

CHANOYU Quarterly
TEA AND THE ARTS OF JAPAN

No. 37



The embossing on the cover is adapted from a gold embroidered fabric called *Houn kinran*, favored by Sen Soshitsu XV, fifteenth-generation grand master of the Urasenke School of Chanoyu. The motif is composed of a phoenix (*ho*) amid clouds (*un*) 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.

Scraps of Paper, Bits of String

Sen Soshitsu XV

Wherever one turns there is a lesson to be learned. If one is properly receptive and appreciative, a teaching can be had in the humblest of circumstances.

While walking through a town, Buddha noticed a small piece of paper by the roadside. Pausing for a moment, he asked Ananda, his devoted disciple who was traveling with him, to pick it up. Later on Buddha came across a bit of string in the dust at his feet. This, too, he asked Ananda to pick up. Walking a little further he remarked, "What a waste. Both that scrap of paper and length of string could be used again."

Ananda replied, "I agree. But both of these things have a distinctive smell. The paper has a pleasant fragrance, but the string reeks. I imagine that the paper was used to wrap something beautiful, maybe even elegant, but I am sure that the string was used to tie up something repulsive."

"That is very perceptive, Ananda," Buddha replied. "Things change according to their use. The paper, having once contained an object with a fine fragrance, itself has become sweet smelling. The string, having tied up something foul, has taken on a foul smell. A pleasant fragrance, like that which is intrinsically good, attracts us; a stench, like that which is evil, naturally repels us. Though it may seem commonplace, objects, too, respond to each other in a way that is very instructive. Whether objects be beautiful or ugly, sweet smelling or rank, we should learn to be grateful for the teachings that they impart without question and without ever expecting anything in return. Realizing this, you can come to know the joy of living while humbly appreciating all things."

Some people believe that the human heart is fundamentally good, others, that it is intrinsically evil. Some people maintain that the impact of heredity on the development of a person's character is more important than that of the environment, while others argue that the opposite is true. As for myself, I believe that, like the fragrant paper Ananda salvaged from the roadside, if one is surrounded by that which is good, one will naturally incline towards good and be influenced for the better.

Practitioners of chanoyu go to great lengths to insure the suitability of the environment in which they greet and serve each other. The site and construction of the tearoom, the design and atmosphere of the garden with its path that leads to the tearoom, not to mention the appropriateness of the utensils for a particular gathering, everything—from the ground sprinkled with water to greet the arriving guest, to the deepest corner of the host's preparation area, to the bed of fine ash in which the fire to boil the water for tea is laid—comes under close scrutiny. Chanoyu practitioners strive to create an environment that is subtly conducive to the seemingly paradoxical activities of contemplation and conviviality. In fact, fundamental to the practice of chanoyu is the development of a sense of respect for the environment and sensitivity to its changing moods, not only in the arena of chanoyu, but in everyday life as well. Likewise,

those who follow the Way of Tea must be mindful of the spiritual environment both within the tearoom and within themselves—the pure heart and one mind shared by host and guest—and its revelation in the simple act of serving and accepting a bowl of tea. Just as they develop sensitivity to the environment, they sensitize themselves to the purity within their own hearts. In the quiet, sharing atmosphere of the tearoom, a pure heart, like a fine fragrance, cannot but be sensed and thus become a very real part of the entire chanoyu experience. More importantly, a pure heart is nurtured in such an atmosphere.

Without having to endure the ordeal of the deep cold of winter, the plum tree could not burst into bloom. Without nature's test, it could not share its fine fragrance with the world. Once we are humbly appreciative of all things and receptive to the lessons they teach, be it in the crucible of nature or the subtle turning of everyday events, we will realize our potential to the fullest. 

Wafting Petals and Windblown Leaves: Impermanence in the Aesthetics of Shinkei, Sogi, and Basho

Karaki Junzo

The use of the images of wafting flower petals and windblown leaves (*hika rakuyo*) to represent the continual flux and cyclical changes of the natural world, and by extension the transience of human existence and worldly concerns, seems to date from sometime during the Muromachi period. It takes in something of Zen thought; that is, the very specification of material forms instead of falling back on the word "impermanence" is, in principle, entirely in keeping with the Zen practice of realizing the universal through the particular. An examination of what resources I have, however, fails to reveal how the expression "hika rakuyo" came into use.

In the introduction to his *Chusei Bungaku Jiten* (Dictionary of Medieval Japanese Literature), Araki Yoshio (1890-1969) points out that Nijo Yoshimoto (1320-1388), Shinkei (1406-1475), and Iio Sogi (1421-1502)—three great poets of the Muromachi period—can be found to have used the phrase as follows¹:

Renga (linked verse) is not the mere linking of thoughts in sequence, but rather a reflection of the changing circumstances of growth, decline, and suffering, the very image of this "floating world." Thinking on yesterday, today comes to pass. To thoughts of spring, autumn arrives. To the vision of cherry blossoms, crimsoned leaves show forth—herein is the essential idea of wafting petals and windblown leaves.

Nijo Yoshimoto

The attitude of the heart and mind is central. In looking upon the wafting petals and windblown leaves, in contemplating the dew on the grasses, be ever wakeful in your heart to [the true nature of] the dream of this world and your mind of illusions, conduct yourself with gentleness, and let your mind be drawn to *yugen* (ineffable beauty).

Shinkei

In the Way of poetry, one should simply be mindful of compassion, and even in looking upon the wafting petals and windblown leaves, sense the true nature of birth-and-death; in this way one should quiet the demons in one's breast and return to one's original enlightenment, to things as they truly are.

Iio Sogi

"Wafting Petals and Windblown Leaves: Impermanence in the Aesthetics of Shinkei, Sogi, and Basho" is a translation and adaptation of part 1, section 6, "Hika Rakuyo," of the author's *Mujo*, Chikuma Shobo, 1965, *Chanoyu Quarterly*, no. 37, 1984© by Chanoyu Quarterly. All rights reserved.

To these I would like to add the following from Hattori Toho's (1657-1730) *Sanzoshi* (Three Notebooks on Basho):

The master [Basho] spoke of the changes of all creation as the seeds of aesthetic sensibility. Inanimate existence is viewed as constant; animate existence as ever changing. It cannot be stopped in time, nor does it stand still of its own. If indeed there be any stop to it at all, it is only that which we can retain with our own eyes and ears. The only way to contain the random movements of the wafting petals and windblown leaves is to take in the sight and sound of them while in their midst, for all the vital energy otherwise vanishes without a trace. In that regard the master had this to say about composing verses: "That is best said while the illumination of things has not dimmed from mind."

Of these four quotations, I feel that Yoshimoto's reveals an undistinguished and commonplace perspective. His concept of *hika rakuyo* is simplistic, the passage cited above merely going on to say that *renga* "is to be savored at that one [poetry] gathering and is not to become a fixation." Hence, *hika rakuyo* is applied only in its most literal scheme of association—"To thoughts of spring, autumn arrives. To the vision of cherry blossoms, crimsoned leaves." In other words, here is an appreciation of the changes seen in the world of nature, but no actual sense of the impermanence and pathos of human existence. Yet, the *Tsukuba Mondo* (Tsukuba Catechism), in which Nijo wrote the previously quoted passage, appeared nearly a decade or two after the death of Yoshida Kenko (1283-1350), who had already reflected in his *Tsurezuregusa* (Essays in Idleness) upon the contrast between the regularity of seasonal changes and the unpredictability of human fortunes. Section 155 therein contains this passage:

It does not suddenly become summer when spring draws to a close, nor does autumn come at the ending of summer. Rather, spring slowly beckons forth the spirit of summer, while even as summer lingers, autumn is already making its entrance. . . . The four seasons obviously have their decided order, but the hour of death waits not its turn. Nor does death have to approach head on; it may creep up from behind. People all know they will die, yet death comes unexpectedly just when they think there is still time and no particular hurry. Like the sands at low tide, which reach far out to sea, all of a sudden the tide may consume them in its sweep to shore.

By contrast, there is nothing in Yoshimoto's passage that addresses the concept of impermanence in human terms. His concern, instead, lies in the "mystery of language" (*kotoba no yugen*) itself, and so the *Tsukuba Mondo* concludes on an altogether prosaic note: "Poetry essentially serves to mellow the hardened heart. Thus are

persons of taste and practitioners of the arts to court the moon and laugh into the wind, comporting themselves with no other concern than the pursuit of excellence."

The passage on *hika rakuyo* by Shinkei is incomparably deeper than Yoshimoto's, not only in its metaphysical implications, but also in its profoundly medieval quality. In fact, it is perhaps the most characteristically medieval of the four passages. Shinkei's own life story was equally characteristic of the times. As a Zen priest, he attained a high rank at Jujushin'in temple in the Higashiyama hills of Kyoto. He is known to have associated with such dignitaries as Hosokawa Katsumoto (1430-1473), the military governor of Kyoto. As a poet, he had all of one-hundred-twenty-three verses included in the quasi-imperial renga anthology *Shinsen Tsukuba-shu* (New Tsukuba Collection). When the unrest that came to be known as the Onin War (1467-1477) engulfed the capital, he fled east to the provinces of Musashi and Sagami in the Kanto district (present-day Tokyo area), where he "drifted about as in a dream." Even so, he managed to leave behind a number of poetic treatises when he died at the age of seventy.

For Shinkei, "wafting petals and windblown leaves," just as the "dew on the grasses," brought to mind the "dream of this world." The cherry blossoms and autumn colors heralding the seasonal changes in nature were not to be sung about for their splendor alone; poetry was not to take the moon, flowers, or snow simply as objects of beauty. The important thing was an "attitude" of sensibility, an open and receptive "way of viewing" (*nagamekata*) to enhance and prolong the vision of the cherry blossoms, autumn leaves, and morning dew.² To see into the sympathies of these natural phenomena, to give one's heart over to them, and to enable oneself to continually do this, Shinkei would have the poet conduct himself "with gentleness, and let [his] mind be drawn to yugen." By gentleness, he was calling for a freedom from self-attachment and self-will, elsewhere referred to as a "flexible mind" (*junanshin*) or the "mind just so" (*sanagara kokoro*). One is to open oneself up to the act of seeing, to let oneself be taken up in contemplation. The only question that remains, then, is what to make of the phrase "let your mind be drawn to yugen," since Shinkei's concept of yugen was something fundamentally different from what the word had commonly meant up until his time. Writing in his *Sasamegoto* (Whispered Words), a renga instruction book, Shinkei had this to say about yugen³:

Elegance of form claims the attention of most people, whereas beauty of the heart proves too strait a path. Many take pains with their personal appearance, but rare is one who masters the mind.

Yugen does not depend on elegant form, but is rather a "beauty of the heart" (*kokoro no en*). In so proclaiming, Shinkei was passing on the views of his own teacher, the Zen priest Seigan Shotetsu (1381-1459), who viewed the prevailing styles in poetry and the general decline of the world at large with concern, and who called for a return to such "ancients" as the poet Fujiwara Teika (1162-1241).

Shinkei followed up the previous passage by distinguishing between "elegant verses and truly beautiful (*en*) verses." Prefaced by the comment that "greater grace is to be found in those cold and lean (*samuku yasetaru*) verses where the heart needs few

words," he cited twenty-one exemplary verses from the *Shin Kokinshū* (New Collection of Ancient and Modern Poetry), beginning with the following by the retired emperor Gotoba (1180-1239):

<i>miru mama ni</i>	Even as I look,
<i>yamakaze araku</i>	The mountain winds break
<i>shigurumeri</i>	Into sudden shower;
<i>miyako mo ima ya</i>	So too might the capital
<i>yosamu naruramu</i>	Have it cold tonight.

"Beauty of the heart" is held to be something "cold and lean." Hence, these qualities must likewise underscore *yugen*. Elsewhere, he compared beauty of the heart to "lapis lazuli layered on crystal, so cold and severe is it."

As to beauty itself, Shinkei offered the following:

It is said that those who seek to enter this Way must first center their practice on beauty. Nevertheless, in seeking it you must not concentrate entirely on the form of the verse and the grace of expression. The poem that is possessed of beauty emerges from the heart of a person whose worldly desires have grown meager, who has been transfixed by the awareness that all things ultimately pass without a trace, who does not forget human feelings, and who, for the sake of returning another's kindness, is willing to think of his own life lightly.

In true ears, the verse of poets who deck out their feelings has the ring of deception, however graceful in form and diction it may be. It cannot manifest any purity of heart.

With Shinkei the concept of beauty undergoes a complete reversal from its original connotations of rich, even sensual appeal, to a chill and austere purity. This enantiodromia, or reversal which occurs when an extreme is reached, is itself the quintessence of the medieval temperament.

Shinkei said in *Oi no Kurigoto* (Repetitions of an Old Man) that, in order to maintain a mind of chill and austere purity, one must hold naught in regard but *suki* (devotion to taste), *doshin* (aspiration for enlightenment), and *kanjin* (detachment)." Let us consider these three in turn.

Looking back to the time of transition from the Heian to the Kamakura periods, we find in the writings of Saigyō (1118-1190) and Kamo no Chōmei (1155-1216) that *suki* was to be pursued as the singlemost commanding purpose in life. Theirs was an age when old ways had fallen away but had yet to be replaced by new ones. The world at large proved anything but reliable, while even within the Buddhist orders, the vows and admonitions were empty of any binding authority. The only refuge left was *suki*, for therein at least was an intensity strong enough to shut out the uncertainties of the world. And for both Saigyō and Chōmei, it was enough to be done with secular concerns and live the tasteful life of self-cultivation. Whether traveling

from one lodging to the next or retiring to a ten-foot-square hut, suki was unquestionably of utmost importance to them. Devotion to the Way of the Dharma and Sangha were of secondary importance. This is why Mongaku Shonin (twelfth century), according to the *Seiasbo* (Well-frog Extracts), criticized Saigyô for his self-styled life of care-free wandering, intoning verses to the moon and flowers while at the same time claiming to have renounced the world.

The undirected suki of Saigyô and Chomei had to submit to doshin before it became acceptable to Shinkei. Doshin thus takes the upper hand. Where Shinkei's teacher, Shotetsu, had intimated the possibility of bringing together art and religion, poetry and the Way, Shinkei himself took the remaining step to realize that most medieval hybrid, the spiritual-literary treatise. This achievement was of major consequence. Over and above Saigyô's and Chomei's literature of retirement from the world, there came Shinkei, and later Sôgi, raising issues to a new dimension. At the very least we should be impressed by the striking contrast with Chomei, who might have occasionally broached questions of faith and religious dedication, but never forsook his diletante stance.

Shinkei lived out both suki and doshin to the fullest through the medium of kanjin. In his own words:

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

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

Following the way of kanjin, one accepts the world in all its ephemerality and impermanence, and all that is taken in finds proper expression in beauty. This allows a life that is free from self-attachment and selfish desires, a freedom to enter into or give oneself over to things, whether they be the wafting petals and windblown leaves of the natural world or the pathos of human existence. Shinkei does in fact make frequent reference to the phenomena of "pouring thought into" (*omoi-iri*) or "giving thought over to" (*omoi-yaru*), using the terms to indicate a gentleness of heart. Unlike the everyday world where people are brought together through relationships of loss and gain, the world of kanjin rests in mutuality and communion. Hence Shinkei states that the Way of poetry "takes to heart and word the unspoken sense of impermanence, to converse on the profound sympathies of things so that even barbarians and men of impulse find themselves put at ease and granted leave of the restless passage of the world."

Returning to doshin, we are told that language, however, will hardly find anything to grasp, for in doshin we enter a "featureless" realm, incomparable and non-dualistic. While Shinkei recognized that his own sense of yugen was beyond words, the entire text of the *Sasamegoto*, written when he was fifty-eight, was still not enough to exhaust the subject. This recognition came not without regret, for in his own words, "The morning dew, the evening clouds may have their play ere they disperse, but it is all too brief and swiftly passes." Admitting that the utmost seriousness of life and death dictates that one must not expend energies on such passing preoccupations as poetry, he yet saw himself engaged in the critical appreciation of it, an involvement which he could only consider the "oddity of all oddities." Ultimately, he could only conclude that "this, too, is perhaps the natural order of things, so what is there to trouble over? All things just pass as they do."

