

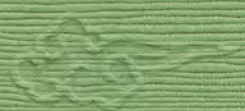


CHANOYU

Quarterly

TEA AND THE ARTS OF JAPAN

No. 54



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 tradition 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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The names of Japanese persons are written surname first in accordance with the Japanese practice. 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 Grand Master 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.

In Summer, a Sense of Coolness

Sen Soshitsu, XV

These simple, matter-of-fact words – “In summer, a sense of coolness . . .” – constitute one of Sen Rikyu’s great teachings, but for many of us, victims of the maladies of modern life, it may be difficult to savor their true meaning.

Year by year, marked changes occur in our civilization, with the conveniences of automation ever simplifying our lives, but at the same time, alienating us from nature. I fear we are becoming too used to the ease by which anything can be done these days.

For the most part, the Japanese have always tried to live in harmony with nature. By discovering that which gives nature its keenest flavor, and recognizing its wondrous poeticism, we are able to find a place in our lives where true relaxation can be experienced.

Undoubtedly, both body and spirit should feel it refreshing to pass the summer in coolness, and this is everyone’s desire. However, we must not forget that to labor and sweat in the heat of summer – to face up to a task, even in the midst of the heat of summer; to accept and to be a dynamic part of nature itself – is extremely vital.

To be a dynamic part of nature, however, we must be strong; we must learn to master not only our bodies but also our minds. This is one of the important objectives of the Summer Training Course in Tea held each year at Urasenke Konnichian, at the hottest time of the year.

Persons who are unfamiliar with the Way of Tea must wonder why anyone would want to sit in front of a hot charcoal brazier when the weather is as hot and humid as it is in Kyoto in the summer. Even before this, they might question what purpose there could possibly be for the bothersome procedures and cramped movements which are an integral part of chanoyu. Indeed, even many who are to some degree involved in chanoyu dread the very thought of the summer heat, not to mention sitting in front of a hot brazier.

My belief is that when sitting – perspiring but unperturbed – in front of a brazier, quietly going through the chanoyu movements and preparing a bowl of tea, a person shows the attitude of a strong yet pliant human being. I see in him or her a person who is strong yet pliant enough to overcome the heat, confront nature face to face, and blend himself or herself in with nature.

There are these famous words of Zen master Linji (Rinzai; d. 867):

*Zuisho ni shu to nareba
rissho mina shin nari*

If you are master wherever you are,
then everyplace you stand is true and real.

We tend to think that there is an objective world, and that our subjective selves are just a small part of that world. Linji teaches us, however, that the objective world is nothing more than one facet of our subjecthood. It is folly to be slave to the circumstances in which we find ourselves; if we have a firm grasp on our subjecthood, we are master of those circumstances.

The things which we human beings willingly do are all products of our own subjective selves, or self will, and it is therefore good if we can always be honest and open to all that we meet in life. I think we all have times when we catch ourselves sulking because someone has cautioned us about something, and must remind ourselves not to sulk but to be honest, open, and accepting. It is sad that we cannot be honest and open at all times. Instead of having to regret our actions, we should be honest and open from the first; but because we are weak, this is difficult to do.

In the *Heart Sutra* there are these words, referring to man's true character: "Not arising, not perishing; / Not defiled, not pure; / Not increasing, not decreasing. . . ." An explanation of this, by the Zen master Bankei (1622-1693), is that man's true character is like a mirror; it is originally blank. If there is something, that thing is reflected; but there is nothing in the mirror itself. When the thing is gone, the reflection in the mirror disappears; but there is nothing within the mirror to be extinguished.

To maintain a clear heart which will reflect things just as they are, however, requires daily effort. Rikyu admonished us to act through our hearts, without being swayed, when making a bowl of tea. If one wavers even in the least bit, this means that it is necessary to reexamine the condition of one's heart.

The original heart of chanoyu is said to be like the sound of wind blowing through the pine trees. To enjoy a bowl of tea during the heat of summer is like the refreshing sound of a windchime.

It is summer now — and how nice it is to rejuvenate our spirits through the quiet acts of preparing, serving, and partaking of a bowl of tea. ☯

Appreciating Teascoops

Ikeda Hyoa



The teascoops, or *chashaku*, which traveled from China to Japan along with powdered green tea, *matcha*, were made of such materials as ivory, metal, or bamboo. It was inevitable that these instruments would be copied in Japan,

Translated and adapted from “*Chashakutte Nandaro*” appearing in the September 1985 issue of *Nagomi* (Kyoto: Tankosha Inc.), by permission of the author. Chashaku photos, by Kobayashi Tsunehiro.

but it was only with the development of rules for preparing tea in the Muromachi period – particularly the time of the eighth Ashikaga shogun, Yoshimasa (1435-1490), and the early tea master Murata Shuko (1421?-1502) – that chashaku came to be carved, mostly of bamboo, by people who actually practiced chanoyu. This means that the tradition of chashaku carved by *chajin*, or people who practice chanoyu and live the life of Tea, has a history of nearly five hundred years. There have also been chashaku-making specialists who, since the end of the Muromachi period, have made chashaku of various shapes out of various materials; however, in the world of Tea the most highly esteemed chashaku are the ones of bamboo carved by *chajin*.

Chashaku are very difficult utensils to appreciate. Whenever trying to explain about them to beginners, I borrow the explanation which the tea aesthete (*sukisha*) Takahashi Soan (1861-1937) gave to an American collector who had come to Japan and was deeply interested in Japanese art. After Soan had explained just about everything about tea utensils to him, this collector expressed surprise at only one thing – the great value placed on chashaku.

To the man's question about what made the chashaku so valuable, Soan replied: Though, at first glance, a chashaku may look like nothing more than a plain bamboo spoon, actually it is the most important of all tea utensils. With a tradition of about five hundred years, the Way of Tea is a way of cultivation and refinement which has been studied and handed on by generations of those who shaped Japan's political and cultural history, and chashaku are utensils which have been carved or designed by the people who actually put that Way into practice. On the bamboo storage container (*tsutsu*; literally, "tube") for the chashaku, the chashaku's name is written by the same person who made it. Furthermore, the name serves as an indication of the maker's knowledge, cultivation, taste, view of Tea, and even his general view of life.

Soan said that he thought it was only natural that such a work produced by a historical figure in Japan, and passed on safely over hundreds of years, should be held in high regard. Liking this to the articles left behind by the great Europeans and Americans of the past, he pointed out that there is a fair similarity in the value placed on, for example, an implement which was used by Napoleon, or the pocket-knife which Lincoln made himself. Supposing that chado had developed in Europe or the United States, and the persons mentioned above had made chashaku, in light of America's colossal economic strength, the monetary value placed on those chashaku would surely be many times more than that placed on chashaku in Japan, he explained.

Of course, speaking of a chashaku's value as a rare object or as an item with historical associations presents but a part of the picture. Even more important is the role which the chashaku plays in the overall scheme of the selection and arrangement of utensils to be used at one particular tea gathering; and there is also a spiritual quality which lies within the beauty of the chashaku's form. In these respects, the chashaku assumes a symbolic existence as the expression of a *chajin*'s heart and mind.

The History of Chashaku

The custom of drinking matcha passed from China to Japan in the Kamakura period, and at that time chashaku, along with teabowls and tea containers, were brought to Japan. This is substantiated by an old temple document dating from the late Kamakura period, in which, under the heading "Tea drinking utensils newly arrived from the continent," several ivory as well as bamboo chashaku are listed.

