源流茶話
akunin jōbutsu	悪人成仏	Genshin	源信
Arakawa Toyozō	荒川豊蔵	go (the game)	碁
Ashikaga Yoshimasa	足利義政	gō (artistic name)	号
aware	哀れ	Gotoba	後鳥羽 (院)
beni shino	紅志野	(Retired Emperor)	
binkake	瓶掛	<i>Gotoba-in Onkuden</i>	後鳥羽院御口伝
biwa hōshi	琵琶法師	Gutoku	愚禿
<i>Boki-e</i>	慕掃絵	<i>Gyoson Sekishō-zu</i>	漁村夕照図
bokuseki	墨蹟	<i>Hagoromo</i>	羽衣
Buson	蕪村	haikai	俳諧
chabako	茶箱	haiken	拝見
chabento	茶弁当	Hana	花
chaire	茶入	<i>Heike Monogatari</i>	平家物語
chakin	茶巾	<i>Hekigan Roku</i>	碧巖録
chakin-zutsu	茶巾筒	hibashi	火箸
chasen	茶筴	hie	冷え
chasen-zutsu	茶筴筒	Hōgen En'i	法眼円伊
chashaku	茶杓	<i>Hōjoki</i>	方丈記
chawan	茶碗	Hōnen Shōnin	法然上人
Chozō	長増	honka-dori	本歌取
Daitō (Sohō Myōchō)	大燈 (宗峰妙超)	hosshin	発心
Dōgen	道元	<i>Hosshinshū</i>	発心集
<i>Dōgu Haikenki</i>	道具拝見記	ichi	一
e-shino	絵志野	Ihara Saikaku	井原西鶴
e-shino temmoku	絵志野天目	Ikkyū Sojun	一休宗純
fuga	風雅	Imai Sokyū	今井宗久
Fujiwara Shunzei	藤原俊成	immyō	因明
(Toshinari)		Ippen Shōnin	一遍上人
Fujiwara Takaaki	藤原隆章	<i>Ippen Shōnin Eden</i>	一遍上人絵伝
Fujiwara Takamasa	藤原隆昌	Ishan Ining	一山一寧
Fujiwara Teika	藤原定家	(Issan Ichinei)	
fukusa	帛紗	Jakuchō (Tametsune)	寂超 (為経)
furidashi	振出	Jakunen (Tamenari)	寂念 (為業)
<i>Furisode</i>	振袖	Jakunen (Yorinari)	寂然 (頼業)
Furuta Oribe	古田織部	Jakuren	寂蓮
fūryū	風流	Jien	慈円
fuyu funyu	不輸不入	Jūkō	住劫
		Juntoku	順徳 (院)
		(Retired Emperor)	