Still, Shinkei seems not to have been able to let matters go at that. Tacking on a postscript, the *Sasamegoto no Sue*, he tried once more to say what he had left unsaid. Here we are witness to his bitter struggle to put into words what is irreconcilably non-verbal. In the original text, his query, "How are the untrained and uncertain to realize the lofty and distant mind of mystery (*yoon no kokoro*)?" had drawn the rhetorical reply, "Although the mind may attain *ojin* (Skr. *nirmanakaya*; the historical 'body of adaptation' to sentient physical existence) and *hojin* (Skr. *sambhogakaya*; the subtle 'body of karmic retribution'), *hosshin* (Skr. *dharmakaya*; the absolute 'body of Buddhist Law') is impenetrable and inviolate." Even so, in the postscript he still attempted to challenge what lies beyond words:

While any path would be expected to have its own principles much the same, this path makes a particular point of feelings (*kansei*), appearances (*omokage*), and lingering sentiments (*yosei*)—those things that defy the reason of words yet, by the very choice of leaving them unstated, take on yugen and pathos (*aware*). In poetry this is called the Unfathomable Style (*fumeitai*),⁴ which, by putting into verse only the outward appearance of things, attains the absolute ultimate of styles. This is what Lord Teika has told us "depends utterly on each person, on each individual poet's skill."

Kenko Hoshi has said, "Are we to view the moon and cherry blossoms only with our eyes? Rather should we long [for the moon] the rainy night through and seek the shade of trees past their bloom to evoke their real beauty."⁵ Truly this is a profound vision of beauty.

The essence of yugen and beauty cannot be described in words. It is an absolute akin to *mu* and *ku*, the Buddhist visions of "nothingness" and "the void." In marked contrast to the twelfth- and thirteenth-century image of yugen and *yojo* (lingering sentiments) as ever-so-fine shades of being, here non-being is central. The yugen and *yojo* of Kamo no Chomei, "the lingering sentiments not expressed in words, the ambience not seen in form," simply served to stimulate the imagination and arouse

aesthetic feelings. Shinkei, however, held out the realization of yugen invisible to the eye, almost beyond imagination; he strove to attain the very “impenetrable and inviolate hosshin” itself. To illustrate this, he used a verse by his renowned teacher Shōtetsu, who was a follower of the Reizei School of classical poetry, from the *Sokonsbu* (Grassroot Collection):

<i>aki no hi wa</i>	Rays of autumn sun,
<i>ito yori yowaki</i>	More delicate than threads
<i>sasagani no</i>	Of the spider’s weaving,
<i>kumo no hatate ni</i>	Slant through wind-whipped clouds
<i>ogi no uwakaze</i>	Onto the tussled reeds.

To this he added the comment, “Truly expressive of hosshin, this is a poem of untutored, intuitive vision unobstructed by limitations of language. Neither the face of the immortal maiden of Wushan nor the mists of the Five Lakes are to be revealed in words.”⁶ He went on to expound on hosshin and intuitive vision:

However much a man may read the venerated scripture and records of old masters, he will never attain realization if he does not have direct experience of hot and cold in practice. Saigyō Shōnin stressed: “The discipline of poetry is nothing less than endeavor in contemplative practice.” Indeed, to master this art is to tread the direct path of sudden enlightenment.

Intuitive vision, referred to in this passage as “realization,” lies beyond the self-willed logic that we find in Teika. Teika stressed reliance “on each individual poet’s skill.” Shinkei saw intuitive vision as the source of yugen and true beauty, and believed that the realm of intuitive vision was to be attained through spiritual discipline.

Shinkei, elaborating on intuitive vision in poetry, made a distinction between remotely related renga links (*soku*) and closely related renga links (*shinku*), saying that “close links have form, but remote links are formless; close links are the scriptures, but remote links are Zen.” Whereas close links rest on immediate causality or suggested similarities, or on sheer imagination—that is, whereas they manifest certain relationships between things of form on the level of phenomenal existence—there would almost seem to be no relation bridging remote links. The continuity in discontinuity of remote links goes beyond mere implication. Indeed, there is nothing “between” to infer. Consider this example: Sakyamuni holds up the flower and Mahakasyapa smiles.⁷ There are no physical time lapses here; there is no “sequence.” One concrete particular—the upheld flower—and another concrete particular—the smile—fuse in a leap across nothingness, through the medium of *mu*. Thus, remote links come together in one flash—a simultaneity and mutuality of mind-to-mind, intuitive transmission (*ishin denshin*). This is the realm of Shinkei’s poetics:

If one does not set one’s mind at satori, how can one transcend life and death through poetry? As in the Dharma, if the

mind does not gain enlightenment to the truth of the void it will be caught up in discriminative choices. . . .

Even in the Lotus of the Law [Lotus Sutra], the various dharmas are the seat of emptiness. If the Buddha were to preach for fifty years, inevitably thirty of those years would be devoted to explaining emptiness.

Thus Shinkei broached the subject of ku, the reality of emptiness, but warned:

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

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

Images of mud and wood have arisen from Great Wisdom, and sutras that are paper and ink have flowed from the Dharma realm. The great matter for which the Buddhas appear in this world—the salvation of all sentient beings—was manifested from within the Hinayana teaching.⁸

In the Pure Land teachings, this would be called the passage back to the world of sentient beings which follows the passage to Amida's paradise. Matsuo Basho (1644–1694) talked of the mind going out and returning. The Noh actor, playwright, and theorist Zeami (1363–1443) referred to going through enlightenment to come again to the pre-enlightened state. These all bespeak of the re-emergence from the profound to the ordinary, and are words of testimony to having been beyond the pale of speech to the realm of “no dependence on the written word”—to the realm of true poetry. They leave almost nothing more to be said. With Shinkei there unfolds a poetry that has transcended life and death, a poetry free and unattached, with “the mind not fixed anywhere.” In that formless realm where the mind is not fixed on anything, everything manifests its original face, at once calling and responding to one, and the heart suddenly opens up.

When Shinkei was over sixty years old and was residing in Aizu of Oshu Province (present-day Fukushima Prefecture), he wrote, in the latter portion of his *Iwabashi* (Bridge Between the Rocks) treatise, that “the myriad phenomena all create links of their own making,” and repeatedly emphasized the importance of “entering the realm of formlessness.” The means he gave for entering this realm was the self-attained realization of impermanence:

Unless a verse is by one whose very being has been transfixed by the truth of the impermanence and change of this world,

so that he is never forgetful of it in any circumstance, it cannot truly hold deep feeling. Words are but messengers of the heart. Indeed, is not the work composed solely within the logic of the forms of this world—done in forgetfulness of the inconceivability of one's own existence, which may vanish in this present moment—but splendid reasoning for oneself alone? Only that person utterly and deeply compassionate, aware of beauty, and possessed of sincerity can be called a companion of this Way.

Shinkei did not call for the poet to empathize with some particular object, nor to behave with an attitude of kindness and truthfulness toward any one specific person. Rather, as he said in the *Sasamegoto*, the poet is “to bring forth compassion in-bounded by affinities, and so to bind an affinity to the realm of formlessness.” This was Shinkei's life of *yugen*, true beauty, and truth. The path by which one was to approach the realm of formlessness was that of a self-awakening to impermanence and change, the self-realization that all that is—self and others included without exception—exists in the state of impermanence.

Sogi was fifteen years younger than Shinkei, under whom he is said to have studied *renga* when he was thirty years of age. As the passage on *hika rakuyo* quoted at the beginning of this discussion reveals, his perspective stayed largely within the area staked out by Shinkei. Acclaimed as a “wandering poet,” he is most frequently cited in connection with the following verse from his first collection, *Wasuregusa* (Grasses of Forgetfulness), which reflects on the turbulent times of the Onin War:

<i>yo ni furu mo</i>	Passing through the world—
<i>sara ni shigure no</i>	Yet again, brief shelter
<i>yadori kana</i>	From a passing shower.

This was made all the more famous by Basho's tribute:

<i>yo ni furu mo</i>	Passing through the world—
<i>sara ni Sogi no</i>	Yet again, taking brief shelter
<i>yadori kana</i>	Like Sogi's.

Sogi's achievement was to take in the impermanence of the world, the “wafting petals and windblown leaves,” and within the course of his life's journey, to experience it fully and give it expression. After fleeing the successive upheavals that left Kyoto in flames, he rarely stopped traveling from the time he was forty-six until the end of his life. He traveled to the Kanto district and to the provinces of Oshu, Echigo, and Shinano (respectively, the present-day prefectures of Fukushima, Niigata, and Nagano) where, invited by local aristocrats, he lectured on Japanese classical literature and the orthodox tradition of *renga* as derived from classic examples. Following in the footsteps of Shinkei, Sogi strove to prevent the decline of *renga* into facile wordplay and to rekindle a suitably non-secular sense of poetic remoteness in the art. This meant disseminating and stressing scholarship in the classics. In this regard his role was much like

that of Basho, who would later take the *baikai* (humorous verse linking) of the Danrin School, with its clever counterpoint, and heighten it into an art of absurd wonderment and aesthetic sensibility. It is thus reasonable that Basho should claim Sogi as a predecessor alongside Saigyô, the painter-poet Sesshû, and the tea master Sen Rikyû.⁹

Yet the times in which Basho lived were, if anything, characterized by prosperity and satiety. The very mention of the Genroku era (1688-1704) calls to mind the pleasure-seeking society of merchant-class townsfolk and the sensualists of Ihara Saikaku's (1642-1693) novels. And yet there, in the midst of all this indulgence, was Basho. Committed to romantic and anachronistic impracticalities and going out of his way to cut an eccentric figure, he extended the humor of *kyoku* ("offbeat verses") to the very outer reaches of the absurd. The medieval spirit in Basho attained the dimensions of conscious design, and to manifest this idea he chose the medium of "the journey."

Basho introduced the previously cited tribute to Sogi with the words "Holding up a wabi-worn hat to the rain," and he, himself, passed through the world under the brim of a weather-beaten hat. In the latter half of the prose and hokku collection entitled *Kasa no Ki* (The Straw Rainhat Account), he asked:

Be this Saigyô's wabi hat, or the snow-dusted hat of Su Dongpo [Su Shi]?¹⁰ Oh, to go view Miyagino in the dew, to grab my staff and be off to the snowy climes of Wu. I am all worked up to hurry into the hail; I await the late autumn showers enraptured. These feelings suddenly come over me. Once again drenched in a passing shower, like Sogi, I take my brush in hand and inscribe inside my hat!

Passing through the world—
Yet again, taking brief shelter
Like Sogi's.

The *Kasa no Ki* is thought to have been written around 1686-1687, when Basho would have been either forty-two or forty-three years old. Some five or six years prior, according to the account of his disciple Takarai Kikaku (1661-1707), Basho's house, Basho-an, at Fukagawa in Edo (present-day Tokyo) had caught fire, causing Basho to plunge into the sea, only to emerge covered with seaweed, smoldering but alive. Other records, besides that of Kikaku, also say that Basho was awakened quite literally to the Buddhist parable of the "burning house" of impermanence by the loss of his own home to fire, and so embraced the homeless life of a pilgrim.¹¹ He departed on the journey recorded in his *Nozarashi Kiko* (Bare-bone Travelogue) in Jokyo 1 (1684). Then, in the tenth month of Jokyo 4 (1687), he set out again, this time on the travels recorded in his *Oi no Kobumi* (Missive of a Travel-worn Satchel), his weather-beaten hat taken along, of course. By then he had come to fully identify with the role:

tabibito to
wagana yobaren
hatsu shigure

"A traveler"
Would that I be called—
This first autumn shower.

He was an outlandish sight for all the world, with his weather-beaten hat and coat made of paper,¹² his pilgrim's bowl and staff, through showers and hailstorms—an indomitable eccentric, an impoverished devotee to wabi who lived in prosperous times. Though he devoted his whole life to the pursuit of sensibility and taste, however unpopular, he must have appeared little more than a stubborn old fool.

In his famous collection of prose and poetry entitled *Oku no Hosomichi* (The Narrow Road to the Deep North) we find these verses, written on passing the outpost barrier at Shirakawa:

<i>unohana o</i>	Deutzia blossoms
<i>kazashi ni seki no</i>	I wear to the barrier
<i>haregi kana</i>	For my finery. ¹³
<i>furyu no</i>	Refinements of taste
<i>bajime ya Oku no</i>	Have beginnings back in the country
<i>ta-ue uta</i>	Rice-planting songs of Oku.

Some two-hundred years earlier, in the tenth month of Onin 2 (1469), this same Shirakawa barrier had been the sight of a renga gathering. On that occasion, Sogi and his colleagues composed a sequence of one-hundred verses that began:

<i>sode ni mina</i>	All wet their upheld sleeves
<i>shigure o seki no</i>	Breaking through the sudden shower
<i>yamaji kana</i>	Up this mountain path.

Sogi

<i>konoha o toko no</i>	Leaves for a bed
<i>tabi no yugure</i>	Comes evening on the journey.

Tadamori

<i>sayaka naru</i>	How bright it looks—
<i>tsuki o arashi no</i>	The storm-braving moon
<i>yado ni mite</i>	Seen from the cover.

Bokuson

<i>yosamu no sora wa</i>	The cold night sky
<i>nenkata mo nashi</i>	And no place to lie down.

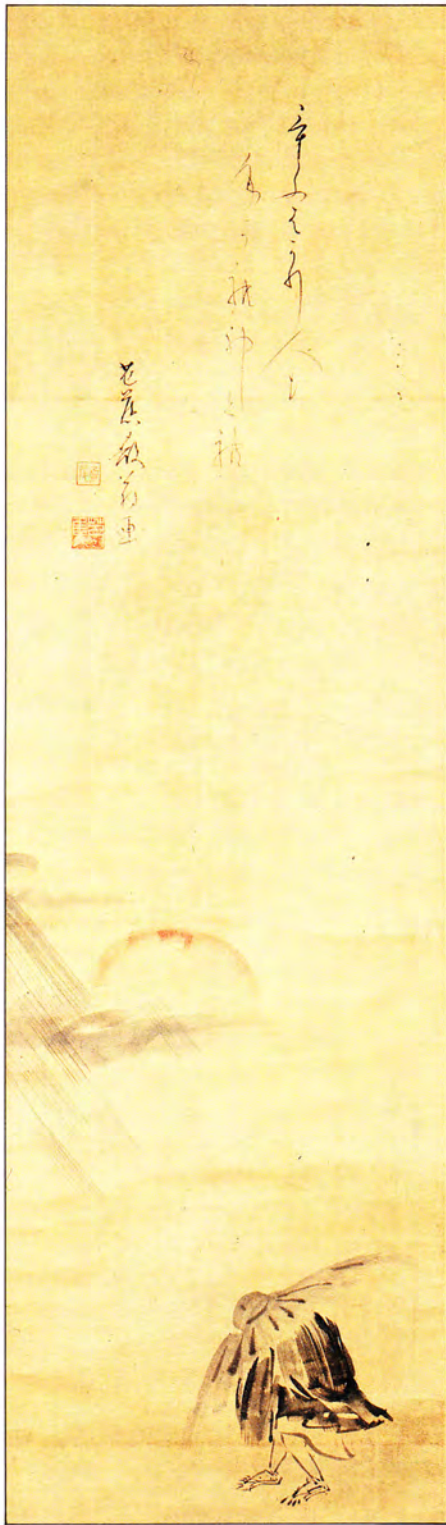
Bokuo

<i>ori mo izu</i>	Nor would descend
<i>kumo ni ya kari no</i>	The clouds, the wild geese
<i>wataruran</i>	Sweep across.

Shun'a

<i>shiranami araki</i>	Rough toss the whitecaps
<i>oki no harukesa</i>	Far out to sea.

Sogi



"A Passing Shower." Self-portrait and inscription by Basho. The poem may be translated "Just for today / You, too, take on age / This first autumn shower." Basho attended a party on the evening of the third day of the eleventh month, 1692, in Edo, and with this poem urged the young group to see and feel, for the moment, as he. Edo period. Property of Masaki Art Museum. Ink and colors on paper. Height, 95.0 cm.; width, 27.5 cm. Photo courtesy of Heibonsha Publishing Company, Tokyo.

Not a trace of an eccentric taste for the absurd is betrayed here, nor any delight in detachment. Rather, there is only the reality of a journey undertaken during the turbulent years of the Onin era, the distance and almost pleasant weariness of life on the road. Here we see a group of poets gathered together in the natural landscape beneath the cold night sky.