In China the drinking of matcha became widespread in the Northern Song period (10th - 12th c.), and we can already see the word *shaku* (scoop, spoon) being used to refer to tea implements in such works as the *Cha Lu* (Jpn., *Cha Roku*) [Tea Chronicle] of the great calligrapher and tea expert, Caixiang (Saijo; 1012-1067), and the *Daguan Cha Lun* (*Daikan Cha Ron*) [Great Meditation Tea Treatise] of Emperor Huizong (Kiso; 1082-1135). At first, the matcha which reached Japan from China was used as a medicine in Japanese temples, but once tea production began in Japan itself, the custom, among the warrior class and the wealthy, of drinking and comparing teas grown in various regions and guessing their origin, became popular. This developed into an extravagant pastime in which fabulous prizes were competed for in rooms spread with tiger skins or imported carpets and decorated with Chinese art objects. This went on from about the mid to the late fourteenth century. The utensils used in this "tea contest" (*tocha*) period were all things which had come from China, and we can assume that the chashaku were for the most part of materials such as ivory, gold, or silver. Considering the single-minded attention given to China at this time, it is likely that the Japanese simply heeded what they had read in the Chinese works on tea: "The best chashaku are those made of gold."

However, during the era of the eighth Ashikaga shogun, Yoshimasa, a link was established between the refined life of the Higashiyama culture, with its Chinese artworks, renga, noh, flower arranging, and garden designing, and the rules for preparing and drinking tea advocated by the Nara monk, Murata Shuko, thus laying the foundation for what we now know as chado, the Way of Tea. This is when people who actually practiced tea began carving chashaku themselves, and as a matter of fact, there remain chashaku today which are attributed to Yoshimasa and Shuko.*

Shuko's insistence on using utensils chosen on the basis of a truly Japanese aesthetic, and on substituting the Chinese objects for Japanese ones, represented a major turning point in the history of chashaku.

The era of "Higashiyama tea," centered at Yoshimasa's villa at the foot of Kyoto's Higashiyama mountains, saw the appearance of the renowned chashaku maker named Shutoku (dates unknown), and during the hundred years

* It is not known whether they actually carved them themselves, or whether they gave instructions by which they were carved, but the words "Yoshimasa chashaku," or "Shuko chashaku" are written on the tsutsu made by appraisers of later times.

between Murata Shuko and Sen Rikyu (1522-1591), Shutoku's chashaku were the most highly praised chashaku of all. In the *Yamanoue Soji Ki* [Records of Yamanoue Soji], there is a passage mentioning the fame which Shutoku's chashaku had gained by that time, and the fact that Oda Nobunaga used chashaku made by Shutoku.

From about the time of Takeno Jo'o (1502-1555) it became the regular practice among tea people to carve their own chashaku. Jo'o, as well as Rikyu, Tsuda Sogyu (? - 1591), and all the other well-known chajin of Rikyu's era, have left examples of their own chashaku with accompanying tsutsu.

Up through the Muromachi period, however, there were no particular conventions regarding the shapes of chashaku. At first the shapes of Tang and Song period Chinese *chasaji* (teaspoons) were used as models, imitations being made of bamboo. These shapes were called *sasa-no-ha* "bamboo leaf," or *cha-byo* "tea gourd." Then long chashaku having no nodes, or with nodes close to or at the end of the handle, were made; the positioning of the node not being particularly determined until Takeno Jo'o's *nakabushi* (centered node) made its appearance. All of Jo'o's disciples made nakabushi chashaku, but it was Rikyu who made it the standard form, as it remains today.

As Hideyoshi's tea advisor, Rikyu was in a position of authority and, as such, laid down many rules concerning Tea. The chashaku was one utensil affected by these rules. From Rikyu's time on it became the convention that a chashaku be accompanied by a tsutsu. However, in Rikyu's day it was not so common to provide chashaku with names (*mei*), most chashaku having no name at all (*mumei*), or in some cases having a name simply related to the fact that the chashaku was given to someone as a gift (*okurime*). Even if other sorts of names are found on the tsutsu of chashaku dating from this period, these names show a marked difference from those used in later times, most of them dealing with the bamboo itself, its origin or type, or the place where the chashaku was carved. Names with a sense of mysterious poeticism (*furyu*) are limited to a few, such as "*Hototogisu*" (Cuckoo) and "*Akebono*" (Daybreak).

There is an interesting story concerning the name of a chashaku which was given by Rikyu to his disciple, Seta Kamon. Kamon had acquired a rather large Korean teabowl, and he asked Rikyu to give it a name. Rikyu named this bowl "*Mizuumi*" (Lake), and made a long chashaku to go with it, to which he gave the name "Seta." In this way he transposed the image of the bridge over Lake Biwa at Seta onto Seta Kamon's name. It is said that, through a feeling of thanks to his teacher, Kamon thereafter carved long chashaku.

It is well known that following the decree ordering him to commit suicide, Rikyu carved two chashaku. He gave one to Hosokawa Sansai and the other to Furuta Oribe. These chashaku were later given the names "*Inochi*" (Life) and "*Namida*" (Tears). In these two names, a sense of fond remembrance of Rikyu can be felt.

Sen Sotan's (1578-1658) prominent disciple Yamada Sohen (1627-1708) was one of the great chashaku carvers in the history of chanoyu. Once, teacher



Reproductions, by the author, of chashaku made by famous early-day figures in chanoyu history. From the left: "bamboo leaf" style of Ashikaga Yoshimasa (1435-1490); "tea gourd" style of Murata Shuko (1421?-1502); "low node" style of Takeno Jo'o (1502-1555); "end node" style of Sosei, a renowned chashaku maker of Jo'o's era; "no node" style of Murata Shuko.

and disciple decided to have a chashaku-carving "competition." They set up a folding screen and sat on either side of it. Both finished carving at the same time, but as Sohen was the pupil, he showed his chashaku first, asking for Sotan's critique with the words "*gamon*," literally "I ask." Sotan immediately answered "*nyoze*," which means "thus," or "so," making a pun by turning the exchange into the standard opening of Buddhist sutras, "*nyoze gamon*" (I have heard thus), the words of Sakyamuni's disciple Ananda, the recorder of the sutras. At the same time, Sotan put his chashaku forth for Sohen to see. The two chashaku were identical in measurement.

Having trained for a lifetime, and having developed his own style of chanoyu, Sohen in his later years came to make rather thin and neatly elegant chashaku. Indeed, of Sotan's disciples, Sohen is taken as the representative of thin-style chashaku, while Sugiki Fusai (1628-1706) represents the thick style of chashaku making.

The Beauty of Chashaku Names

The custom of giving names to chashaku began around the time of Sen Sotan. There is a famous chashaku of Sotan's called "*Yoroboshi*" (Feeble Monk). It is designated a *chuko meibutsu*, but there are two other Sotan chashaku which have the same name. Perhaps Sotan was fond of the noh play *Yoroboshi*,* or perhaps he was asked to use this name; in any case, we know that he made three chashaku of the same name.

I would like to introduce a story related to me by a certain old-timer in the Way of Tea. He had once been invited to a very tastefully done tea in the early spring, at which this chashaku was used. Within the play *Yoroboshi* there is a verse which reads, "Ah, the fragrance of the plum blossoms," and in addition to this implied seasonal reference, which heightened the gathering's aesthetic mood, a tea container (*natsume*) with Rikyu's son Shōan's cipher was used, and this reflected the story of the reuniting of father and son with which *Yoroboshi* deals. From this story we can see that when taking names for chashaku and other tea utensils from noh, it is not just the meaning of the name itself, but the entire content of the play, which, if taken into consideration in assembling the various utensils for a tea, contribute to the aesthetic enjoyment of the gathering.