<i>Kadensho</i>	花伝書	mu	無
<i>Kaisan Boku</i>	開山墨	muji shino	無地志野
kakegō	掛合(子)	mujo	無常
kakemono	掛物	Muju Ichien	無住一円
<i>Kakyō</i>	花鏡	mukozuke	向付
Kamo no Chomei	鴨長明	Muji (Mokkei)	牧谿
Kan'ami	観阿弥	Murata Shukō	村田珠光
Karaki Junzō	唐木順三	<i>Musō Kokushi Boku</i>	夢窓国師墨
kare	枯れ	Musō Soseki	夢窓疎石
katagi	形木	myō	妙
katatombo	片とんぼ	nagao	長緒
Kato Tokuro	加藤唐九郎	Nagashima Fukutaro	永島福太郎
keiko	稽古	<i>Nampōroku</i>	南方録
Kenkō	兼好	natsume	棗
Kensho	顕昭	nembutsu	念仏
kesa	袈裟	neriage shino	練りあげ志野
Kitaoji Rosanjin	北大路魯山人	nerikomi shino	練り込み志野
kizue	器据	nezumi shino	鼠志野
kobane	小羽根	<i>Nijō-Kawara</i>	二条河原
kobukusa	古帛紗	Nishiyama Sōin	西山宗因
<i>Kogan</i>	古岸	Nōami	能阿弥
kogo	香合	Oda Nobunaga	織田信長
kompeito	金平糖	<i>Oi no Kobumi</i>	笈の小文
<i>Konjaku</i>	今昔物語集	rakuhitsu	落筆
<i>Monogatari-shu</i>		renga	連歌
<i>Kundaikan Sochoki</i>	君台観左右帳記	Rikyu-gata	利休形
kyakurai	却来	<i>Rikyū Hyaku-kaiki</i>	利休百会記
Kyoshin	教信	Ryōkan	良寛
<i>Kyūi</i>	九位	sabi	さび
<i>Maka Shikan</i>	摩訶止観	Saigyō	西行
Matsuo Bashō	松尾芭蕉	sake	酒
Matsuya Hisashige	松屋久重	Sawada Yoshiharu	沢田由治
<i>Matsuya Hisashige</i>	松屋久重他会記	<i>Seishō</i>	井蛙抄
<i>Ta-kaiki</i>		Sengcan (Sōsan)	僧璨
<i>Matsuya Kaki</i>	松屋会記	Sen Rikyū	千利休
meibutsu	名物	Sen Sōshitsu	千宗室
Minamoto Yoritomo	源頼朝	senu hima	せぬ隙
<i>Mine no Momiji</i>	峰紅葉	Sesshu	雪舟
<i>Mino</i>	美濃	<i>Shasekishū</i>	沙石集
miyabi	雅	Shida Yaba	志太野坡
moji	文字	shifuku	仕覆
Mongaku Shonin	文覚上人	shikishi	色紙

<i>Shin Kokinshū</i>	新古今集	<i>Tsurezuregusa</i>	徒然草
shino temmoku	志野天目	uguisu	うぐいす
Shinran	親鸞	<i>Ume ga Ka</i>	梅ヶ香
shiribukura	尻彫 (尻ぶくら)	Unohana	卯の花
shoen	莊園	<i>Unohanagaki</i>	卯花塙
<i>Shōbōgenzō Zuimonki</i>	正法眼藏随聞記	wabi	侘び
Shun'e	俊恵	wabisuki	わびすき
Sōgi	宗祇	waka	和歌
<i>Sogyū Ta-kaiki</i>	宗及他会記	Wuyun Shuzhong	無楹怨中
<i>Sojimboku</i>	草人木	(Muon Jochū)	
<i>Sotatsu Ta-kaiki</i>	宗達他会記	Wuzhun Shifan	無準師範
suki	すき (数奇)	(Bushun Shihan)	
sukibito	すき人	<i>Xin Xin Ming</i>	信心銘
sukimono	すきもの	(<i>Shinjinmei</i>)	
suku	すく	Xunxi (Joki)	徐熙
susabi	すさび (荒び)	Yabunouchi Chikushin	藪内竹心
susabigoto	すさびごと	<i>Yakumo Mishō</i>	八雲御抄
Takeno Jōō	武野紹鷗	<i>Yama no Ha</i>	山端
temae	点前	yojō	余情
<i>Tennōjiya Kaiki</i>	天王寺屋会記	Yuanwu (Engo)	円悟
tetsubin	鉄瓶	yūgen	幽玄
Toyōtomi Hideyoshi	豊臣秀吉	yūgyō hijiri	遊行聖
Tsuda Sogyū	津田宗及	yuishiki	唯識
Tsuda Sōtatsu	津田宗達	Yuki	雪
Tsuki	月	yūzen	友禪
tsurezure	つれづれ	Zeami Motokiyo	世阿弥元清

Asuka period, 538-645
 Hakuho period, 645-710
 Nara period, 710-794
 Heian period, 794-1192
 Kamakura period, 1192-1336
 Muromachi period, 1336-1568
 Momoyama period, 1568-1603
 Edo period, 1603-1868
 Modern period, 1868-

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