The poet Yamaguchi Sodo (1641-1716) tells us that Basho took after Sogi in "keeping the wind and moon company, and making travel lodgings his home," then eulogizes Basho with the verse:

*shigure no mi
iwaba hige naki
Sogi kana*

Body of passing showers;
Beardless, yet all the more
Like Sogi.

Even here there is a sense of that absurd eccentricity so characteristic of haikai. Basho himself likened his own aesthetic sense to a hearth in summer and a fan in winter. When the times clearly favored the urbane wit of satirical literature (*share bungaku*), which affirmed resolutely worldly values and the shameless persistence of the ascendent merchant-class townsfolk, or commissioned literature (*goyo bungaku*) which catered to the Tokugawa authorities, that was precisely the time when Basho decided to humble himself before the world, to make himself the lowliest of the low in the relatively colorless and astringent world of wabi, and purposely traveled about establishing himself as a useless vagrant—only then was he able to attain his true, singular vision, gain entrance to the realm of poetry, and give haikai its own inimitable character. If nothing else, Basho's romanticism moved away from Sogi's flat sense of presence and realism.

Basho's incisive words on hika rakuyo, quoted from the *Sanzosbi* at the beginning of this discussion, sum up his poetics at their most profound level. They likewise point out the difference between religion and art. In the passage, he says that "the only way to contain the random movements of the wafting petals and windblown leaves is to take in the sight and sound of them while in their midst." The crux of the matter is the phrase "in their midst." The poet is not to depict hika rakuyo from the outside; not to be an objective bystander merely rendering an elegant sketch of the changes in nature; not to be a subject viewing an object as an interesting life study of human impermanence. Once revealed, the difference is remarkable and self-evident. Compare the following pairs of renga. In each pair the first is by the accomplished painter and poet Yosa Buson (1716-1783), the second, by Basho:

*samidare ya
taiga o mae ni
ie ni-ken*

The rains of the fifth month;
Before the great river,
Two houses.

*samidare o
atsumete hayashi
Mogamigawa*

The rains of the fifth month
Gather on the rapids
Of the Mogami River.

*yanagi chiri
shimizu kareishi
tokoro dokoro*

*ta ichi-mai
uete tachisaru
yanagi kana*

Willow leaves fall;
Clear waters, dry stones
Here and there.

One whole plot planted
The farmers are up and gone—
The lone willow.

*mizutori ya
fune ni na o arau
onna ari*

*imo arau onna
Saigyo naraba
uta yoman*

Waterfowl;
And there in a boat washing greens,
A woman.

A woman washing potatoes.
Were I Saigyo,
I'd compose a verse,

*tsurigane ni
tomarite nemuru
kocho kana*

*michinobe no
mukuge wa uma ni
kuwarekeri*

On the temple bell
Has stopped to sleep
A butterfly.

By the side of the road,
A rose of sharon
Eaten by a horse.

Buson was settled, while Basho was a drifter. The changes of all creation may well be "the seeds of aesthetic sensibility," but that does not mean the poet should sit comfortably indoors and take an objective view of these changes. The poet also is a part of these changes—such is the "journey" of life. For Basho, the "dislocation" of continual wandering without any fixed abode went all the more to the heart of this spirit. He even forsook the temporary hermitage of Saigyo, Chomei, and Kenko to make his home the journey itself. His was an existence emblematic of self-renunciation, of total renunciation. Without a fixed abode for the self, there was not even room for Buson's "non-secular" perspective to enter into the picture. By completely and utterly uprooting the last vestiges of self, he quite literally cast his fate to the wind; he opened himself to the wind so that the wind was free to take him where it would.

To Basho, the wandering poet of total renunciation, the transitory visage of hika rakuyo tells all. In "obeying nature, being one with nature," the grace of all creation spread itself out before him. In the *Oi no Kobumi*, he left us with his famous words: "In all that I see there is naught but flowers, in all that my mind takes in there is nothing that is not the moon." "At heart, my being is as directionless as the wind-blown leaves. 'A traveler' / Would that I be called— / This first autumn shower. And on, taking lodging from one sasanqua blossom to the next."

To meet with flowers at every turn and not even recognize them as flowers, to not see the moon before one's very eyes, this is a life less than human. It is in renunciation—in giving oneself over to the wind—that things are truly seen for what they are.

In Genroku 5 (1692), two years before his death, Basho wrote the brief prose work entitled *Seikyo no Ben* (Testament on Leaving an Abode):

Thus far have I fared about on foot, and having stayed out the winter in this place called Tachibana-cho,¹⁴ it is now into the first, the second month of the new year. So this is what the art [of haikai] has come to! I myself might well keep my silence [and write no more on that account], yet inspired feelings stir inside me, things show forth, and I am glad of a mind possessed by artistic insight. Straight away to renounce everything, to leave this abode, and with but a hundred *mon* in coins under my belt, to tie my life to a mendicant's staff and bowl! To hit bottom, to pursue art to the very end, I must wear the hat of a beggar.

Once again he departs for a life on the road.

To gain insight into the "thingness" of things is, as termed in the *Sanzoshi*, to "conform to things." To cast off self-willed ideas and conform to the pines, go to the pines; to conform to the bamboo, go to the bamboo. Furthermore, Basho tells us that in responding to the pines and bamboo, the verses that form—that "become" of themselves—will be true poetry.

Time as impermanence simply passes, relentless and unemotional. In that passage exist self and others and the natural world. "Unemotional," however, does not mean insensible; time does not exact a sentence in unremitting darkness. Rather, it bathes everything in a brisk and even light. Things only cloud over in the shadow of their own fixity and resistance to change. Darkness falls on stubborn blindness to the interpenetration and relatedness of things. Otherwise, all is clarity; an illumination of the very fabric of connections woven between things in ever-shifting patterns. The idea of time as an undifferentiated, faceless vacuum is just that—an idea of human invention, an abstraction quantified into the scientific measure of physical duration. Such time, indeed, has never been experienced by anyone, for *uji*, the Buddhist "being-time" or time as we live it, can only be known as living time. It is in the vital movement of things that we perceive time.

To write poetry is to set down in words the swiftly fading glow of an instant. The seeds of aesthetic sensibility are all too perishable and must be planted immediately. They cannot be regained or sought elsewhere. "Enter into things, witness the minute details, and sense out the feelings, for it is there that poems come about."

Nonetheless, religion, and especially Zen, does not look favorably on the "captured" moment. Whether in pigments or in words, the notion of holding on is rejected as attachment or fixation. It must, for Zen cannot cling to anything. To let go of everything means letting go of letting go itself. Even the act of throwing away must be thrown away. Where positive assertion is limited to some one point in time, negation is infinitely open-ended. Fixed existence and self-identity are rejected. The attempt to affirm non-being is likewise fraught with contradiction, and becomes a fixation on *mu*. To come out and say there is such an "empty and marvelous" void becomes



"Rose of Sharon." Painting and inscription by Basho. The poem, "By the side of the road / A rose of sharon / Eaten by a horse," was composed in the autumn of 1684, while on his *Nozarashi Kiko* journey. The horse upon which he is riding snatches a bite; ephemeral, indeed, is the life of the tender one-day bloomer. Edo period. Property of Idemitsu Museum of Arts. Ink and colors on paper. Height, 62.0 cm.; width, 25.2 cm. Photo courtesy of Idemitsu Museum of Arts, Tokyo.

an insistence on the words mu and ku alone. To be rid of being inevitably means being rid of non-being, too. Mu must be undone of mu, ku must be emptied of ku. That is the only possible way, unconditional and unlimited.

Such activity is not, however, a torturous undertaking. In the *Bendowa* (Lecture on Training) section of the *Shobogenzo* (Treasury Eye of the True Law), the Zen master Dogen (1200-1253) advocated ceaseless training in the Way and the constant exertion of energies, but in the same breath he claimed that to do so is “of itself utterly joyful,” that it amounts to “playing in samadhi.” Indeed, this “play” gives life to the mountains and rivers, plants and trees—all the myriad phenomena—bringing them into being as things of material existence. In one sense this is surely the realm of all painting and poetry, but to pin it down in painting or poetry is not the Way. Instead, it was Dogen’s conviction that “simple seated meditation and master-disciple confrontation are the direct gateways to play in samadhi.” And for him, that was the final word.

But how was the illumination to be transmitted? How was finality to be overcome? In an earlier writing I puzzled over the two versions of Basho’s death poem presented in the *Igosho* (Collected Last Words of Basho), a posthumous collection of teachings attributed to Basho:

tabi ni yande
yume wa kareno o
kakemeguru

Taken ill in journey,
Over barren fields these dreams
Go wandering.

tabi ni yande
kareno o meguru
yume gokoro

Taken ill in journey,
Wandering over barren fields—
This mind of dreams.

Which was the better poem? I bowed to Basho’s disciple Mukai Kyorai (1651-1704), who is credited for the apt words I quoted:

These are neither a farewell to the world, nor not farewells to the world; these were uttered in sickness. Much as they bring the seriousness of life and death out front and yet bespeak that certain taste he had favored all his life, these must still be recognized as a form of blind attachment. Nothing remains now of his real awareness.

There were some who rejected my thoughts on these “last words,” saying that while clearly presaging death at some future date, they are but ordinary sentiments—a hailing of the inevitable. Yet are they really just that? We hear Zeami’s words spoken on the death of his son Motomasa in whom all his hopes for the continuance of the Kanze tradition of Noh had been vested: “The blind attachments of an aged heart are but obstacles to the one great concern.” Are these, too, but ordinary salutations? Or this passage by Shinkei from the *Sasamegoto*: “Rather than realize full understanding of this path, one should just resign now to inquiring of that one great concern fated to come one’s lot. It is only then that one will at long last want to be rid of life and death.” Shinkei’s words may sound like general remarks, but there can be no doubt that the quest for transcendence in the face of mortality was his one great concern.

To renounce one's own art, even one's *suki*—that single path relied upon to advance thus far—and put it behind one becomes a necessity with the recognition that it is ultimately only fixation and attachment. The spirit of self-renunciation is at the root of all medieval Japanese art. Indeed, the very qualities we associate with the medieval could only have come about through the intercedence of this liberating negation. We might conveniently represent this as a figure-ground relationship; trimming away the negative space of self made room for an inverse aesthetic, an opening through which to see beauty anew. The empty frame provided the cutting edge to sever the medieval vision from its own past. Earlier sensibilities could go no further on self-reliance, yet that which was stripped down to pass through the unknowing of *mu* and *ku* was reborn into that chill, sere beauty—"unmatched, icelike" beauty. This negation through *mu* underlies ink painting in its rejection of color, the "interval of non-action" (*senu hima*) in Noh, the two-mat tearoom, and the verse of only seventeen syllables. They are steeped in emptiness, the "unwritten blank space" of *mu* from which they emerged.

The symbolic medieval arts cannot be separated from the realities of medieval life. And the medieval way of life, in a word, was to live on the premise of mortality, to live with a heightened awareness of death. Life resuming from the womb of death, living a life apart from life and death, dying slowly through living, the whence and whither of life in death—all was perceived in archetypal cycles. The Zen precept "Life and death is a matter of great concern, impermanent existence fleets by" puts the message out in front. This is the most fundamental difference between our modern way of life—overshadowed by science and technology, with lifestyles of ever-increasing desires, ever-decreasing renunciation—and the medieval way of life.

Sogi's "Passing through the world— / Yet again, brief shelter / From a passing shower" is an immediate realization of the moment, whereas Basho's variation on the same poem is introspective and expresses an awareness of the brink-of-death balance that was medieval life. Basho consciously chose to take the same kind of shelter that Sogi had taken. That was the essence of his *wabi* and *sabi*. I would venture to say that his *wabi-sabi* worldview was well established by the time of his mid-career *haikai* collection *Fuyu no Hi* (Winter Sun), in which he wrote that "those reduced to nothing in their *wabi* even feel sorry for themselves" as the introduction to the following poem:

*kyoku kogarashi no
mi wa Chikusai ni
nitaru kana*

In the art of *haikai*
A cold wind blows me about,
Just like [the wanderer] Chikusai.

I cannot help thinking that the only reason he was able to put that *sabi* worldview into words was because he had pondered deeply on his art and reached the penetrating realization that even his chosen path of *haikai* was but a form of attachment.

When all sense of order in the world is in shambles, leaving not one thing to lean on, the emptiness of both the external and the internal is laid bare. Coming on such extenuating circumstances, the response—both in the East and in the West, in the past and in the present—has been to cling to the only thing left, one's taste or *suki*, all the more for its perishability. An older contemporary of Basho, Nishiyama Soin

(1605-1682) of the more urbane Danrin School of haikai, presented a rather explicit instance of this in stating that “when things prove empty, it all becomes like play,” and likening haikai to “dream wordplay” (*mugen no kegen*). As the haikai collection *Kai Oi* (The Seashell Game) reveals, Basho, at the beginning of his career, was part of this same current. His internalized realization that impermanent existence fleets by, however, enabled him to break away from the Danrin School and bring his own style, the Shofu Style, to maturity. It is difficult to say, at this late date, whether the direct motivation for this change was the fire that destroyed his home or whether it was his encounters with the priest Butcho (1643-1715), who was his teacher in Zen. Whatever the cause, the motivation was strong enough to bring Shofu haikai to fruition. The achievement was one of looking at impermanence face-to-face, of staring unflinchingly at the fleetingness of existence. Such first-hand experience of impermanence can easily lead to *suki*, to intellectual or aesthetic pastimes, to the enjoyment of ephemeral pleasures, and just as easily to Soin’s “dream wordplay.” Yet these offer only temporary escape. However sublime, *suki* is still within the realm of impermanence. In rejecting *suki* as blind attachment, it is dulled to a rare patina. It is then that we see the awakening of the true Shofu Style exhibited in these verses from the *Nozarashi Kiko*:

<i>nozarashi o</i>	Bones lie bared
<i>kokoro ni kaze no</i>	In mind as I let go
<i>shimu mi kana</i>	Myself to the wind.
<i>shinimo senu</i>	Not dead yet;
<i>tabi no hate yo</i>	Oh, these many nights on the road.
<i>aki no kure</i>	Autumn draws to an end.

When I took up the theme of *hika rakuyo*, there came to mind the lines, “But brief shelter from the rain, / Impermanent existence fleets by.” For all their seeming familiarity, I could not quite place them. All I could say for sure was that they effused a certain mood. I finally managed to track them down to the poet Yasui (1657-1743) in the *Akuoke no Kan* (A Tub of Ashes), a thirty-six-part *renga* in the haikai collection entitled *Sarumino* (Monkey’s Raincoat). In sequence they run:

<i>monouri no</i>	The peddler strolls by	
<i>shirigoe takaku</i>	Calling out his wares	
<i>nanori shite</i>	In shorthand names.	Kyorai
<i>ame no yadori no</i>	But brief shelter from the rain,	
<i>mujo jinsoku</i>	Impermanent existence fleets by.	Yasui
<i>biru neburu</i>	Asleep midday	
<i>aosagi no mi no</i>	A blue heron with body upright	
<i>totosa yo</i>	Most nobly.	Basho

Characteristic of the linked-verse manner, we find a harmonious movement through the balance of the active and the still. Numerous expository criticisms have been written on these verses, most notably a commentary by the scholar Higuchi Isao (1883-1943), author of several works on Basho. His interpretation of Basho's "sleeping heron" concords with mine, and allows that "it is the true person of non-action who can sleep peacefully while looking on the temporary shelter of fleeting, impermanent existence as just that—a shelter. There is something of the stink of rationality here. It is hardly a 'Mahayana' verse for Basho, yet a few of this type are to be found in his oeuvre. Basho's bad habit, if it may be called that, of rendering conscious 'studies' is apparent in this work, but as a 'study' at least it is distinguished from the run of most students' handiwork by its depth of observation and skill in depiction."

There is a hokku by Basho that appears in certain anthologies prefaced, interestingly, by the heading "*Mujo jinsoku*," or "Impermanent existence fleets by":

<i>yagate shinu</i>	Not showing the signs
<i>kesbiki wa miezu</i>	Of coming death—
<i>semi no koe</i>	The cry of the cicadas.