There is a set of two chashaku collectively named "*Nemonogatari*" (Bed-time Story), by Rikyu's great-grandson Senso (1622-1697). On the tsutsu, the following is written next to the name: "Since the bamboo comes from Mino and from Omi." In other words, one of the chashaku is made of bamboo from Mino, and the other of bamboo from Omi. The idea for this comes from an old story about two farming families who lived back to back on either side of the boundary line between the provinces of Mino and Omi. On cold winter nights these two families were able to entertain each other with stories, thanks to a hole in the single wall between them. The chashaku received their name from this story. A certain Kyoto tea utensil dealer named Dohashi Kahei used these chashaku to the great delight of his guests at a tea commemorating his golden wedding anniversary. Later they were also used by a customer of Dohashi's at a tea for the wedding of the man's son, and this time the guests appreciated them in yet another way.

Among chashaku names which have come down to us from the past, while some are difficult to understand, and others are readily understandable, each carries deep and subtle connotations which people of modern times rarely imagine. The sources for chashaku names are diverse — narrative literature, imperially selected poetry anthologies, haikai, noh and kabuki, yearly events, the sea-

* The noh play *Yoroboshi* relates the story of a boy named Shutokumaru and his father, Saemon Tsushun. Abandoned at an early age, and going blind, the boy has been living the life of a vagrant, when he comes to Tennoji in Sesshu on the middle day of the week of the spring equinox (*higan*). It turns out that his father has also come there on the same day to pray for the peace of his child in the next world. At this time the two are reunited.

To Know the Meaning of a Chashaku's Name

Knowing the meaning of a chashaku's name and thereby bringing the chashaku to life is the duty of the host, while it is up to the guest to perceive the host's mind and share the enjoyment of *furyu* which arises. This is perhaps the place wherein lies the mystery of a tea gathering as a mutual production resulting from the coming together of host and guest.



Shimizu Dokan's "*Nisenrigai*," "Beyond Two Thousand Miles"

This is a chashaku given by Shimizu Dokan (1666-1737), the tea advisor to the Sendai clan, to his friend Kurihara Unsa. Dokan and Unsa were old friends from the days when, as young men, they learned tea together. However, they were separated when Dokan was employed as an officer of the Sendai clan in the north, while Unsa was sent to the Yamauchi family in the south. As the years went by and the two became old and began to reminisce over the past, Dokan decided to carve a chashaku and send it to his far-away friend. The name of this chashaku was "*Nisenrigai*." This was on the fifteenth day of the eighth month (by the lunar calendar); in other words, at the time of the harvest moon. With the thought in mind that, though separated by a great distance, he and his friend were both gazing at the same moon, he took the chashaku's name from a poem by Haku Rakuten which reads, "My old friend's heart, two thousand miles away." Dokan was fifty-seven at this time. It seems that the thought of the moon brought his old friendship keenly home to him, and this sentiment was expressed in the form of his chashaku and its name.

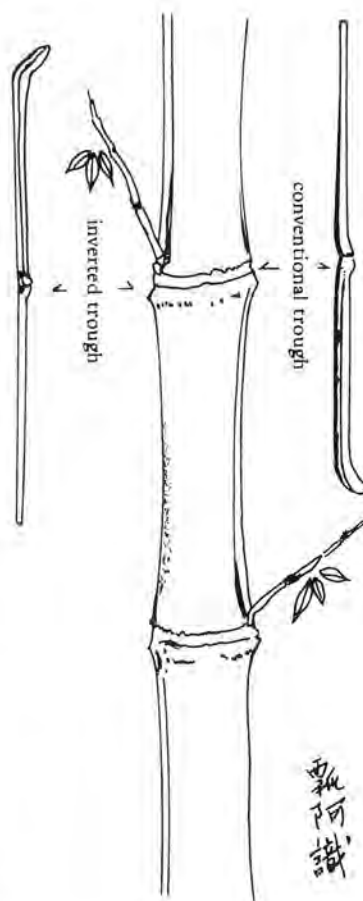
sons, human affairs, folklore, and historical facts. Zen phrases, Chinese legends and poetry, as well as forgotten customs and dialects all make old chashaku names difficult to understand. There are also names full of wit. The world of these names is profound, and for this reason alone, provides enjoyment.

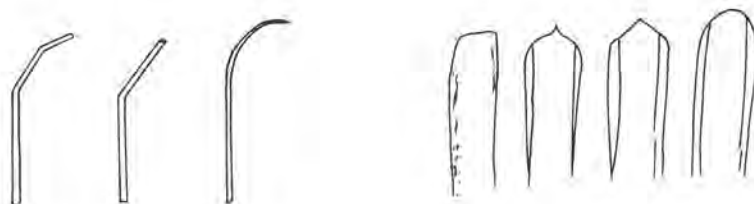
How Bamboo Chashaku are Made

The process for making bamboo chashaku is not difficult, and requires but a few common tools (fine-toothed saw, chisel, pointed knife, board for sawing and cutting on, candle, sandpaper). Still, because of the fibrous nature of bamboo, even an accomplished chashaku maker will have failures; a novice will likely require a number of tries before achieving success with the bending and the carving of the piece, without it splitting. The most difficult matter of all, however, is achieving a chashaku with a beautiful form and which will serve its purpose perfectly. This matter rests on the maker's own aesthetic sensibility and grasp of chanoyu.

The first and perhaps most crucial step, in terms of the character of the finished product, is the selection of the piece of bamboo to be used — its coloration, the characteristics of its node(s), and so on. The bamboo must be thoroughly seasoned; in Japan, such seasoned bamboo can be bought at bamboo shops. A piece about 3 cm. in diameter is recommended.

1. **Cutting the piece down to manageable length.** The proportions of the parts of the desired finished product — where the node will be positioned, etc. — are determined and, guided by these, the bamboo sawed down to a length of about 25 cm.
2. **Splitting the piece down to manageable width.** The piece is split to obtain a strip about 1.5 cm. wide having the trough running down its center.
3. **Bending the scoop.** To soften the bamboo, it is soaked in water for about 6 hours. Then the spot which will be bent is heated, back and front, by holding it about 5 cm. above a candle flame, and carefully bent to the desired angle.





4. Cutting the piece to the desired length. The extra portions at the bottom of the handle and top of the scoop are sawed off, allowing some leeway at the top for final shaping.
5. Carving the sides to the desired width and shape. The widest portion of a chashaku is that from just below the bend to the top of the scoop – the portion called the *kaisaki*. First the sides of this portion are carved, by laying the chashaku on its side on the board and moving the knife away from the body in the direction of the end of the scoop. Then the *kaisaki* is held and the sides of the remaining part carved down.
6. Shaping the tip of the scoop. Again changing the direction of carving, the tip of the scoop is carefully carved to the desired shape.
7. Carving away the area behind the node. The bamboo has a raised area behind the node, which must be removed. The chashaku can be made quite flat (*naogoshi*), made to have a gently arched silhouette at this point (*yamagatagoshi*), or carved into quite considerably at this point and then bent back (*arigoshi*). The knife and chisel are used, working toward the center of the area from both the upper and lower directions.
8. Rounding the back. For easy use when scooping the tea, the back of the *kaisaki* is rounded and its edges made quite thin all the way around. Depending on the style of chashaku, the back will be rounded from quite a bit further down. First the *kaisaki* portion is worked on, starting with the area which will remain thickest and working toward the edges. For the portion below the *kaisaki*, the knife is moved in the direction of the bottom of the handle.
9. Finishing the end of the handle. The corners are carved away, and a slant given to the end from either the front or the back side.
10. The finishing touches. The chashaku is given its finishing touches with sandpaper.