The heading has caused people to view this as a sermon of sorts; as an Ozymandian admonition that the proud last not forever. "Not heeding that the hour of death now comes, he calls on the cicadas to portray the ephemerality of our humanity by which we would otherwise buttress our position." More likely the verse simply presents Basho's feelings at that moment amidst all the cicadas chirping totally unaware of tomorrow. It is not inconsistent that Basho should have held the same feelings toward the cicadas that he did for the heron. Both express ephemeral life; the former ceaselessly intone their living cries for as long as that life persists, while the latter just sleeps. One is no better than the other; there is no dualism. Basho experienced samadhi on hearing cicadas, the same samadhi that Ippen Shonin (1239-1289) called the "samadhi of nembutsu," as in the verse:

<i>tonaureba</i>	If one but chant,
<i>hotoke mo ware mo</i>	Neither Buddha nor self
<i>nakarikeri</i>	Is present—
<i>Namu Amida Butsu</i>	Namu Amida Butsu,
<i>no koe bakari shite</i>	The sound and nothing else.

Existence fleets by, and its fleeting is imperceptively swift. For this reason, here and now is the only time we have to take in impermanence, a thought at a time, vision by vision. No need to let the knowledge of impermanence fluster us. Whatever we are able to do—whether using every moment for activity, or napping our lives away—we can and shall do within the sweep of impermanence. With this comes the realization that the things that we do are really of their own doing. "Willows are by nature green, flowers are by nature red," mountains are mountains, and rivers are rivers. We have entered the sphere of "thusness" wherein all things show forth their true colors. ☞

Translated by Alfred Birnbaum

Translator's Notes

1. Nijo Yoshimoto, a courtier and renga poet, played a key role in the development of popular renga entertainments into a literary artform. The passage quoted here is from his *Tsukuba Mondo* (Tsukuba Catechism), a renga manual said to have been written by Nijo sometime during the period 1357-1372. The quotation from Shinkei appears in *Shinkei Sozu Teikin* (Instructions of Bishop Shinkei), Inawashiro Kensai's (d. 1510) collection of notes made when he recorded the words of his teacher Shinkei. That of Iio Sogi is from his *Azuma Mondo* (Azuma Catechism), a collection of representative renga links that includes teachings, in a question and answer format, on the proper composition of renga.
2. At first glance the concept of nagame would seem to combine the indigenous Japanese word (*Yamato kotoba*) for "long" (*naga*) and "eye" (*me*), as in nagame, "to gaze at length," in the ancient *Kojiki* chronicle of early Japanese history. A more immediate derivation, however, is to be found in the verb *nagamu*, a reading commonly applied to two imported Chinese ideographs to yield two or more senses of the idea of lengthening: when written 眺 (the present-day *nagameru*) the etymology hinges on the "eye" that travels out at length; when written 詠 (also read *yomu*, a homophone for the verb "to read") the meaning reiterates the graphic representation of "speech" of "long duration." The former denotes either viewing from a distance or extended observation—the poetic ambiguity of "looking on"—and thus also the inner vision of calling something to mind, of perpetuating a cherished image. The latter means to versify, both in the act of composing a poem, often impromptu, to render the moment eternal, and of reciting a verse in long, drawn-out tones so as to give the proper "focal length" needed to peer deeply into the aesthetic experience; to hold it out for the optimum poignancy and resonance. Shinkei's use of the word encompasses all of the above nuances.
3. See Dennis Hirota, "In Practice of the Way: *Sasamegoto*, An Instruction Book in Linked Verse," *Chanoyu Quarterly*, no. 19 (1978).
4. The term *fumeitai* and the quote that follows are taken from the *Gubisho* (Fool's Secret Extracts) collection of poetic extracts, attributed to Fujiwara Teika. Therein it states, "The Unfathomable Style belongs utterly to that person, and could not have been written by anyone else. Such is the verse style of Ariwara Ason [Narihira]."
5. Paraphrased from *Tsurezuregusa* (Essays in Idleness), Section 137.
6. The *Gubisho* collection of poetic extracts, attributed to Fujiwara Teika, and the *Seigan Chawa* (Tea Stories of Priest Seigan Shotetsu) explain *yugen* by using the metaphor of the ethereal form of the immortal maiden who appeared to King Xiang of Chu in a dream when he visited the Gaotang Tower near Dongting Lake of Wushan province in South China. The tale first appears in the *Gaotang Fu* ode by Song Yu (290-223 B.C.) as anthologized in the *Wenzhuan* collection of writings of Xian Tong, wherein it states that on departing, the immortal maiden told the King to find her in the clouds of the morning and rains of the evening. The Five Lakes of South China are Poyang, Qingcao, Dongting, Danyang, and Taihu. The misty atmosphere of the Five Lakes seems to blend sky and water into one, and this phenomenon is likened to *yojo*-style verse in the *Bontoan-shu Hentosho* (Writings on Linked Verse by Asayama Bontoan [Bonto, ca. 1349-?]).
7. This example borrows from the legendary story of the first transmission of Zen satori through non-verbal means (*ishin denshin*).
8. Quoting from volume 5 of the *Shasekishu* (Sand-stone Collection), a collection of Buddhist tales by Muju Ichien (1226-1312): "Those of virtue before us have said, images of mud and wood arise from the Great Wisdom, scriptures of paper and ink flow forth from the Dharma Realm. Truly it is so: images are carved borrowing temporary form for Buddha Wisdom, the totality of the Dharma Realm appears as written word."
9. In the *Oi no Kobumi* Basho claims that "Saigyō's Japanese verse, Sogi's linked verse, Sesshu's paintings, and Rikyu's tea are fundamentally one in spirit." He then places his vision in the same scheme of things.
10. Saigyō viewing Mount Fuji was quite popular as a subject for painting. He was typically shown from behind, gazing at the mountain off to the side from under the brim of his pilgrim's hat. The Song dynasty poet Su Dongpo (1036-1101) was likewise a favorite subject for painting, and was generally depicted, as suggested by one of his poems, amidst a snowy landscape, sitting on a horse and wearing a straw hat.
11. In one of the Seven Parables of the Lotus Sutra, Sakyamuni explains the Buddha's means of salvation to Sariputra, likening the gravity and imminent doom of physical existence to life in a burning house.
12. For more on paper clothing, see Sukey Hughes, "Paper Clothing: A Brief History and Appreciation," *Chanoyu Quarterly*, no. 30 (1982).
13. Members of the upper classes customarily wore formal attire when presenting themselves at a barrier station. Basho had only the meager clothes on his back, but had just passed a patch of deutzia in decorous bloom.
14. Back in Edo for the first time in seven years, Basho rented rooms for the winter from one Hikozaemon of the Tachibana-cho neighborhood in waterfront Nihonbashi, a business district, and re-established communication with other poets.

A Tea Master's Vision of the Ten Oxherding Pictures, Part I

Hamamoto Soshun

From ancient times, Zen masters have borrowed images from nature to serve as markers pointing toward enlightenment. With expressions such as "The colors of the mountains are the body of purity," "The valley speaks with a broad, long tongue," and "The finger pointing at the moon," they have tried to express the Zen spirit in concrete images. This practice was adopted by tea masters, who have produced tea writings with such titles as *Shigetsushu* (The Pointing at the Moon Collection).

Animals, too, have become Buddhist symbols. The lion represents Manjusri, the bodhisattva of wisdom, and the preaching of the dharma is called a lion's roar. The tiger, sometimes called a "great insect" (*o-mushi*), is often used to refer to a Zen master of sharp tongue and keen perception. To approach such a master is to "brush up against a tiger's whiskers." But the animal most frequently referred to is the ox.

Perhaps the Zen flavor of the ox lies in its stolidness, its unexpressiveness—the very embodiment of patience. The Tang dynasty (618-907) Chinese Zen master Guishan (Izan, 771-853) announced that when he died, he would be reborn as an ox on a farm near his temple. The guardian deity of the Yellow River was an iron ox that spanned the river, its head on the south side and tail on the north. It became a symbol of immovable determination, and reference was made to the "spirit of the iron ox." By contrast, the expression "ox of mud" was used to refer to an indecisive person.

The best known usage of the image of the ox, however, is surely the ten oxherding pictures, which depict the stages of Zen practice. In these pictures, a herding boy has lost sight of his ox—his true self—and awakens a desire to take up the search for it. We can probably safely attribute the original set of pictures, each with an accompanying verse, to the Song dynasty (960-1279) monk Kuoan Shihyuan (Kakuan Shion), a thirteenth-generation descendent in the dharma after the great monk Linchi (Rinzai, d. 867). The historical work *Goto Egen* notes that Kuoan "created ten ox pictures with verses." The commonly circulated version of the pictures now includes, besides Kuoan's verse, a prose note to each picture and a general preface, which were added later by the Chinese Zen master Chiyuan (Jion, dates unknown). In addition, the Chinese Zen masters Shigu Xiyu (Shikko Kii, dates unknown) and Huaina Dalien (Eno Tairen, dates unknown) each added a verse, and Seigan Shotetsu (Tesshoki, 1381-1459) of Tofukuji temple added two *waka* (31-syllable Japanese verse).

The following commentary treats Kuoan's verses and Chiyuan's notes. Kuoan's original pictures are no longer extant, but numerous monks and painters have taken up the theme since his time. The illustrations for this article are from a set by the Zen master Denne (Yoju Zentei, d. 1940), the 488th chief abbot of Daitokuji temple.

"A Tea Master's Vision of the Ten Oxherding Pictures, Part I" is a translation and adaptation of part 2, sections 1-3, of the author's *Tekisui-an: Chanoyu Kanwa*, Kodansha Publishing Company, 1981. *Chanoyu Quarterly*, no. 37, 1984 © by Chanoyu Quarterly. All rights reserved. Unless otherwise stated, photos courtesy of Tankosha Publishing Company, Kyoto.



十牛圖



I

Searching for the Ox

Never lost from the very beginning: what need to seek and search? By turning his back on awakening, a distance grows; there face to the dust, till finally it's gone. Home on the hill ever farther, farther. Where the trail forks, he instantly errs. Gain-or-loss smolders into flame; right-or-wrong is a lance's thrust.

*Aimlessly, endlessly, he parts the grass, seeking.
Waters widen, mountains loom far off, the path goes deeper.
At strength's end, weary at heart, and with nowhere to begin to search,
He hears only, in ghostly maples, cries of late autumn cicadas.*

第一尋牛序

從來不失，何用追尋。
由背覺以成疎，在向
塵而遂失。家山漸遠，
岐路俄差。得失熾然，
是非鋒起。

頌曰

茫茫撥草去追尋
水關山遙路更深
力尽神疲無處覓
但聞楓樹晚蟬吟

Searching for the Ox

The first picture depicts the oxherd trudging alone along a mountain path in search of the ox. In Buddhism, his attitude is termed “the awakening of the mind of enlightenment,” in other words, the awakening of the mind seeking the Way. In the Way of Tea, also, one’s first steps are not taken through the urging of others; without true aspiration, courage, and determination to overcome all difficulties, one will not succeed. This is expressed in the following verse that is attributed to the tea master Sen Rikyu (1522-1591):

<i>sono michi ni</i>	It is the mind
<i>iran to omou</i>	That aspires
<i>kokoro koso</i>	To enter the path
<i>waga mi nagara</i>	That is my own
<i>no shisho narikeri</i>	True teacher.

Learning does not depend on anything external; in truth, there is no teacher. However qualified one’s instructor may be, without one’s own aspiration to seek the Way, attainment is impossible.

The preface to the first picture states that, from the beginningless past, our original mind, our true self, never has been nor will be lost. Each person possesses his own original mind. Why then is it necessary to search for it outside oneself, turning one’s back on the ox of true self and parting from what is true and real? The expression “face to the dust” refers to the dust within oneself. Buddhism teaches that we become so involved in the five desires (fame, wealth, food, sex, and sleep) and the six dusts (forms, sounds, smells, tastes, touch, and objects of consciousness) that we lose sight of our true self and gradually draw distant from our “homes.” The mountain path splits and diverges, and at each fork we are puzzled and confused. When we enter the Way of Tea we take our first step thus entangled, trying to distinguish right from wrong, good from bad. Here our first, tentative, puzzled efforts begin. While lost, we seek somehow to discover our true Tea, and thus we are led deeper and deeper.

As described in the verse, the oxherd advances into the grassland of delusional thinking, but the mountain of self-attachment rises higher and higher, and there is no end. Exhausted in body and mind and utterly bewildered, he gazes off without any direction. The air is filled with the cries of cicadas announcing the fall of dark, and from somewhere the evening gong sounds, bringing more uncertainty.

Attracted by the atmosphere of chanoyu or drawn by its beauty, one decides to learn it, only to find everything incomprehensible. One is told to do this and not that, until it seems that every motion of hand or foot is determined by convention. In a verse attributed to Rikyu, however, we are reminded:

<i>chanoyu to wa</i>	Know that chanoyu
<i>tada yu o wakashi</i>	Is a matter of just
<i>cha o tatete</i>	Heating water,
<i>nomu bakari naru</i>	Preparing tea,
<i>mono to shiru beshi</i>	And drinking.

We tend to impose our self-centered thoughts on the simple drinking of tea. How proficient was the manner of preparation? What kind of teabowl was the tea served in? How was the tea? In this way, drinking is defiled by the "six dusts." When we prepare tea, we must put ourselves wholly into the act. Our minds, however, tend to be drawn to the forms and thus we fall into confusion.

Tea is a part of daily life. It is as simple as eating when hungry and drinking when thirsty. But in order to know this truly, we must first awaken the courage to search for the ox.

The other day I visited a branch of the Urasenke organization and was pleased to find a formal tea procedure being practiced, with both the host and guests men in kimono. When the principal guest had finished drinking, he reached into the sleeve of his kimono for the small cloth he had reserved for wiping the lip of the bowl. But it was nowhere to be found. He searched around in the upper folds of his kimono and obi without success. The other participants began to show concern. I said nothing, observing the serious and reticent determination of the principal guest, a beginner in the study of chanoyu. Finally, he borrowed a cloth from another guest, wiped the bowl, and passed the bowl on. Then, as he put away his things with a sigh of relief, from somewhere his own cloth fell out, and the entire group burst into laughter.

Even as I reproved him, the words "It is when the mind ceases to seek that all is well" rose in my mind. While we search for something, it does not easily come to us, but when we give up, it suddenly appears before our eyes.

Nothing is more valuable than realizing for ourselves, through personal experience. Concerning the placement of the small cloth for wiping the teabowl, the guest in the preceding incident probably gained some illumination. Likewise, there is the saying "It is before our eyes, but when we look, it's gone." Although the Way lies before us, without considerable effort it cannot be known. In the worn tracks of everyday life, there is nothing that is not Tea, but in order to become aware of this, broad experience is necessary. Each embarrassment we experience becomes an aid to our practice, helping us to gain patience. Hence we must, like the oxherd, firmly plant our steps and make our way into the depths.



II

Seeing the Tracks

Through the sutras, he catches the meaning. Looking into the teachings, he discovers tracks. He realizes that all vessels are of a single gold, he experiences all things as the self. But if he cannot distinguish right from wrong, how can he know truth from falsity? He has not yet entered the gate; this is, for the time being, "seeing the tracks."

*Near the brook, under shadows in the woods, many the scattered tracks,
Fragrant grass in luxuriant growth: doubtless the ox has seen it.
Be it deep mountains, the deepest recesses, still
How could those nostrils, raised to the heavens, ever be hidden?*

第二見跡

依經解義、聞教知蹤。
明衆器為一金、体万
物為自己。正邪不辨、
真偽奚分。未入斯門、
權為見跡。

頌曰

水辺林下跡偏多
芳草離披見也麼
縱是深山更深處
遼天鼻孔怎藏他

Seeing the Tracks

In the second picture the oxherd wanders off into the mountains completely bewildered, lacking any clue of where to turn. Suddenly, before his eyes, he discovers here and there beneath the trees and along the river the tracks of the ox, and with his heart dancing, he goes deeper, following from track to track.

The tracks of the ox signify the Buddha's teachings. It is said that Sakyamuni imparted eighty-four thousand teachings, and besides these there are the treatises and commentaries of generations of Buddhist masters. For those who follow, each of these is an invaluable signpost that shows how the elders achieved enlightenment. Studying them, one may accumulate the masters' knowledge and grasp their reasoning, but the signposts are nothing more than abstract conceptions and semblances. They cannot be a substitute for attaining enlightenment oneself.

Tea, like Zen, allows "no dependence on the written word." It is grasped by mind-to-mind communication and must be attained through patient practice. This is primary. The "tracks" left from the time of the founders of chanoyu have been treasured by later tea practitioners. They include numerous writings—secret transmissions of tradition, records of tea gatherings, collections of anecdotes—that are frequently the objects of study and research. Noticing them, we turn our attention to them one by one, and add our own commentaries. This is the stage depicted in the second picture.

Of course, to study such works is not completely without meaning. But in the brief postscript to the *Nanporoku*, a compendium of chanoyu teachings traditionally attributed to Rikyu, Rikyu records his regret that his casual conversations have been committed to writing: "The direct transmission will be neglected; this is totally apart from my intentions. May the pages be rent and fall like petals." Repeatedly he laments having left behind any writings, emphasizing that, just as the sutras and Buddhist treatises are not the Buddha himself, in chanoyu the old writings are only expedients. In fact, there are no writings on chanoyu practice which can positively be attributed to Rikyu.

Returning to the second picture, the preface states that "Through the sutras, he catches the meaning. Looking into the teachings [of the masters], he discovers tracks." The revered sutras and the words of the masters point to true reality, but they are not reality itself. If we cling to them, having determined their meaning through our discriminative thinking, it will be impossible to encounter the ox. "Vessels" in the passage "all vessels are of a single gold" indicates all the things that stand before us—mountains and rivers, grasses and trees, birds, beasts, and insects. "Gold" refers to the ox of the heart, the true self. In other words, all things in existence arise from the true self. The Buddhist phrase "No dharma apart from the mind" also has this meaning. Dharma (thing, object of consciousness) implies discrimination, or all things arising from self and returning to self. All things return to the true self, which is none other than the unity of the one who sees and the seen.

In chanoyu, "vessel" signifies all the utensils. Those utensils that are in accord with the spirit of *wabi* are all born out of that tranquility free of all self-attachment (*jaku*), which is the source of the Way of Tea. They are born in response to a need,

and manifest chanoyu's fundamental nature. All tea utensils—hanging scroll, kettle, teabowl, tea container, tea scoop, and so on—have been adopted or formed as expressions of wabi; they are concrete embodiments of selfless tranquility. Rikyu's mind-prints can be found in the seven teabowls fashioned by Chojiro (1516-1592) for Rikyu, in the bamboo flower container named *Onjoji* that was made by Rikyu, in the tea kettles made according to Rikyu's directions by Yojiro (sixteenth century), and even in a slim bamboo tea scoop shaped by Rikyu. They all point toward Rikyu's wabi tea.

Similarly, in the elegance of Nonomura Ninsei's (late seventeenth century) ceramic works one can find Kanamori Sowa's (1584-1656) ideal of beauty. The utensils selected and treasured by the tea masters Furuta Oribe (1543-1615) and Kobori Enshu (1579-1647), while each reveals the characteristic vision and style of each master, all return to tranquility.

The phrase "But if he cannot distinguish right from wrong, how can he know truth from falsity?" also has significance for the tea practitioner. A wealth of utensils has been handed down. These are the tracks of the masters. But, though practitioners see the tracks, they cannot distinguish good from bad, the true utensil from the imitation. If someone praises a utensil, others tend to agree; if someone suspects its appropriateness, others also feel doubtful. For those who have truly grasped and experienced Rikyu's wabi tea, however, there is no vacillation or confusion, for they have gained true vision.

Writings on chanoyu, ranging from old documents to a plethora of recent, popular books, are now widely available. A flood of printed information surrounds us. Practitioners in the second stage read one book and immediately come under its sway, but taking up another, incline towards its message. Manipulated by the printed word, they are unable to decide; it is a stage of wandering and dismay. But, however thorough one's understanding of tea writings, it is only so much information. It is knowing with the head, not genuine experience.

The clear moon reflected upon water is truly luminous. It glows like a gem, and monkeys, thinking to grasp it, join hand to hand to reach down to it. Depictions of this tale are telling revelations, caricatures of our shallow genius. In the Way of Tea, as well as in religion, the period during which we pursue a reflected image is so long! Indeed, how can the clear moon of tranquility be grasped before life's end?

In this present "golden age" of chanoyu, the traces from the past are so abundant that we often find ourselves where trails divide. Tea masters of former times, rather than learning through letters, sought to grasp chanoyu with the body. They had the intense devotion and resolve of a wandering Zen monk, one who would persist in his practice for thirty years, willingly undertaking the hardships of traversing mountains and moors, without once knowing the taste of awakening. If the dedicated practitioner hears of a tea gathering, be it on a snowy dawn or rainy evening, no distance is too far; each step is one of a pilgrim's journey in search of a place to practice. He is like the man who, after hearing during a tea gathering that one of the jewel-shaped ornaments on the Uji River bridge was particularly splendid, quietly withdrew from his place and immediately rode off to see it. "Is that so? I'll take a look the next time I pass" would probably be the usual response nowadays.



Monkeys grasping at the reflected moon. Two panels of a pair of six-panel screens entitled "Monkeys Playing on Rocks," by Shikibu Terutada. Late Muromachi period. Important Cultural Property. Property of National Commission for Protection of Cultural Properties, Tokyo. Ink and gilt on paper. Entire screen: height, 149.0 cm.; width, 336.0 cm. Photo courtesy of Kyoto National Museum, Kyoto.

Not through hearing or reading, but through direct experience do we know the joy of resolving our confusions. It is likely that the gradual erosion of effort and enthusiasm in modern times arises from an overabundance of "learning aids."

There is a saying, "What enters through the front gate is not a family treasure." One must not hastily conclude that one knows Tea on being suitably impressed by the traces of the old masters. Such lack of true seriousness, such vain satisfaction with one's own subjective responses, is aptly characterized by the phrase, "He has not yet entered the gate; this is, for the time being, 'seeing the tracks.'"

The first line of the verse that accompanies the second picture describes the tracks of the ox scattered here and there near the water and in the woods. These are the scriptures and the records of the masters—in chanoyu, the secret writings, documents, and records—that encourage us to discover the heart's ox. The second line, developing the ox imagery in relation to grass, describes a scene in which delusional thinking and intellectual discrimination grow wild. But we do not grasp the heart's ox through eradicating such blind passions; rather, we must encounter it just as we are.

The third and fourth lines state that the ox fills the whole universe. A verse by the sixth-generation head of the Urasenke School of Chanoyu, Rikkansai (1654-1726), declares:

*cha no michi wa
tadoru ni fukaki
Musashino no
tsuki no sumu naru
oku zo yukashiki*

The path of Tea:
Tracing it, it goes deeper,
Like the moors of Musashi,
The clear moon
Whose depth draws us.

To learn (*manabu*) is to imitate by treading (*manefumu*) the steps of the masters, as Zuigan Roshi (1879-1965), the late abbot of Daitokuji temple, often said. Study cannot be ignored. To tread the tracks of the past masters is an important stage, both for the oxherd and ourselves.



III

Seeing the Ox

Following the bellow, the oxherd is able to enter: where he looks, he encounters the source. None of the six senses diverges from it; in each daily act it's plainly manifest. It is like water's salt taste, the adhesive in paint. Suddenly eyebrows go up, and there's nothing else.

A yellow warbler sings and sings in a tree.

The sun is warm, the breeze calm, willows on the bank are green.

Just this place; there is nowhere else to flee—

Those majestic horns impossible to picture.

第三見牛

從聲得入、見處逢源。
六根門著著無差、動用
中頭頭顯露。水中鹽味、
色裏膠青。眨上眉毛、
是非他物。

頌曰

黃鸝枝上一声声
日暖風和岸柳青
只此更無迴避處
森森頭角画難成

Seeing the Ox

Coming across the tracks, one at last gains direction. Following them without falling onto a bypath, one hears the bellow of the ox, and looking up, one sees its tail. In religious practice, this is called the stage of reflection. Having exerted oneself, one becomes aware that the heart's ox lies within; still, one has only caught a glimpse of it, and has yet to gain a clear view. The first gate has been passed, and with the joy, new strength enters one's steps. With rope in hand, the oxherd chases after the ox.

There are always several stages leading to satori. One recalls the early experience of the remarkable Zen master Hakuin Ekaku (1685-1768). While still a child, he was filled with a sense of impermanence and desired to take the tonsure. At age fifteen his parents finally consented, and he became a monk at Shoinji temple, receiving the name Ekaku from the Zen master Tanrei (seventeenth century). At age seventeen, when his teacher died, he traveled widely, driven by great doubt. When he was twenty-four, he practiced under the guidance of the Zen master Shotetsu, at Eiganji temple in Echigo Province (present-day Niigata Prefecture). Day and night he devoted himself solely to the koan "*mu*," or "nothingness," forgetting even food and sleep. One dawn, upon hearing the bell of a distant temple, he achieved satori. With this awakening he became tremendously self-confident. He considered his satori the most throughgoing to have been attained in three hundred years, and he claimed that no one in the country could match him. He would confess in later years, "Everyone I saw seemed a clod of clay."

In this state, Hakuin lent his ears to no one's admonitions. A kind fellow-monk named Sokaku (1679-1730), however, directed him to the Zen master Shōju Rōjin (1642-1721). Under Shōju he had his arrogance broken and was brought to a great satori. Again, some twenty years later, at the age of forty-two, while listening to the chanting of the Parable chapter of the Lotus Sutra at Shoinji, he heard the faint chirps of crickets, and suddenly realizing great satori, gave a cry and wept aloud.

Tracing Hakuin's life to its end at the age of eighty-four, we find that it closely follows the process depicted in the ten oxherding pictures. He states: "I have realized great joy six or seven times, and small and medium satoris without number. I now know the truth of [the Chinese Zen master] Dahui's (Daie, 1089-1153) 'great satori eighteen times and small satoris beyond count': truly he has not deceived us."

The moment one first sees the ox is full of joy, but at that moment, one has yet to fully grasp reality. Moreover, it is a most dangerous time. One must not stop there, for it is but the first step into the gate of personal attainment. In terms of the Way of Tea, practice which has only been directed toward exteriors finally turns inward. Thinking of the tranquility that is the source of chanoyu, the practitioner steps into introspection, taking care not to regard the rules lightly or fall into self-satisfaction.

Seeing true reality is called "right seeing" (*shoken*), and is included as one element of the noble Eightfold Path of Buddhism. One advances from "learning" to "seeing." When Hakuin first stated his understanding to Shōju Rōjin, the latter declared, "That is merely at the level of learning." The practitioner is told, "That's only imitation of what former masters have done; now show your own vision." After learning must come not a reflected image but right seeing.

A Chinese proverb states, "The bow in the guest's cup is not a snake." A person was invited to the mansion of a wealthy man, and a large cup of wine was placed before him. Looking into the cup, the guest jumped with surprise, for he saw a snake in it. Having no choice, he closed his eyes and gulped it down. In fact, the snake was a decoration painted on a bow hanging from the ceiling, but when the guest returned home, his stomach hurt. When we see wrongly, we fall into absurd errors.

The preface to the third picture states that through sound—the bellowing of the ox—one awakens to true reality and thereupon one is able to encounter its wellspring, the heart's ox. Sounds of any kind may occasion one's awakening. For Hakuin, a temple bell made the universe tremble and deafened his ears. Another Zen master achieved satori upon hearing a pebble he had swept up with his broom strike a fence.

In chanoyu also, sounds have been developed as important expedients. The quiet garden path that leads to the tearoom, and the tearoom itself, far from the clatter of busyness, are a place of practice for both the host and the guests. Amid the actions carried on in silence, the knock of bamboo on stone in the garden, the clap of the ladle on the kettle-lid rest, the swish of the bamboo whisk in water guide participants to a realization of the tranquility at the core of chanoyu.

The sound of the boiling water is likened to the wind in the pines. A poem by the tea master Sen Sotan (1578-1658) reads:

<i>chanoyu to wa</i>	If asked
<i>ikanaru koto to</i>	The nature of chanoyu,
<i>bito toeba</i>	Say it's the sound
<i>suie ni kakishi</i>	Of windblown pines
<i>matsu kaze no oto</i>	In a painting.

The Zen-like quality of this poem, reminiscent of Hakuin's formidable koan of one hand clapping, expresses Sotan's Zen understanding and serves as a koan for Tea practitioners.

In the second sentence of the preface to the third picture, the six sense organs signify the modes of perception—eyes, ears, nose, tongue, body (touch), and consciousness—that we use constantly in daily life. True practice of Tea brings all the six senses to function simultaneously and in accord, and leads us to the realm of immovable tranquility. In a verse attributed to Rikyu:

<i>me ni mo miyo</i>	See with your eyes,
<i>mimi ni mo kikeyo</i>	Hear with your ears,
<i>ko o kaide</i>	And smell the incense.
<i>koto o toitsutsu</i>	While asking questions,
<i>yoku gatten seyo</i>	Arrive at understanding.

The mention of "daily acts" refers to all our movements and active labors. Even in our smallest acts, everything is clearly manifest. This is particularly evident in chanoyu. When a person hosting a tea gathering first places the water jar by the entrance to the tearoom and bows, his level of practice is apparent. With the start of the tea-preparation procedure, it is possible to tell, for example, that the person, though yet inexperienced, is studying under a good teacher who has imparted a solid foundation, or, perhaps, that

though having undergone years of practice, his teacher is distant from the master of that particular school of chanoyu. The age and sex of the teacher may also be evident. This is true not only of acts and movements but also the sitting posture. To the trained eye it reveals whether the practitioner is experienced or yet immature. In each and every facet, everything is "clearly manifest."

When the eyebrows are raised, one naturally opens wide the eyes. I am reminded of the tea master Takeno Joo's (1502-1555) praise of Rikyu in his letter on wabi: "You are not an ordinary person, but have ears that hear, eyes that see—faculties that can perceive—so that your own resplendent virtues are without shadow."* We all have eyes and ears, but we tend to be blind while looking, to listen but not hear.

At first one is wholly concerned with the exterior aspects of making tea. But in the third stage, one becomes aware that nothing is separated from the heart and mind. A shamisen expert composed a poem that I have adapted for Tea. Though perhaps the realm it suggests is a bit more advanced than the third stage:

<i>chanoyu oba</i>	Chanoyu
<i>kokoro de tatete</i>	Should be made with the heart,
<i>te de tate na</i>	Not with the hand.
<i>tatezu ni tateyo</i>	Make it without making it,
<i>kokoro shizuka ni</i>	With your mind tranquil.

Just as "those majestic horns [are] impossible to picture," in both chanoyu and Zen, true reality cannot be painted or explained however one might try; it is a matter of grasping through seeing the new grass amid snow with one's own eyes, of perceiving directly the moon that appears through clouds.

Intentional wabi is insufficient. One must discover the true wabi in nature as it is. Kawabata Yasunari (1899-1972) stated in his Nobel prize acceptance speech that Tea and Zen share the realm of "snow, moon, and blossoms," and quoted a poem in which the Japanese Zen master Dogen (1200-1253) presented a Japanese version of the Chinese master Wumen's (Mumon, 1183-1260) verse on "The everyday mind is the Way":

<i>haru wa bana</i>	In spring, cherry blossoms;
<i>natsu hototogisu</i>	In summer, the cuckoo,
<i>aki wa tsuki</i>	In autumn, the moon.
<i>fuyu yuki saede</i>	In winter, it is snow,
<i>suzushikarikeri</i>	Transparent and chill.

Kawabata referred to Tea and Zen in relation to the Japanese concept of beauty. This is not, of course, a new idea: it is a truth recognized of old that is still fresh and alive today. 

Translated by Dennis Hirota

* For a complete translation of this important document, see Dennis Hirota, "The Practice of Tea 2, The Wabi Tea of Takeno Jo-o: The Letter on Wabi and Related Documents," *Chanoyu Quarterly*, no. 23 (1980).

Chasen : The Tea Whisk

Kumakura Isao

The great literary figure of the Edo period, Yorakuin Shinkaku (Konoe Iehiro, 1667-1736), once noted to his doctor and chronicler Yamashina Doan (1677-1746) that “the *chasen* (tea whisk) has never once been a subject of investigation in our society.” Indeed, until Uchiyama Kazumoto published his *Chasen Hakubutsu Shi* (Tea Whisks: History and Examples) in 1974, there had been very little written on the origin of this tea utensil. No one had been moved to look into the history of such a seemingly insignificant thing as a chasen, the finely tined whisk of cut bamboo that serves only to blend powdered green tea and hot water to make the beverage called *matcha*. Although carefully crafted, elegant, and beautiful, a chasen is intended to be used but at one tea gathering.