Traditionally, a bamboo chashaku is something which a chajin carves himself, or which is carved to the specifications given by the chajin. For this reason the particular taste of the chajin is apparent even from the initial selection of the piece of bamboo to be used. The use of the natural patterns on the bamboo and the choice of whether the chashaku will have a “conventional trough” (*bonbi*) or an “inverted trough” (*sakabi*) are examples of this [see p. 14 diagram]. Then the way in which the scoop is bent, the carving, and the shaping – all of these are expressions of an aesthetic sense. In addition, the selection and carving of the section of bamboo which will be used as the tsutsu are further manifestations of the individual's personality and taste. Finally, once the chashaku and its tsutsu have been completed, the chashaku is given a name. In this name, the world of the chajin takes on a distinct flavor in the words themselves, and a distinct shape in the form of his calligraphy.

Let us imagine a piece of bamboo with two joints, one at a place where the bamboo is naturally stained in a beautiful way, the other bearing the marks of a cut-away branch, conveying a deep feeling of wabi. Now, supposing we could present this piece of bamboo first to Sen Sotan (1578-1658) and then to Kobori Enshu (1579-1647). Sotan would no doubt take the wabi-like joint and make the part above into the scoop of the chashaku (*sakabi*), whereas Enshu would choose the joint with the fine pattern, shaping the part below it into the scoop (*bonbi*). In this way, the stylistic direction which the chashaku takes can be said to be determined even from the initial stages.

As for the carving itself, an extremely fine aesthetic sense is required. The exactness of this work is such that a fraction of a millimeter can mean a marked difference in the chashaku's appearance. Sen Rikyu's sense of correctness, Sen Sotan's tranquility, Kobori Enshu's splendor, Kanamori Sowa's delicateness, Katagiri Sekishu's sense of the fine and the weathered (*kirei sabi*) – we are able to see the various tea worlds of these men through their chashaku, just as if we were meeting the men in person. Herein lies the meaning of such phrases as, “The chashaku is the man,” “The chashaku is the chajin's power,” and “The chashaku is the chajin's soul.” The real fascination and depth of chashaku lies in this coming to know the chajin's tea world, a knowledge without which it is impossible to understand the chajin's chashaku.*

* Past *Chanoyu Quarterly* articles on the chajin mentioned here include: Itoh Teiji, “Sen Rikyu and Taian,” issue no. 15 (1976); Hata Kohei, “Sen Rikyu, Last Man of the Middle Ages,” no. 16 (1976); Iguchi Kaisen, “Sen Sotan and Yuiin,” no. 13 (1976); Tsutsui Hiroichi, “Sen Sotan,” no. 46 (1986); Nakamura Shosei, “Kobori Enshu and Mirtan,” no. 14 (1976); Itoh Teiji, “Kobori Enshu: Architectural Genius and Chanoyu Master,” no. 44 (1985); Hayashiya Seizo, “Kobori Enshu's Chanoyu,” no. 44 (1985); Jon Carter Covell, “Kanamori Sowa and Teigyokuken,” no. 16 (1976); Nakamura Shosei, “Katagiri Sekishu and Korin-an,” no. 23 (1980).

Sen Rikyu
(1522-1591)

Born into a merchant family in the port town of Sakai, in present-day Osaka Prefecture, Rikyu began learning chano-yu while still a boy, taking Kitamuki Dochin and Takeno Jo'o as his teachers, and undertaking Zen training under Dairin, abbot of Nanshuji temple in Sakai. He served the military leader Oda Nobunaga, later entering into the service of Nobunaga's famed successor, Toyotomi Hideyoshi, gaining repute as "the greatest tea master of the realm." Rikyu instigated various reforms in the practice of chano-yu and laid down standards which are followed to this day. He received a sizeable stipend, and in Tensho 13 (1585), when he served tea to Emperor Ogimachi, was granted the name Rikyu by Imperial decree. Being close to Hideyoshi, Rikyu also had a hand in government matters, and traveled with him to the battlefields. When he did so he would lay out a straw mat and make tea. There are various explanations for why Hideyoshi ordered Rikyu's death. In any case, Rikyu calmly carried out seppuku on the twenty-eighth day of the second month of Tensho 19, at the age of sixty-nine.



Sen Rikyu's *Terajimairu*, "Visiting Teraji"

Rikyu's chashaku are difficult. Just as with all of Rikyu's favored utensils, the creative impulse of his chashaku lies in a deep-seated sense of tranquility, and there is no particular attempt at showiness. Therefore, it is difficult to appreciate the chashaku's sense of composition without the ability which comes from long personal training and experience. The chashaku *Terajimairu* is a classic piece, carved from a beautiful length of bamboo having a single trough (*hi*) and a low arch under the node (*koshi*). There are three forms of writing on the container. At the top is a stamp of the character "*eki*" within a

circle. Next is written the name of the chashaku, *Terajimairu*. This name comes from the name of the man to whom the chashaku was given. From his full name, Terada Jiroemon, the first and third characters were taken and the word *mairu*, "to visit," was added. At the bottom of the container is Rikyu's signature, in this case the single character "*eki*."

Designated a *chuko meibutsu*. Extra container signed by Nyoshinsai Sosa. Inner box signed by Nyoshinsai Sosa and Sumiyama Yoho. Outer box signed by Rokurokusai Sosa.



Sen Sotan's *Hanshin*, "Half a Body"

Sotan's chashaku are basically of three shapes. There are the chashaku which can almost be mistaken for his grandfather Rikyu's in their fidelity to correctness of form. Then there are the chashaku which depart from those just described in that the element of wabi is increased. And finally there are the chashaku whose curved end comes to a point, resembling the pointed tip of a sword (*kensaki*). It is probable that these changes in shape and style correspond to Sotan's changing age. It is believed that *Hanshin* was carved rather late in Sotan's life. Though it appears extremely plain, with a worn look, its

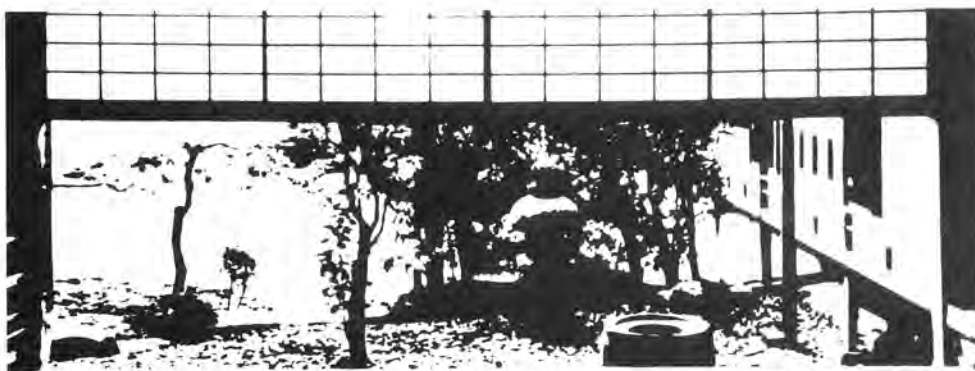
container is boldly carved with sweeping cuts which allow the underlying grain of the bamboo to show through here and there. Sotan's cipher (*kaō*) is at the place where the cap and the mouth meet, while "*Hanshin*" is written in the center and "*Fushin*" ("uncertainty"; the name of Sotan's tea hut) is written at the bottom, as a signature, in thin ink with what appears to have been a worn writing brush. Everything about this container conveys the world of Sotan's advanced years.