In old documents we find that the second syllable of the word chasen is written in two different ways: 筌 and 筴. The former character means *sasara*, a small brush used to wash kettles and rice pots; the latter character can connote either a small trapping basket or “upside,” “topside,” or “upper part.” Currently, the former character is most commonly used, in combination with the character for tea, 茶 (*cha*), to refer to the delicately crafted whisk used in chanoyu. Which character one chooses, however, remains a matter of personal preference.

The earliest known mention of a chasen-like utensil is in a treatise entitled *Da Guan Cha Lun* (*Daikan Cha-ron*; Great Meditation Tea Treatise) which was written by Huizong (Kiso, 1082-1135), the eighth emperor of the Song dynasty. According to the text, an extremely strong type of bamboo known as *jin zhu* (*sujitake*; jointed bamboo) was most suitable for making tea whisks. The actual methods employed are not clear, but it seems that finely shaved pieces of this type of bamboo were somehow bound together and then attached to a shaft. An illustration of just such a tea whisk appears in the *Chasen no Ikken* (A Short Commentary on Chasen), probably written during the Edo period. It is listed as a Tang-style tea whisk, and the accompanying commentary states something to the effect that finely shaved slivers of bamboo were fastened together with thread and then bound over an indentation around the top of the shaft. According to the text, “pictures of camelopards, phoenixes, turtles, or dragons are etched” on the shaft, which strongly suggests that the shaft may have been made of metal. The *Da Guan Cha Lun* states that “the shaft ought to be thick and heavy.” In any event, the tea whisks that were crafted in China must have been very fine quality tea utensils. If they were, indeed, embellished with decorative etchings, it would seem that they were intended to last a fairly long time. In both form and usage, they would have given quite a different impression from the Japanese chasen of which they are the ancestors.

“Chasen: The Tea Whisk” is a translation and adaptation of part 5, section 1, “Chasen no Rekishi,” of the author’s *Chanoyu: Wabi-cha no Katachi*, Kyoikusha Publishing Company, 1977.

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Sketch of Tang style tea whisk from the *Chasen no Ikken*. Late Edo period. Property of the Urasenke Konnichian Library, Kyoto.

How, then, did the Japanese chasen come into being? During the Kamakura period, powdered tea and its method of preparation were brought to Japan from China. Tea whisks such as that just described must also have been imported at the same time. In Japan, however, a stronger, brush-like whisk fashioned by splitting the end of a length of bamboo into tines, came to be made. The oldest pictorial proof of the existence of such Japanese chasen is found in the fifteenth-century *Fukutomi Zosbi* (Fukutomi Picture Scroll). In one section a whisk, basically the same as today's chasen, is shown on a shelf next to some teabowls. It does not flare out much at the top, and seems to be similar to the kind of whisk used today to make *botebote cha*, a mixture of coarse tea, vegetable ingredients, and hot water, drunk in present-day Shimane Prefecture. It is probable that the whisks of the early Kamakura period were similar to these, but no pictorial proof is extant.

The *Obuku Chasen Yuraiiki* (Account of the Origin of Obuku Tea Whisks), a document of one page which dates from the Edo period, credits the wandering sage-priest Kuya (903-972) with the creation of the [Japanese] chasen. This document was probably used as a handbill distributed by chasen sellers. The modern-day bamboo craftsman Kitayama Chikkan has an early copy of this document and another more recent one mounted together on a scroll. Clearly, the two copies were printed from the same woodblock; however, the more recent one is almost illegible because, by the



Above: Scene in the *Fukutomi Zoshi* picture scroll showing oldest-known depiction of a Japanese chasen. Below: Detail showing the chasen and teabowls arranged on a tray. Artist unknown. Muromachi period. Property of the Shumpo-in sub temple of Myoshinji temple, Kyoto. Ink on paper.



time it was printed, the woodblock had been worn down through usage. The older of the two, although dirty, is quite legible. On the back of it appear characters which translate as "rear apartments of the imperial palace," and on the back of the more recent copy appear characters which translate as "town practice hall." The main body of the text is as follows:

Our founder, who was known as Kuya Shonin, was the second son of the sixtieth generation emperor Daigo. He resolved to seek merit by practicing the Ten Virtues, and became a monk for the sake of the suffering beings in the Nine Spheres. He was the early promulgator of the nembutsu invocation in Japan. In the first year of the Tengyo era [938], during the reign of the sixty-first-generation emperor Suzaku, he built a structure and called it Shiunzan Koshoji Gokurakuin, which was none other than the Kuyado temple. In the summer of the fifth year of the Tenryaku era [951], during the reign of the sixty-second generation emperor Murakami, a plague spread through the palace in [the capital of] Heian and throughout the land, and uncounted numbers died. [Kuya] Shonin pitied the people and prayed to the deity Gozu Ten'o of Gion [Yasaka Shrine]. In the night he saw a vision of the Kannon of Eleven Heads and upon praying, received instructions to offer tea to the Kannon and then give it to the plague-stricken people, since the healing powers of tea had long been recognized. [Kuya] Shonin, expressing his thanks, climbed the hill to Kiyomizu temple and carved a statue of the Kannon. He mounted it on a cart and pulled it about the city, exhorting the people to recite the nembutsu and to have faith. He then set up a kettle in the south grove of Gion, crafted a chasen, and made tea. After offering it to the Kannon, he gave it to the sick and they were immediately cured. The townspeople were overjoyed.

Kuya was an early practitioner of the nembutsu invocation prayer, and his asceticism attracted so many followers that he was regarded as an incarnation of the bodhisattva Manjusri. The story of Kuya's making a statue of Kannon in order to halt an epidemic in the year 951 also appears in another work, the *Kuya Shinobigoto* (Remembrance of Kuya). This version contains several elements: the commoners' supplication to Kuya, the "sage of the city well"; the faith in Kannon; and the creation of the chasen. The real significance of the Kuya legend, however, lies in its mention of the donation of tea. Concerning the epidemic of the Tenryaku era, the *Obuku Chasen Yuraiki* states:

If at this time Kuya had had no special powers, he could not have saved the people from the plague. Following his good example, it became a practice to offer tea on the third day of

the *Obuku Chasen Yuraiki*, the custom of selling chasen to nobles and commoners alike during the last month of the year, the vendors first calling at the rear apartments of the imperial palace, had its beginnings at Kuyado. Water touched by a Kuyado chasen was said to free bones stuck in the throat, and medicine touched by one was said to be more effective.

At the end of the *Obuku Chasen Yuraiki* is a woodcut of a Kuyado chasen merchant, a kind of mendicant, half priest and half layman, similar to a character in the *kyogen* play entitled *Hachitadaki* (Tapping the Begging Bowl). In the play this character is described as follows:

Because his head is not shaved, he is not a monk; in that he wears a priest's robe, he is not of the ordinary world. Selling chasen, he wanders through the world; with a gourd hanging from his hand, he chants verses about the evanescence of things.

The selling of chasen as a medium of faith, with special reference to Kannon, was not limited to the Kuyado. There is a story of a chasen merchant setting up shop during the New Year's season in front of the gate of Sensoji, the famous temple dedicated to Kannon in the Asakusa district of present-day Tokyo; there also seem to have been chasen merchants at Nigatsudo temple in Nara. The following appears in the Edo period essay entitled *Unpyo Zasshi* (Clouds and Water Plant Stray Writings):

In the old days, rough chasen made from green bamboo were sold at Nigatsudo in Nara. It was a custom in the Southern Capital [Nara] for men and women, young and old, to purchase these and take them home as a souvenir of their visit to the temple, and to use them in their homes when making tea for guests.

It is not clear whether the chasen of Nigatsudo were sold only during some particular season, but apparently many chasen merchants would wander around selling their wares during the days just prior to the new year. Because of the belief that chasen were capable of driving away evil, they most surely would have been considered to be of auspicious significance when preparing for the coming year. However, this does not necessarily mean that the talismanic properties of the chasen have been recognized throughout the history of chanoyu.

How far back can we date the first appearance of the chasen merchant of the Kuya legend? The character in the *kyogen* play *Hachitadaki* did not come from Kuyado, but he certainly sold chasen. The dates of *kyogen* plays are difficult to establish, but I would set the date for this play at sometime towards the beginning of the Edo period. Among literary sources, the *Kefukigusa* (Blowing of the Hair Essays), a five-volume manual on the composition of *haikai* (humorous verse linking) which also includes a list of famous products from all over Japan, says "The chasen of the Bomon area in Kyoto are poorly made; a mendicant (*hachitadaki*) makes them at Kuyado." This manual was completed in 1638. In the *Yosbu Fushu* (Topography of Yoshu),



A Kuyado chasen merchant in traditional, half-priest half-layman attire.

dated 1684, which lists the products of the Yamashiro area (now a part of present-day Kyoto Prefecture), is found the line, "In Gokurakuji temple in the Shijo Bomon area, a disciple of Kuya Shonin concentrates on making chasen." These sources, thus, would refer to chasen of the first part of the seventeenth century. It should be noted that they are usually cited with reference to the type of chasen made in Yamato Takayama, a city in Nara Prefecture, noted for its "chasen village." The *Yosbu Fushi* mentions that this type was "favored by Rikyu" and was used for chanoyu. In contrast, the Kuyado chasen was roughly made and, rather than having been actually used for chanoyu, was probably bought for its talismanic properties.

Although the *Chasen no Ikken*, mentioned earlier, is a small book of only thirteen pages and lacks a specific date or author's name, from the historical point of view it is a very important work. From the style of the writing and the quality of the paper, it seems to have been printed during the late Edo period. Particularly important is the chapter dealing with the form of the chasen. In that chapter there appears a drawing of a *kezurikake*, a shaved chopstick, which the author presents as a predecessor of the chasen. The explanation that accompanies this drawing reads:

As to the wood, a white [willow wood] chopstick should be whittled to a thickness of a little greater than is usual. While



Sketch of a *kezurikake*, shaved chopstick of willow, said to be a predecessor of the *chasen*, from the *Chasen no Ikken*. Late Edo period. Property of the Urasenke Konnichian Library, Kyoto.

cedar may also be used, its pith is rather rough; therefore, white chopsticks are most suitable. The *kezurikake* chopstick depicted on the right is the kind which was used before true *chasen* were made. It was used for offering tea to the Buddha or gods.

Further, a note indicates, "As in this drawing, the upper part of the chopstick . . . is to be shaved into curls similar to those formed when shaving dried bonito." The size stipulated is "roughly 2 *sun* (6.06 centimeters) in width" and "about 9 *sun* (27.27 centimeters) in total height." The exact size of the *kezurikake* was to be adjusted according to use.

What is still not clear is how the *kezurikake* evolved into the *chasen*. Even if the *kezurikake* was to be used for ceremonial offerings of tea, surely the shaved end was not to be dipped in the tea. How was it used, then? *Kezurikake* evolved from *shide*, the hanging strips of cut white paper that decorate Shinto shrines. One commentary on the tenth century *Kokinshu* (Ancient and Modern Collection) poetry anthology mentions *medo ni kezuribana*, flower shapes made of the shaved wood of a variety of Japanese bush clover called *medo*. These probably were similar in form to *kezurikake* and were hung like *shide*.

In *Chasen Hakubutsu Shi*, Uchiyama mentions his discovery of two chasen burial mounds (*chasen zuka*). The oldest, dating to around 1878, was discovered by him at Gesshoji temple in Matsue, a city in Shimane Prefecture. The second oldest, dating to around 1892, he discovered at Hyakkaen garden in Tokyo. Chasen were singled out for interment in special chasen burial mounds because they were to be used at only one tea gathering. Although no chasen burial mound has yet been found that dates from the Edo period, the practice of burying chasen may have led to the more recent development of memorial services and burial for such disposable objects as brushes and sewing needles.

But why were chasen intended to be used only once? It seems to me that this was due to their supposed efficacy in driving out evil and inviting good fortune. Once used, the chasen—having absorbed any potential for bad fortune—had performed its duty and was thrown away.

When did the talismanic properties of chasen come to the attention of tea practitioners? As far as I know, the stipulation that only new chasen be used appears early in the *Yamanoue Sojiki*, a detailed record of chanoyu teachings and traditions in the line descending from Murata Shuko (1421?-1502), compiled by Yamanoue Soji (1544-1590). The stipulation is also mentioned in the *Rikyu Hyakushu*, a collection of one hundred short verses on the practice of chanoyu, attributed to Sen Rikyu (1522-1591). In Rikyu's time, the chasen was included among utensils which had to be new for each tea gathering.

The development from the rough, brush-like whisk to the exquisite, many-tined form known today eliminated that quality of the chasen that associated it with the kezuribana and reinforced its character as a utensil strictly for chanoyu. Since the time of Rikyu, the manner in which to use a chasen has been the subject of tea writings, but not one sentence has appeared to remind us of its talismanic powers. Apparently, this aspect of the chasen was expunged early in the history of chanoyu. Even so, tea practitioners could not completely negate the special powers of the chasen. The chasen of the Kuyado tradition, although too roughly made from the point of view of tea adepts, continued to survive in the annual rites and activities of the people, and even among tea practitioners as recently as the 1890s, chasen were used only once and then commemorated with memorial services and burial.

Translated by Rebecca Otowa

Appendix: How a Standard Chasen is Made

Groves of wild *bachiku* (*Phyllostachys heronis*), a bamboo of superb resilience and hardness, are the main sources of the raw materials for making chasen. When culms are two to three years old they are harvested during the winter, when insects are dormant.

The chasen craftsman must first season the bamboo before crafting his wares. There are various methods for doing this. Basically, the bamboo is cut into manageable lengths and then boiled for about an hour in a large cauldron to remove the oil, which would otherwise discolor the finished product. The lengths are then dried in the sun for about a month, and a year or two of further drying takes place in a storage shed. By the end of the process, the bamboo will have taken on a pale amber hue.

In addition to seasoned *hachiku*, other types of bamboo may be used to make chasen, for example: *kurotake* (*Phyllostachys nigra*), black bamboo; *susutake*, bamboo from the underside of the roof of a Japanese farmhouse, where it turned chestnut brown from the smoke of the open hearth; and *aodake*, green, unseasoned bamboo—known as “*madake*,” “true bamboo,” when it is used to make chasen for celebrating the turn of a new year. *Susutake* may be 200 or even 300 years old, and is quite rare these days.

To add to this, there are many different styles of chasen. Although all of them are made in much the same way, individual craftsmen have their own idiosyncracies, some of which have become part of the secret oral traditions of their individual lines. Today, a craftsman, traditionally working with his wife, can make five or six chasen in a day using techniques that have changed little since the days of Sen Rikyu.



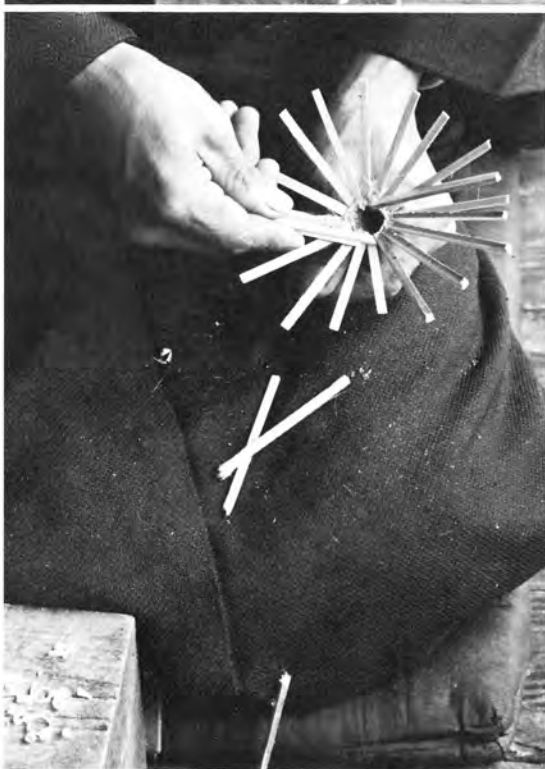
(1)

The tine end of a standard chasen is crafted from the lower portion of the section of bamboo so that, when the chasen is in use, tines facing down, the bamboo is in its natural orientation. The craftsman first cuts the bamboo at an appropriate point above the joint to form the end of the handle (1), and this cut is cleaned. Then the bamboo is cut below the joint, resulting in a piece of from about 10.5 centimeters in length for a chasen to be used with a small teabowl, to 12.7 centimeters for one to be used when making tea in a deep teabowl.