Collection of the Seikado Bunko, Tokyo.



Sen Sotan
(1578-1658)

Sotan was thirteen when his grandfather, Rikyu, committed seppuku. By that time Sotan had already entered Daitokuji temple, where he served as *katsushiki*, the boy who calls the monks to meals, and trained under the abbot Shun'oku Soen; thus he was saved from the peril which threatened the Sen family. In Hideyoshi's final years, with the support of such influential men as Maeda Toshiie, Tokugawa Ieyasu, and Hosokawa Tadaoki, Rikyu's adopted son and successor, Shoan, who had been under the protection of Gamo Ujisato, a warrior in present-day Fukushima Prefecture, was called back to Kyoto and granted a plot of land in front of Hompoji temple as well as a small stipend. Sotan became Shoan's successor, and with his training at Daitokuji as his base, particularly under the guidance of the abbot Seigan Soi, he realized the common ground of Tea and Zen (*cha Zen ichimi*). From this understanding, Sotan expounded his interpretation of the Tea-mind through the words *wa, kei, sei, jaku* (harmony, respect, purity, tranquility), and with this, strengthened the foundation of the Sen family's tea. Three of his children each established a separate household through which the Sen style of tea has been handed down to this day.



Kobori Enshu
(1579-1647)

It is a mistake to think of Enshu as a daimyo who lived for Tea alone. Rather, it would probably be better to consider him in the context of his position as an official in charge of the important task of overseeing the construction of buildings. In that architecture is an amalgam of various techniques in the arts, and Enshu was thoroughly versed in those techniques as well as the art of design, it is well to see what later appeared as Enshu's taste in tea utensils as a reflection of his experience in the field of architecture. A tea student of Furuta Oribe, it was also Oribe whom Enshu succeeded as tea master to the third Tokugawa shogun, Iemitsu. At a time when Japan was experiencing the first phase of the peace of the Edo period, Enshu seized the opportunity to promote the prosperity of chanoyu by doing such things as establishing the "seven favored kilns"; deciding on the so-called *chuko meibutsu*; taking names for tea utensils from the old imperially selected poetry anthologies and prose literature; and using a style of writing inherited from the Heian period aristocrat, Fujiwara Teika, to inscribe boxes. Enshu is especially famous for his writing of poetic names (*utamei*) on the outer boxes of tea utensils, something which seems to give the utensils their own unique type of authority, and which, historically speaking, struck a new tone in the tea culture of Japan. Enshu's was the refined and elegant taste of a daimyo, a style which has come to be known by the term *kirei sabi*.



Kobori Enshu's *Mogamigawa*, "Mogami River"

This chashaku is truly Enshu in every way. The upper part has a patterned and mottled streak running along one side, and there is a formal tone lent to the chashaku by the distinct bend in its tip and the straightness of the underside of its node (*koshi*). The tsutsu is made of similar bamboo, planed here and there yet leaving some of the bamboo's freckled surface. The chashaku's name is a verse taken from an old Japanese poem (*waka*). [This kind of name is known as

utamei, "poem name."] It is written from the very top of the tsutsu, the first character forming the tsutsu's sealmark, and reads: *Mogamigawa / noboreba kudaru / inabune no / ina niwa azu / shibashi matemiu*. [The point of the verse can be interpreted: "... not 'no'; let's just wait and see awhile."]

Collection of the Nomura Art Museum, Kyoto.



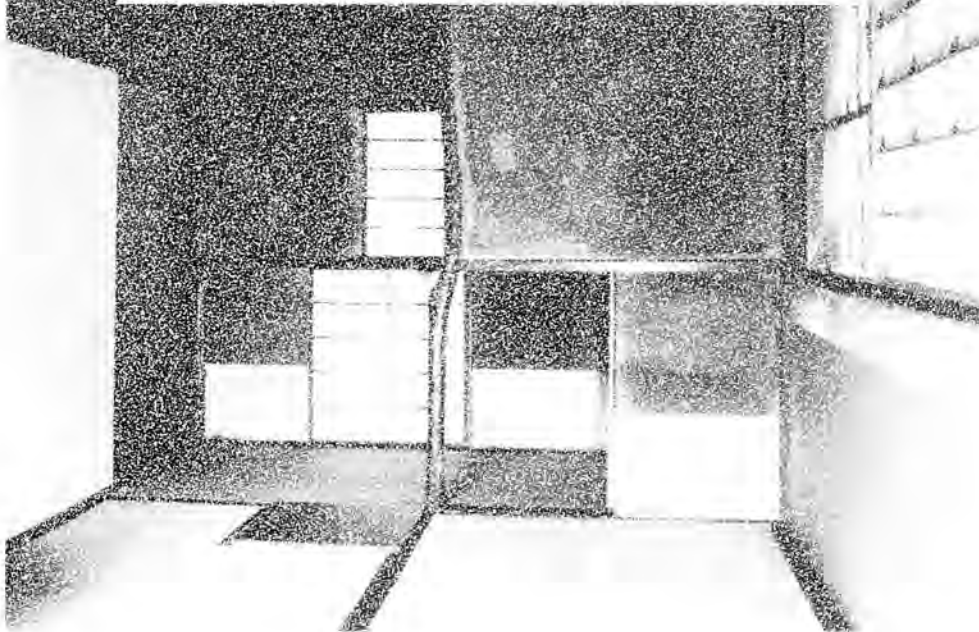
Kanamori Sowa's *Hakusan*, "White Mountain"

Though Sowa's chashaku are commonly characterized by a double-bent scoop (*midan tame*), this chashaku displays a smoothly rounded scoop (*maru tame*). The area above the joint is dark, while a striped pattern can be seen in the lower part, and the arch under the node is high. All of these elements combine to give this chashaku a strong character. The tsutsu is carved in the *shin* or "formal" style, with the

word "*Hakusan*" written at the place where the cap and mouth meet, forming the tsutsu's sealmark. Below this, the poem which constitutes the chashaku's whole name is written in a flowing manner, using relatively wide brush strokes, revealing perhaps the side of Sowa which belonged to the warrior class. The poem, by Fujiwara Yoshitsune (12th c.), describes a beautiful mountain scene.

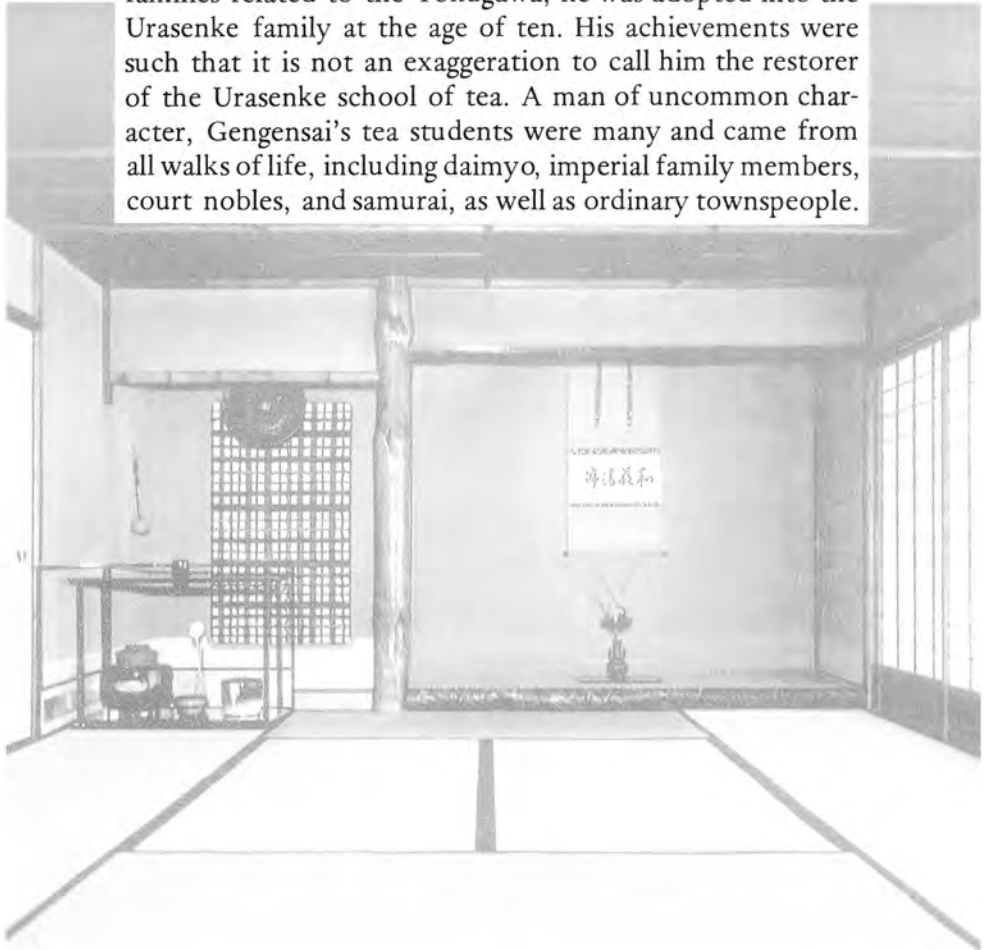
Kanamori Sowa
(1584-1658)

The eldest son of the master of Hida Takayama Castle, in present-day Gifu Prefecture, Sowa first served Toyotomi Hideyoshi and then Tokugawa Ieyasu before going into seclusion in Kyoto, where he entered the priesthood and practiced Zen under Join at Daitokuji temple, while at the same time associating with nobles such as Konoe Ozan and Ichijo Akiyoshi and being involved in the administering of tea at the Imperial Court. Along with his absorption of the culture of the capital, Sowa developed a delicate and refined taste, which can be seen in the various tea utensils which he designed. The guidance which he gave the renowned Kyoto potter Nonomura Ninsei is well known. Sowa's chashaku also reflect this aesthetic, being beautifully carved with a sense of wabi, and because of this delicate taste, he has been known as "Princess (*bime*) Sowa."



Gengensai Soshitsu
(1810-1877)

Gengensai was Urasenke's eleventh Grand Tea Master. Born into the Matsudaira family of Mikawa, one of the families related to the Tokugawa, he was adopted into the Urasenke family at the age of ten. His achievements were such that it is not an exaggeration to call him the restorer of the Urasenke school of tea. A man of uncommon character, Gengensai's tea students were many and came from all walks of life, including daimyo, imperial family members, court nobles, and samurai, as well as ordinary townspeople.





Gengensai Soshitsu's *Kan*, "Barrier"

The majority of Gengensai's chashaku seem to reflect, in their width and length, this tea master's grandeur as an individual, but the piece seen here is relatively slender and, with the very subtle change in color on the bamboo's surface, makes for a neat and graceful composition. The carving is precise and conscientious. The tsutsu is carved in the *shin* or "formal" style, with a sealmark at the opening, the character "*kan*" below that, and "*Gengen*" followed by Gengensai's

cipher at the bottom. The writing is bold and vigorous, just like Gengensai's larger mounted writings. The Daitokuji priest Shogetsu wrote the Zen phrase "Without dwelling in the place of pure enlightenment" (*Seishori ni todomarazu*) in the cursive style of writing on the back of the tsutsu, giving it even a greater aesthetic value.

Inner box signed by the abbot Shogetsu. Outer box signed by Tantanai Soshitsu.

The Importance of A Chashaku's Accessories

The following is often said about the appreciation of chashaku:

"Looking at a chashaku as if it were a piece of pottery, the chashaku itself is like a broken fragment, while it is only after we consider the tsutsu, the boxes, and the circumstances of the making of that particular chashaku that it becomes a complete object." There are also the old words of advice, "Buy a chashaku for its accessories."

These are extreme ways of expressing the importance of these factors, but they are to an extent true. It is possible that since a chashaku itself is such a small and difficult-to-understand item, the dealers who handle chashaku put more emphasis on tsutsu and boxes, which, from the writing they carry, are easier to evaluate. Nevertheless, when looking at chashaku as merchandise, it is probably safest to choose one that is fully equipped with these accessories.

In considering chashaku and their containers, it is difficult to say which is more important, but it is clear that the tsutsu and the accompanying writing are both very important. This is because the calligraphy of the person who made the chashaku is on the tsutsu. It is in this calligraphy itself, and in the name that is written, that we find an expression of that person's world of Tea.

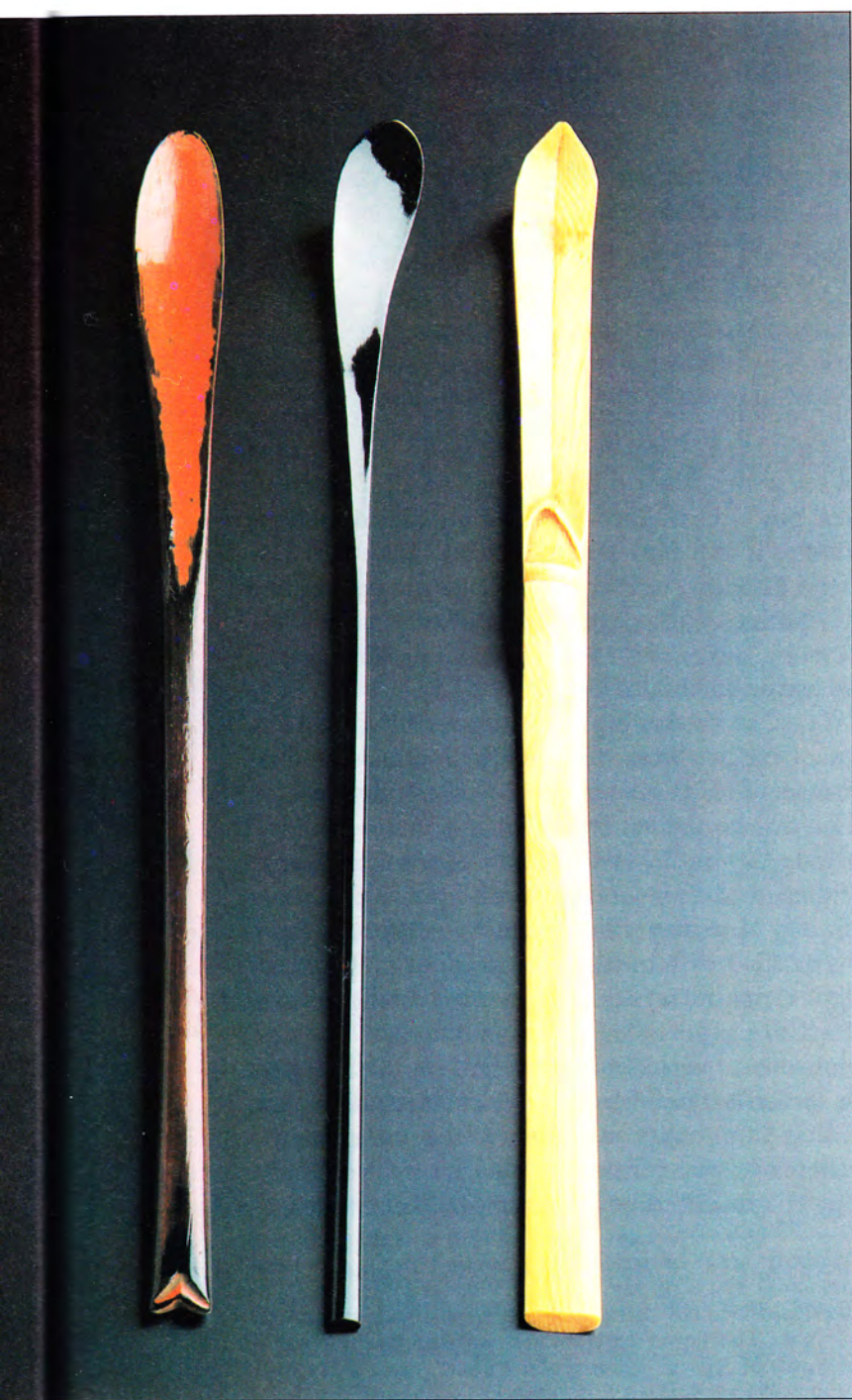
People who are not familiar with the world of tea utensils must be quite suspicious of the way a chashaku's monetary value increases because of its boxes and certifications. However, since the calligraphy of the persons who write on the inner and outer boxes becomes proof of the chashaku's authenticity, these writings are a type of guarantee. In the case of chashaku, mere strips of bamboo 17 or 18 centimeters long at the most, it is only natural that those who are interested in them should appreciate such clues to the circumstances surrounding their creation.