(2)

A thin layer of the outermost "skin" is removed from the lower half of the section below the joint. This allows the tines of the finished product to quickly absorb water when in use and, therefore, be less apt to break. The entire section below the joint is split into sixteen parts with eight cuts of a sharp knife (2).



(3)

The sixteen parts are gently bent outward. Then they are split concentrically to separate the tough, outer portion from the softer pith. The inner ring consisting of the pith is removed (3).



(4)

While the chashen is steadied against the craftsman's chest with a small board and hook apparatus, the sixteen parts are each split into approximately ten alternating small and large tines. The splits are started with a knife (4) but completed by being pulled apart with the fingers. The small tines are slightly less than half the width of the large. These are bent inward and the large tines, outward. The number of tines, altogether, depends upon the type of chashen. A standard type used in the Urasenke School of Chanoyu has about 160 tines.



(5)

After the tines have been softened in water, the inside surface of each one is carefully shaved so that the tine gradually becomes quite thin at the tip (5). The taste of a bowl of tea depends in great part upon the skillful shaving of the tines of the chashen with which it has been whisked. Thus, this is the most important part of the crafting process. It is also the most difficult. To ensure that all the tines are similarly shaped, each one must be continually checked by hand. Furthermore, the finished product is scrutinized by masters of each school of chanoyu, each of which has its own criteria.



(6)

The ends of the tines are gently curled with the back of a knife blade (6). Traditionally, the half-completed chasen is then passed to a woman for finishing.



(7)

The square edges of each tine in the outer ring are shaved off (7). This helps prevent the tea from clinging to the tines.



(8)

A doubled length of cotton thread is woven around the bases of the tines which form the outer ring, separating them from those which form the inner ring (8). Just above this, a single cotton thread is woven twice around the bases of the tines of the outer ring. The color of the thread is usually black, but it can also be red, white, green, or some combination thereof, for celebratory purposes.



(9)

With the fingers and a bamboo tool, the chasen is given a final shaping (9). 



Temae—Tea Procedure : *Chabako—Wakei*

The Wakei chabako procedure was formulated by the fourteenth-generation grand master of the Urasenke School of Chanoyu, Tantansai (Mugensai, 1893-1964). It is perhaps the most popular chabako procedure, being relatively simple in comparison to the three chabako procedures—Hana, Tsuki, and Yuki—for which a special certificate is necessary before proceeding with their study. It is more stylized than the fundamental chabako procedure, Unohana; however, like Unohana, the Wakei procedure is suitable for presentation in any season. It is used on occasions when there are at least two guests in attendance. A brisk procedure, it is especially convenient for accommodating a large number of guests.

In addition to the basic utensils used for the Unohana procedure (see *Chanoyu Quarterly*, no. 33), the Wakei procedure requires an *usuita*, a flat, wooden board which is the same width and length as the chabako, and a second *chawan* that is small enough to be nested inside the first. As with all chabako procedures, prior to the guests' arrival a *binkake*, a small portable brazier, is set on a wooden board on the host's mat. A *tetsubin*, a hot-water kettle with a spout and handle, is rested on a tripod over the fire in the binkake and its lid is opened slightly.

In the most orthodox presentation of the Wakei procedure, an unfinished paulownia chabako of the type which was especially designed by Tantansai for this procedure is used. It is smaller in size than a standard chabako. Generally, however, a standard size chabako will suffice. To prepare the box: nest the small chawan in the large one; place a *kobukusa*, which has been folded in half, its folded edge to the right, in the small chawan; and nest a *natsume* on top of the kobukusa in the small chawan. As shown in the above photo, place these four nested items, the *chasen* in its *chasen-zutsu*, the rinsed and wrung *chakin* in its *chakin-zutsu*, and the *furidasbi* filled with small sweets, in the box. Then rest the *chashaku* diagonally on top of the natsume. Fold the *fukusa* as though to wipe a chashaku and place it, loose ends on the underside and to the left, on top of the chashaku. Fit the lid onto the box. Finally, place the *usuita* on top of the box lid.

Haiken, the guests' inspection of the chabako utensils, normally is not conducted with the Wakei procedure.



(1)

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



(2)

Holding the box at the sides with the right (R) and left (L) hands, the host carries it to the host's mat and sets it down in front of the brazier (2). He then exits, returns with the *kensui* in L, sits in front of the box, and sets the *kensui* down in alignment with his left shoulder.



(3)

R and L lift the box and place it to the far left (3).



(4)

R and L take the *usuuta* from the box lid and set it down in front of the brazier (4).



(5)

R and L remove the box lid. Holding it up over the host's lap, R regrasps the far right-hand corner, L regrasps the near left-hand corner, and the lid is rotated clockwise a quarter turn. R and L grasp the short sides of the box lid and set the lid down to the right of the brazier so that it is centered, horizontally, with the front edge of the board on which the brazier rests (5).



(6)

R takes the fukusa from the box and turns it over onto the palm of L. The fukusa is refolded as though to wipe a natsume. L lifts the left side of the box lid up slightly, R wipes the lid in three strokes with the fukusa (6), then L lowers the left side of the lid back onto the mat.



(7)

With both hands, the final fold of the fukusa is opened out so that the fukusa is as it would be to wipe a chashaku. R places the fukusa on the far right-hand corner of the usuita (7).



(8)

R takes the chashaku from the box, turns it face up, and transfers it to L. R grasps the end of the chashaku handle and places the chashaku vertically on the box lid, toward the left-hand edge of the lid, allowing the end of the handle to extend slightly beyond the front edge (8).



(9)

R takes the furidashi from the box. The furidashi is rested on the palm of L. R rotates it clockwise two quarter turns and places it on the adjacent mat (9).



(10)

The host and guests bow (10). The main guest comes forward to get the furidashi.



(11)

The host takes the natsume, kobukusa, and two chawan, altogether, from the box by grasping the outer, larger chawan across the top with R and steadying it with L. L and R regrip the outer chawan and place the nested utensils on the usuita (11).



(12)

R lifts the natsume out of the chawan. The natsume is rested on the palm of L. R readjusts its grip and places the natsume on the box lid, to the right of the chashaku (12).



(13)

R takes the kobukusa from the chawan and places it between the usuita and the box (13).



(14)

R and L lift the two chawan, still nested, and place them on the kobukusa (14).



(15)

R and L lift the small chawan out of the large one and R places it on the usuita (15).



(16)

R and L lift the box slightly and move it forward so that it is centered, horizontally, with the front edge of the board on which the brazier rests (16).



(17)

L moves the kensui forward, aligning it with the host's knees (17). The host straightens his kimono and, resting his hands on his lap, pauses for a moment.



(18)

R takes the fukusa from the usuita. The fukusa is refolded and the natsume is wiped in the standard manner (18). L returns the natsume to its place on the box lid.



(19)

The fukusa is refolded to wipe the chashaku. The chashaku is wiped in the standard manner (19) and returned to its place on the box lid.



(20)

R takes the fukusa and, with it, closes the lid of the kettle (20). The fukusa is returned to the usuita.



(21)

L takes the chasen-zutsu from the box. The chasen-zutsu is transferred to R and, with the ring finger of L, the chasen is pushed up and partially out (21). As L grasps the chasen-zutsu, R removes the chasen and places it in the small chawan. L returns the chasen-zutsu to its original place in the box and immediately takes the chakin-zutsu.



(22)

R draws the chakin out of the chakin-zutsu (22).



(23)

The chakin is placed horizontally, "ears" to the left, on the front right-hand corner of the box lid (23). L returns the chakin-zutsu to its original place in the box.



(24)

R picks up the fukusa. L grasps the handle of the kettle and, as R holds the lid in place with the fukusa, pours hot water into the small chawan (24). The kettle, then the fukusa, are returned to their respective places.



(25)

R picks up the chakin. The chakin is folded in the standard manner and returned to its place on the box lid (25).



(26)

The host inspects and rinses the chasen in the standard manner (26), then stands it to the far side of the chakin on the box lid.



(27)

R takes the chawan from the usuita and transfers it to L. L discards the water into the kensui (27).



(28)

R takes the chakin and wipes the chawan with it in the standard manner (28). R returns the chawan to the usuita, then takes the chakin from the chawan and returns it to its place on the box lid.



(29)

R takes the chashaku, and the host, fingertips of L touching the mat, invites the guests to partake of the sweets (29).



(30)

L picks up the natsume. R, holding the chashaku with the last two fingers, removes the lid and places it on the box lid where the natsume had been (30). Tea is measured into the chawan, the lid is fitted back onto the natsume, and the natsume and chashaku are returned to their places on the box lid.



(31)

R takes the fukusa and, in the standard manner, hot water is poured over the tea (31). The kettle and fukusa are returned to their places.



(32)

R takes the chasen, and as L steadies the chawan, whisks the tea (32). The chasen is returned to its place on the box lid.



(33)

R picks up the chawan containing the tea, rests it on the palm of L, and turns it clockwise two quarter turns. R places it on the adjacent mat (33). The guest who will partake of this bowl of tea comes forward to get it.



(34)

Before drinking the tea, the guest expresses appreciation to the host. The host bows in acknowledgement (34).



(35)

When the guest has taken one sip of the tea, the host, with L, takes the large chawan from the kobukusa (35), transfers it to R, and places it on the usuita.



(36)

R takes the fukusa and, in the standard manner, hot water is poured into the large chawan (36). The kettle and fukusa are returned to their respective places.



(37)

R takes the chawan, transfers it to L, and L discards the water into the kensui. The chawan is wiped with the chakin (37), the chawan is returned to the usuita, and the chakin, to the box lid.



(38)

L picks up the natsume. R takes the chashaku, removes the lid of the natsume and places it on the box lid, and measures tea into the chawan (38). The lid is fitted back onto the natsume, and the natsume and chashaku are returned to their places. R takes the fukusa and hot water is poured over the tea. The kettle and fukusa are returned to their places. R takes the chasen and, as L steadies the chawan, whisks the tea. The chasen is returned to the box lid.



(39)

R rests the chawan on the palm of L, turns it clockwise two quarter turns, and places it on the adjacent mat (39). The guest who will partake of this bowl of tea comes forward to get it. (If the former chawan is ready to be returned, the guest brings it forward with him at this time and returns it to the adjacent mat.)



(40)

When the guest expresses appreciation for the tea, the host bows in acknowledgement (40).



(41)

If the guest has not yet returned the former chawan, the host, hands on lap, waits for it. The host picks it up with R (41) and rests it briefly on the palm of L.



(42)

R places the chawan on the usuita (42). In the standard manner, hot water is poured into the chawan and the water is discarded.

At this point the main guest may ask the host to finish, or more tea may be prepared. If more tea is to be prepared, the host takes the chakin and proceeds again from the latter part of step 37, wiping the chawan with the chakin. In this way, any number of bowls of tea can be prepared, using the chawan in the order that the guests return them, until, at step 42, the main guest asks the host to finish. Hence, the host may be holding the small chawan when the main guest asks him to finish, as would be the case when only two bowls of tea are prepared, or he may be holding the large chawan. The procedure for finishing the presentation differs accordingly. The steps shown below apply when finishing with the small chawan. For finishing with the large chawan, see the outline on page 73.



(43)

The host, L still holding the small chawan, bows in acknowledgement when the main guest asks him to finish (43). The main guest returns the furidashi.



(44)

L transfers the chawan to R and R returns it to the usuita. The host bows, saying that he will finish (44):



(45)

R takes the furidashi and places it to the right of the host's knees (45).



(46)

In the standard manner, hot water is poured into the chawan, and the chasen is rinsed and inspected (46).



(47)

R holding the chasen, L takes the chasen-zutsu from the box (47).



(48)

The chasen is fitted into the chasen-zutsu (48).
L returns it to its place in the box.



(49)

The water in the chawan is discarded, the chawan is wiped with the chakin, and the chawan is returned to the usuita. R takes the chakin from the chawan (49).



(50)

R holding the chakin, L takes the chakin-zutsu from the box (50).



(51)

R, pressing the chakin against the side of the chakin-zutsu, forms the chakin into a roll (51). The chakin is fitted into the chakin-zutsu, and L returns it to its place in the box.



(52)

R picks up the chawan, transfers it to L, and L places it on the kobukusa (52).



(53)

If the guest has not yet returned the large chawan to the adjacent mat, the host, hands on lap, waits for it. The host picks it up with R (53) and rests it briefly on the palm of L. R places it on the usuita.



(54)

Hot water is poured into the large chawan and the water is discarded, as usual (54). R returns the large chawan to the usuita.



(55)

R takes the fukusa. The fukusa is refolded and the chashaku is wiped (55). R returns the chashaku to the box lid.



(56)

In the standard manner, the tea on the fukusa is brushed off into the kensui (56). R returns the fukusa to the usuita. L moves the kensui back, aligning it with the host's shoulders.



(57)

R and L lift the box slightly (57) and align it with the usuita.



(58)

L picks up the small chawan from the kobukusa. R and L nest it in the large chawan (58).



(59)

R takes the kobukusa and places it vertically in the small chawan (59).



(60)

R picks up the natsume, rests it on the palm of L, adjusts its grip, and places the natsume on the kobukusa in the small chawan (60).



(61)

R, assisted by L, returns the four nested items to the box (61).



(62)

R picks up the furidashi, rests it on the palm of L, adjusts its grip (62), and returns the furidashi to the box.



(63)

R picks up the chashaku and transfers it to L (63). R grasps it toward the center and, turning it face down, places it diagonally on top of the natsume in the box.



(64)

R takes the fukusa and, with it, opens the lid of the kettle slightly (64).



(65)

The fukusa is refolded as though to wipe a chashaku (65). R places the fukusa on the chashaku in the box.



(66)

R and L pick up the box lid and, holding it over the host's lap, L regrasps the far left-hand corner, R regrasps the near right-hand corner, and the lid is rotated counter-clockwise a quarter turn (66). L and R, in turn, regrasp the long sides of the lid and fit the lid onto the box.



(67)

R and L pick up the usu and place it on top of the box lid (67). Then R and L pick up the box and place it in front of the brazier.



(68)

The host shifts position to face diagonally away from the guests (68), grasps the kensui with L, and exits.



(69)

The host comes back to get the box. Holding the box with both hands, he exits, turns just outside the host's entrance, sits, places the box to the side farthest from the guests (69), and bows to signal the end of the presentation.

Finishing the Wakei Procedure with the Large Chawan

After discarding the water into the kensui at step 42 above, the host, still holding the large chawan, bows in acknowledgement of the guest's request to finish. The chawan is transferred to R, then back to L, which places it on the kobukusa. If the guest has not yet returned the small chawan, the host, hands on lap, waits for it. R takes the small chawan, rests it on the palm of L, and then places it on the usuita. Hot water is poured into this chawan. As the water is discarded and the chawan placed back on the usuita, the main guest returns the furidashi. The host bows, saying that he will finish. He places the furidashi to the right of his knees. Hot water is poured into the small chawan. The chasen is rinsed and inspected in the standard manner. The chasen-zutsu is taken from the box, the chasen is fitted into it, and it is returned to its place in the box. The water in the chawan is discarded, and the chawan is wiped with the chakin. The chawan is placed on the usuita, and the chakin is taken from the chawan. The chakin-zutsu is taken from the box, the chakin is rolled and fitted into it, and it is returned to the box. The fukusa is refolded and the chashaku is wiped. The chashaku is placed on the box lid. The fukusa is brushed off over the kensui and returned to the usuita. The kensui is aligned with the host's shoulders, then the box is aligned with the usuita. R picks up the small chawan. R and L nest it in the large chawan, then pick up the two chawan, together, and place them on the usuita. Steps 59-69 above are followed to complete the presentation. 

Book Reviews

Kaiseki: Zen Tastes in Japanese Cooking. By *Tsuji Kaichi*. Tokyo, New York, and San Francisco: Kodansha International Ltd., first edition 1972, second printing 1981. 297 pp. US\$49.00, ¥9,800.

The extraordinarily refined combinations of taste, color, and texture in a *kaiseki* meal place it in the realm of world-class cuisine. Yet, *kaiseki*—as the quintessence of Japanese cooking—shows the distinctive character of traditional Japanese culture; elegant without being ostentatious, refined without being overly elaborate, luxurious yet frugal.