Chashaku named *Ochi-gumori* and its accessories. From the right: the *chuko meibutsu* chashaku *Ochi-gumori*, by Sen Rikyu; copy of Rikyu's chashaku, by Fujimura Yoken; tsutsu for Rikyu's chashaku, inscribed by Satomura Joha (1524-1602); extra tsutsu for Rikyu's chashaku, inscribed by Zui-ryusai Sosa (1660-1701); tsutsu for Yoken's copy of Rikyu's chashaku, inscribed by Yoken; lid of box for Yoken's copy, inscribed by Yoken; lid of another box for Yoken's copy, inscribed by Gen-tatsu (dates unknown), an understudy at the Yoken school of tea; lid for one more box for Yoken's copy, inscribed by Rokurokusai Sosa (1837-1910). Hatakeyama Collection, Tokyo.









Chashaku of various materials and finishes. From the right: ivory, black lacquer, *negoro* style lacquer, bamboo, water-buffalo horn, Japanese bush clover, plum.



The *Zen Tea Record*: A Statement of Chanoyu as Buddhist Practice

Dennis Hirota

Comprehension requires resolve, not the dogged
passage of months and years in study.

— *Zen Tea Record*

Chanoyu is studied for different reasons. For many, entering the quiet of a tea-room to whisk a bowl of tea is a means of steadying the breath and allowing the silt of everyday turmoils to settle. For others, it is a mode of aesthetic appreciation, a way to sharpen one's senses through handling and displaying beautiful objects. For still others, it is a means of nurturing feelings of harmony and a sensitivity to others. Chanoyu at its core — authentic tea — serves no such worldly end, however. This is the message of the *Zen Tea Record* (*Zen-Cha Roku*). According to this work, the *raison d'être* of chanoyu lies solely in touching and manifesting what is true and real.

The concept of arts as "Ways" to awakening has a long tradition in Japanese culture. In his collection of biographical stories with Buddhist themes, the *Hosshin Shu*, Kamo no Chomei (1155-1216) speaks of *suki* or devotion to an art — especially poetry and music — as the cultivation of spiritual sensitivity, and in *Essays in Idleness*, Yoshida Kenko (1283-1350) includes a broad range of activities — go, horseback riding, archery — among the disciplines that share the character of religious training. Moreover, the common nature of attainment in these Ways came to be grasped with increasing precision: the death of self-will through the discipline of formal practice, accompanied by the self-disclosure of ordinary things and actions as pervaded by the numinous.

In chanoyu, which developed into an independent "art" in the fifteenth and sixteenth centuries under the influence of such Ways as verse linking and incense appreciation, we find that from early on there was the consciousness that this, too, was a Way, particularly in the insistence that tea evolved under the impetus of Zen. Even during Rikyu's lifetime, for example, Yamanoue Soji

This is the fifth in a *Chanoyu Quarterly* series of articles, by Dennis Hirota, on classic writings that illuminate the fundamental spirit of tea practice. "Heart's Mastery: The *Kokoro no fumi*, The Letter of Murata Shuko to His Disciple Choin" appeared in issue no. 22 (1979), "The Wabi Tea of Takeno Jo-o: The Letter on Wabi and Related Documents" in no. 23 (1980), "Memoranda of the Words of Rikyu: *Namporoku* Book I" in no. 25 (1980), and "The One-Page Testament Attributed to Rikyu (*Rikyu Ichimai Kishomon*)" in no. 33 (1983). For reference on the present article, see especially "Heart's Mastery," "The Wabi Tea of Takeno Jo-o," and "Memoranda of the Words of Rikyu."

(1544-1590) asserted, "Tea originated out of Zen." Perhaps the crucial assertion of this kind is that stated at the beginning of the *Zen Tea Record* — that Murata Shuko was encouraged in his developments of tea practice by Ikkyu. It is not until the Edo period, however, with the publication of the *Nampo Roku* and the work translated here, that an extended treatment of the relationship between Zen and chanoyu appears.

The *Zen Tea Record* in particular offers a concise and detailed account. As the modern Zen thinker, Hisamatsu Shin'ichi, states:

When one reads the "scriptures" of tea as the *Nanboroku* of Sen Rikyu, one finds there a philosophy which is profound indeed. These works, though one can hardly say that they are academically and structurally well ordered, are truly very deep. Even among the philosophical systems of the West it is not easy to find anything quite comparable with them. Among the classics of tea the *Zencha-roku* [Zen Tea Record], I think, consists of such a philosophical systematization.*

The *Zen Tea Record* was published in 1828 in Edo (Tokyo) as the work of "Jakuan Sotaku of the Eastern Capital." The name suggests a Zen monk of a temple maintaining close ties with tea masters, but the late Zen master Shibayama Zenkei, in his edition of the work,[†] reports searching the records of Daitokuji and Tokaiji (a temple in Edo founded by Zen master Takuan, who is quoted in the *Zen Tea Record*) and finding no mention of such a monk. The author's familiarity with a range of Buddhist writings and Chinese classics also argues strongly for a monastic background, and conversely, it is possible to see his highly abstract treatment of the particulars of tea practice as revealing a distance from the centers of chanoyu. Beyond the image gathered from such internal evidence, however, nothing is known with certainty.

Although no date of composition is given, the *Zen Tea Record* is probably a product of the Bunka-Bunsei era (first three decades of the nineteenth century), when it was published. During the eighteenth century, the center of Japanese intellectual and cultural life gradually shifted from the Kyoto-Osaka area, and by the opening of the nineteenth century, Edo was the leader not only in the political and economic spheres, but also in scholarship and publishing, literature and the arts. In chanoyu, the daimyo Matsudaira Fumai (1751-1818) was active during this time, and the Senke schools had also found their way into the social life of Edo. In its attitude and expression, the *Zen Tea Record* appears to belong to this period.

It was at this time that the *Nampo Roku* — which presents itself as a record of Rikyu's teaching and practice of tea made by a contemporary Zen

* "The Nature of Sado Culture," *Eastern Buddhist*, vol. 3, no. 2 (Oct. 1970), pp. 10-11.