The scarcity of books in English (or any language other than Japanese for that matter) on *kaiseki* cooking is a stumbling block for those who wish to know more about it. The recently published *Japanese Cooking: A Simple Art* and *Good Food from a Zen Temple* are steps in the right direction; however, Tsuji Kaichi's *Kaiseki: Zen Tastes in Japanese Cooking*, first published in English in 1972, still stands as the most important guide in the art of *kaiseki*. Originally published in Japanese by Tankosha Publishing Company, it was adapted for English readers by Sugawara Akiko. It is a combination of informative text and impressive color plates.

The forward, by the late novelist Kawabata Yasunari, is followed by an introductory essay by Sen Soshitsu XV, grand master of the Urasenke School of Chanoyu, in which he outlines the history of *kaiseki*, particularly in its relationship to Zen Buddhism, and the importance of *kaiseki* in the world of *chanoyu*. Of equal if not greater importance, however, are the grand master's thoughts on the spirit of the host which Hayashiya Seizo, curator at the Tokyo National Museum, in his introductory essay entitled "Utensils and Kaiseki," elaborates on. Hayashiya's essay also delineates some of the history of Japanese pottery and utensils for *kaiseki*, as well as the philosophy behind their use.

The essays are followed by twelve sections which feature descriptions of full course *kaiseki* meals for tea gatherings for each month of the year, ranging from the gathering to sample the year's new tea in November, the *Kuchikiri-no-chaji*, to the somewhat inappropriately named "Closing" gathering, the *Nagori-no-chaji*. Woodblock-style reproductions on the title pages for each of the twelve sections give added aesthetic appeal to the entire book. Each is followed by a brief introduction to the theme of that particular month's tea gathering—so brief, in fact, that errors inevitably creep in. For example in the first selection, "Opening," it says that tea leaves are plucked "in early spring, at the eighty-eighth moon, and sealed in a pottery jar by pasting paper over the opening," when actually picking is on or around the eighty-eighth day after Setsubun, which means that the tea is picked in late spring, and the mouth of the jar is actually closed with a wooden stopper which is then sealed tight with pasted paper. Or again in the section "Off Season," *tokibazure* is explained as meaning "escape from the hottest hours of the days," whereas it actually refers to tea gatherings held at a time (*toki*) different from (*bazure*) the three standard times when *chaji* are held—*shogo* (noon), *yobanashi* (evening in the *ro* [winter] season) and *asa cha* (morning in the *furo* [summer] season).

Each of the twelve sections includes eight full-color plates. Large and well-composed, the photographs show some of the finest examples of utensils appropriate for *kaiseki*, and the food served in them makes a very strong statement about the visual beauty of not only the food itself but also the aesthetic sense of *kaiseki*.

A page-and-a-half of text on the ingredients, utensils, and preparation of each dish, given in the order in which the dishes would be served, concludes each of the twelve sections. It is clear, however, that this is not meant as a how-to-cook book, for measurements, cooking times, and in-depth explanations of ingredients are either non-existent or cursory.

The next chapter of the book is entitled "The Kaiseki Courses," in which each of the elements in a kaiseki meal is examined: the rice, miso soup, *mukozuke*, *wanmori*, *yakimono*, *azuke-bachi*, *hashiarai*, *bassun*, *yuto*, and *konomono*. Also included here is a section on *ocha*, in which the steps for taking the sweets and the tea that follow the actual kaiseki meal are briefly explained. In this chapter, Mr. Tsuji reveals some of his methods and attitudes towards cooking, which will reward not only the kaiseki chef but anyone interested in the art of food. The historical anecdotes may only whet the appetite of the gastronome. There are some disturbing lines such as, "When the cook senses that the time is right to begin serving. . ." (p. 171). Perhaps a better way to describe what is happening in the kitchen would be, "the *banto*, or helper, informs the cook of the progress of the gathering, whereby the cook knows when it is time to begin serving." One of the most important aspects of a tea gathering and the serving of the kaiseki meal, in fact, is timing. In this book, there are two lines specifically about timing: "Cooking must be timed to coincide with progress within the tearoom," and "A quiet, efficient kitchen from which the courses move without confusion and with proper timing is indispensable for the reposeful mood of the tearoom." These are very good lines, but they are liable to be overlooked by those without some front-line tea experience. The latter sentence paints a picture in which everything seems to move at a leisurely, almost meditative pace. In fact, the kitchen needs to be quite active and bustling, although controlled and purposeful, in order to ensure that the guests are not left to their own devices for long periods of time. What may seem a short time to the host or kitchen help seems quite long in the quiet of the tearoom, and ideally, the meal is a rather rapid progression of courses.

The final chapters of the book are: "Postscript," "Notes on Utensils," a "List of Recipes," and "Glossary." The chapter on notes on utensils provides brief but interesting information regarding the plates, trays, and other serving dishes and containers illustrated in the photographs. The recipe list is a handy addition for tea adepts. The glossary, however, fails to clear up the problem of mixed nomenclature for ingredients that appear from time to time in the main text. Unfortunately, there is no index.

For a book of this size (22.5 x 28.5 cm.) and beautiful artistic quality, it can hardly be considered a "coffee table" volume. Its combination of deep philosophical content and practical cooking suggestions places it in a class by itself. Rather than a practical kaiseki guide, it rates first as a book for thought.

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Kanazawa: A Seventeenth-Century Japanese Castle Town. By James L. McClain. New Haven and London: Yale University Press, 1982. 209 pp. US\$20.00.

James McClain's study of Kanazawa is the first monograph in English on a Japanese city of the Edo period. His interesting and informative account of this seventeenth-century castle town will serve as an admirable model for future studies on urban Japan.

Kanazawa is an ideal model for the study of cities of early modern Japan. During the Edo period, castle towns became the major cities of the country. Kanazawa, in that period, was the castle town of the most powerful daimyo, Maeda Toshiie. In fact, McClain begins his study by examining the year 1583, when Hideyoshi transferred Maeda to the area. Maeda not only moved his samurai to his new castle town but also invited merchants and artisans. By the end of 1700 there were approximately sixty thousand samurai and a like number of commoners in Kanazawa.

Making thorough use of numerous local documents, McClain presents his findings in a highly readable manner. In his introductory chapter, he argues convincingly against the traditional view of Japanese historians, which maintains that early castle towns were chiefly the result of autocratic, daimyo-centered planning. He contends that the rapid urbanization of seventeenth-century Japan was more complex than this. While admitting the importance of daimyo intervention in the city-building process, the author also believes that the townspeople themselves made significant contributions to the growth of cities and urban institutions.

McClain feels that it is important to place the study of a single castle town in as broad a context as possible; therefore, he has chosen what he calls a "holistic" format, "that is, an analysis in which urban growth is viewed in relationship to the political, social, and economic transformations which were sweeping society in general" (p. 11). This leads him to divide the three major sections of his book into the general categories of urban planning, politics, the economy, and urban culture. In spite of these divisions, the author's overall approach is primarily a legal-political one, with insights into urban culture generally drawn from legal ordinances. However one defines the approach, it provides a more vivid picture of city life in an early modern Japanese city than has, up to now, been available in English.

The author compares the Japanese transition from medieval to early modern society with that experienced by European nations. He compares the seventeenth-century Japanese daimyo and castle town to the royal absolutism of Louis XIV and Peter the Great, and the subsequent creation of "baroque cities," such as Paris and St. Petersburg. He states that, unlike European scholars, Japanese historians have yet to fully explore the influence of commoners on the urbanization process in the early modern period. This may be true, but after the introductory chapter cross-cultural comparisons are infrequent, of fairly minor importance, and do little to strengthen the book.

Chapter 1 provides background information on the national unification efforts of Oda Nobunaga, Toyotomi Hideyoshi, and Tokugawa Ieyasu, and the efforts of the Maeda daimyo to establish a castle town in Kanazawa. The next three chapters describe McClain's major chronological divisions of the urbanization process in seventeenth-century Kanazawa. Chapter 2, entitled "The Formative Years, 1583-1630," shows how military security considerations were of the utmost importance to Maeda, as he tried to consolidate his power. Theoretically, he had autocratic control of the city, but, in practice, there came to be a division of power between Maeda and the merchants and artisans, based on social and economic realities. Maeda and his retainers shaped many of the basic dimensions of city life, but within these, the townspeople had certain freedoms regarding housing and occupational pursuits, and they even conducted many of the daily administrative operations of the city. Culturally, as McClain says, it was a time when "a gay and lighthearted feeling of exuberance swept across the city, infecting all who lived there as things new and different unfolded before them" (p. 63). While Noh and Chanoyu were popular among members of the samurai class, urban culture was also influenced strongly by the townspeople, and Kabuki theaters, puppet theaters, and bath-house districts prospered in response to their needs.

In Chapter 3, entitled "The Years of Consolidation, 1630-1670," McClain shows how the daimyo's concern shifted away from military security and, instead, turned toward internal security and the division of the citizenry according to social status. Again, in practice, the daimyo was not always capable of carrying out his policies, as "much of the city grew organically, in response to the economic and social needs of its residents, not as a result of daimyo-centered planning alone" (p. 84). During this period, the economy witnessed changes and there was a decline in daimyo reliance on privileged merchant and artisan families. In addition, new government controls aimed at internal stability also clamped down on the theaters and bathhouses.

In political administration, the major change that occurred in Kanazawa was the bureaucratization of government at all levels. The early period saw the daimyo ruling personally through ad hoc

administrative groups, but by the middle of the seventeenth century, he had become in many ways merely a figurehead, the actual administration being conducted by the bureaucracy. This bureaucracy was headed by samurai, but included many townspeople at the operational level. McClain views this development of bureaucratic rule on a local level as one of the major accomplishments of seventeenth-century Japan. A discussion of similar movements on a national level, beginning in the 1630s under Tokugawa Iemitsu, would have shed more light on the phenomena, but this should not detract from McClain's contribution to our understanding of political administration in the early Edo period.

Chapter 4 covers the period from 1670 to 1700, which he calls "The Years of Closure," when daimyo tried to control (but not suppress) commercial development. Newly rising merchants began to flourish, often at the expense of the older chartered families, as business skills became the prime determinant of success or failure. In regards to urban planning, limits in land growth and population were reached. Urban administration also saw the culmination of a century of institutional development, and Neo-Confucian principles were further applied to the conduct of government officials. In a very interesting account, McClain explains how the establishment of a system of poor-houses in Kanazawa was both the result of Confucian principles and practical efforts to control the poor. In the cultural arena, the daimyo continued to support Noh, Chanoyu, and traditional music, but for a variety of reasons, the lively culture of the townspeople which had taken root in Osaka, Kyoto, and Edo in the Genroku era (1688-1704) did not reach Kanazawa until the 1760s.

In his final chapter, the author shows the continuing impact of seventeenth-century urbanization, as he takes the reader on a walking tour of present-day Kanazawa. Looking out over the city, he sees evidence that all status groups—not just the daimyo and his retainers—helped determine the urbanization experience in Kanazawa.

McClain has written a scholarly account of urbanization in the early Edo period. He has made available in English many legal documents and biographical sketches that give the reader a better understanding of city life in seventeenth-century Japan. Hopefully, this first-rate book will inspire studies on other cities in early modern Japan.

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Glossary and Chronology

<i>Akuoke no Kan</i>	灰汁桶の巻	<i>Gotō Egen</i>	五燈会元
aodake	青竹	goyō bungaku	御用文学
Araki Yoshio	荒木良雄	<i>Guhishō</i>	愚秘抄
Asayama Bontōan (Bontō)	朝山梵燈庵(梵燈)	Guishan (Izan)	鴻山
aware	哀れ	hachiku	淡竹
<i>Azuma Mondō</i>	吾妻問答	hachitataki	鉢叩
<i>Bendōwa</i>	辯道話	haikai	俳諧
binkake	瓶掛	haiken	拝見
<i>Bontōan-shū</i> <i>Hentōshō</i>	梵燈庵主返答書	Hakuin Ekaku	白隠慧鶴
botebōte cha	ボテボテ茶	Hamamoto Sōshun	濱本宗俊
Butchō	佛頂	Hattori Tohō	服部土芳
chabako	茶箱	Higuchi Isao	樋口功
chakin	茶巾	hika rakuyō	飛花落葉
chakin-zutsu	茶巾筒	hōjin	報身
<i>Chasen Hakubutsu Shū</i>	茶筌博物誌	hosshin	法身
<i>Chasen no Ikken</i>	茶筌之一件	Huaina Dalien (Enō Tairen)	懷納大璉
chasen zuka	茶筌塚	Huizong (Kisō)	徽宗
chasen-zutsu	茶筌筒	<i>Igoshū</i>	遺語集
chashaku	茶杓	Ihara Saikaku	井原西鶴
chawan	茶碗	Iio Sōgi	飯尾宗祇
Chiyuan (Jion)	慈遠	Inawashiro Kensai	猪苗代兼載
Chōjirō	長次郎	Ippen Shōnin	一遍上人
<i>Chūsei Bungaku Jiten</i>	中世文学事典	ishin denshin	以心傳心
<i>Da Guan Cha Lun</i> (<i>Daikan Cha-ron</i>)	大觀茶論	<i>Iwahasshi</i>	岩橋
Dahui (Daie)	大慧	jaku	寂
Danrin	談林	jīn zhū (sujitake)	筋竹
Denne (Yōjū Zentei)	伝衣(要宗全提)	jūnanshin	柔軟心
Dōgen	道元	<i>Kai Ōi</i>	貝おほひ
dōshin	道心	Kamo no Chōmei	鴨長明
en	艶	Kanamori Sōwa	金森宗和
Fujiwara Teika	藤原定家	kanjin	閑人
fukusa	帛紗	kansei	感情
<i>Fukutomi Zōshi</i>	福富草紙	Karaki Junzō	唐木順三
fumeitai	不明體	<i>Kasa no Ki</i>	笠の記
furidashi	振出	Kawabata Yasunari	川端康成
Furuta Oribe	古田織部	<i>Kefukigusa</i>	毛吹草
<i>Fuyu no Hi</i>	冬の日	kensui	建水
Gotoba	後鳥羽	kezurikake	けづりかけ
		Kitayama Chikkan	北山竹閑

Kobori Enshū	小堀遠州	ōjin	應身
kobukusa	古帛紗	<i>Oku no Hosomichi</i>	奥の細道
<i>Kojiki</i>	古事記	omoi-iri	思ひ入り
<i>Kokinshū</i>	古今集	omoi-yaru	思ひやる
kokoro no en	心の艶	omokage	面影
kotoba no yūgen	言葉の幽玄	ō-mushi	大虫
kū	空	<i>Onjōji</i>	園城寺
Kumakura Isao	熊倉功夫	Reizei	冷泉
Kuoan Shihyūon	廓庵師遠	renga	連歌
(Kakuan Shion)		Rikkansai	六閑齋
kurotake	黒竹	<i>Rikyū Hyakushu</i>	利休百首
Kūya	空也	Saigyō	西行
<i>Kūya Shinobigoto</i>	空也詠	samuku yasetaru	寒くやせたる
kyōgen	狂言	sanagara kokoro	さながら心
kyōku	狂句	<i>Sanzōshi</i>	三冊子
Linchi (Rinzai)	臨濟	<i>Sarumino</i>	猿蓑
manabu	学ぶ	<i>Sasamegato</i>	ささめごと
manefumu	真似ふむ	<i>Sasamegato no Sue</i>	ささめごとの末
matcha	抹茶	<i>Seiashō</i>	井蛙抄
Matsuo Bashō	松尾芭蕉	<i>Seigan Chawa</i>	清巖茶話
me	眼	Seigan Shōtetsu	清巖正徹(徹書記)
medo ni kezuribana	めどにけづり花	(Tesshoki)	
mon	文	<i>Seikyo no Ben</i>	栖去之辯
Mongaku Shōnin	文覺上人	Sen Rikyū	千利休
mu	無	Sen Sōshitsu	千宗室
mugen no kegen	夢幻の戲言	Sen Sōtan	千宗旦
Mujō jinsoku	無常迅速	senu hima	せぬひま
Mujū Ichien	無住一円	Sesshū	雪舟
Mukai Kyorai	向井去来	share bungaku	洒落文学
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