† Sen Soshitsu, ed. supv., *Chado Koten Zenshu* (Kyoto: Tankosha, 1956), vol. 10, pp. 279-328. I have used this edition in making the translation.

monk, but which was discovered about a century after Rikyu's death – came to be widely circulated. This is, in fact, another reason for ascribing the composition of the *Zen Tea Record* to the Bunka-Bunsei period, for it quotes from the *Nampo Roku* in three of its ten sections (6, 7, and 10). It has also been asserted that portions of the *Zen Tea Record* are of earlier origin. The same bookseller that printed it also published, in the same year, five of its sections as a work titled *Cha-Zen Doichimi* [Tea and Zen are of One Taste] attributed to Sen Sotan (1578-1658). The five sections of the *Cha-Zen Doichimi* – corresponding nearly exactly to 1, 2, 3, 4, and 8 of the *Zen Tea Record* – do not include any overt anachronisms. Nevertheless, the world of chanoyu that they depict – tea as a popular diversion practiced for self-satisfaction (section 3) and thus occasioning widespread criticism (section 1) – arose most conspicuously from the end of the seventeenth century.

In the early part of the nineteenth century, after the exuberant flowering of bourgeois culture during the seventeenth and eighteenth centuries, more sober moods were appearing, visible especially in the rise of didactic literature with moralistic Confucian overtones. In chanoyu, the increasing “indigenization” of tea culture came under attack, expressed in a reassertion of Zen roots and insistence on a return to the wabi ideal of Rikyu and Sotan. It was in this setting that the author of the *Zen Tea Record* attempted to articulate a vision of chanoyu from a Buddhist perspective.

The Message of the *Zen Tea Record*

The enduring significance of the *Zen Tea Record* lies in the level of its pursuit of a Zen Buddhist approach to tea. Although written partly with a critical eye to the practices of the period, its grasp of the experience of seeing in chanoyu – of entering into a teabowl or teascoop and perceiving it as it is – remains immediate for practitioners today. It confronts the problem of the Buddhist basis of tea activity at its deepest level: not in terms of history or the Buddhist expressions on scrolls, but in terms of the Buddhist concept of wisdom or reality. There is little question that, as Kamo no Chomei notes, training in traditional poetry or music can increase one's sensitivity to such religious themes as impermanence or interdependence. But Chomei himself noted the dangers to attachments even to the life of seclusion. True religious awareness must transcend the forms of an artistic discipline. How do the forms of an art lead to the transcendence of forms? And how can they embody that transcendence in forms? These are the questions that the *Zen Tea Record* confronts.

The method of the *Zen Tea Record* in asserting the relationship between Zen and chanoyu is basically literary, influenced perhaps by Confucian studies of the period: it seeks to redefine and explore the significance of terms used in chanoyu. In this way, it attempts to break through the current clichés and debased concepts of tea to disclose a deeper stratum of meaning.

Thus, two kinds of chanoyu are distinguished: worldly tea and Zen Tea.

Worldly tea is a microcosm of ordinary life — life lived in ignorance of what is true and real, and therefore beset by anxieties and blind desires. It is a perversion of true tea, in which tea activity has been dragged into the quagmire of mundane life. True tea is Zen Tea: true because it leads its practitioners to awakening, and because it is itself the emergence of reality in the lives and actions of tea people. Thus, in ten brief sections, the *Zen Tea Record* sets forth chanoyu in terms of the basic issues and vision of Mahayana Buddhism.

The Nature of Worldly Tea

The *Zen Tea Record* builds on the Buddhist analysis of human existence as sickened and blinded by profound craving. The fundamental problem — the source of the hollowness that pervades our lives — is attachment to imagined selves. Clinging to externalized images, we desire all that seems to enlarge our existence — possessions, status, family, fame — and at the same time, we regard whatever is menacing or diminishing with antipathy. Having made ourselves into an object in the world to be defended and magnified, we view all things and people also as objects, judging them in terms of value to the self.

Because we refuse to let go of our egocentric vision of the world and our lives, we lock ourselves into a distorted perspective and must experience over and over the disappointments and pain of being in discord with the way things actually are. In Buddhist terms, our lives are characterized by the cyclical flow of samsara, or birth-and-death.

The *Zen Tea Record* deftly summarizes this analysis of the human situation in its presentation of inverted thinking (section 3). When we are convinced that what is ephemeral is of lasting importance, or that present pain is but the pursuit of happiness, then chanoyu merely intensifies the acquisitiveness and obsession with externals by which we make ourselves perennially dissatisfied. Worldly tea too proclaims the ideal of wabi, but its wabi is an upside-down version — not the apprehension of the infinite in ordinary things where human self-will has been dissolved, or the insight of “knowing contentment with few desires” (section 5), but the destitution and desolation of ceaseless craving.

Chanoyu as Practice

Most forms of Buddhism teach meditative practices and disciplines by which one gradually strips away the passions that arise from inverted thinking and releases one's grip on the imagined self. Since false thinking is characterized above all by the barrier placed between self and others, between the subject that judges and objects that are exploited or spurned, Buddhist practitioners are said to obliterate the distinction between subject and object. They perceive no beings or things separate from themselves, no self set apart from things. When the *Zen Tea Record* speaks of immersing the mind in each utensil that is taken up (section 2), it is advocating contemplative practice by which objectifying thought and perception are eradicated.

Through such practice, our ordinary subjectivity is annihilated. Realization, however, is not a mere blankness. Rather, thought and perception function, and their functioning is at the same time the emergence of the world and the self as they truly are. This is explained in a quotation on samadhi, or single-pointed concentration, in section 2:

What is "samadhi"? It is solely thinking on the aspect of quiescence.

"Thinking solely" means that the mind is single and undivided.

"Aspect of quiescence" means that the spirit is void and the mind clear and serene. Because "the spirit is void," wisdom calmly illuminates it. Because "the mind is clear and serene," there is no faintness or dimness that it does not penetrate.

These two aspects are the profound marks of as-it-is-ness. When one side is enacted, function is fulfilled.

It is stated that samadhi — including chanoyu-samadhi — is "thinking solely" (subject) on the "aspect of quiescence" (object). Concerning the subject, the mind is "single and undivided," and does not perceive in terms of self and others. Concerning the object, there is quiescence or voidness; there is no object, for objectifying thought has ceased. These two aspects of the actualization of samadhi are in fact identical, for there is no split between subject and object; thus, "when one side is enacted, function (samadhi) is fulfilled."

By perceiving that all one has understood to be real — all beings and objects, including oneself, that one has grasped through the warped lense of self-interest — are empty and unreal, the mind is stilled and sees no objects. Because it is stilled — has become void of discriminative thinking — "wisdom calmly illuminates it." That is, wisdom arises in which the mind or subject perceives itself. Moreover, "there is no faintness or dimness that it does not penetrate." In this wisdom, all things in the world are perceived as they actually are in themselves, not as projections of the ego. Again, these two aspects are identical: the subject — the true self — which is utterly without form and cannot be objectified, comes to know itself by penetrating all things or forms. It perceives things by becoming things ("there is no thing apart from Mind," section 1), and thereby it is able to know itself ("wisdom calmly illuminates it").

At the heart of the chanoyu taught in the *Zen Tea Record* lies this true subject, termed "true self," "original nature," and "self-nature." Moreover, "seeking self-nature through adopting the forms of chanoyu is samadhi in which tea utensils are treated with the One Mind" (section 2). "One Mind" or "Mind-Reality" means that where there is no subject-object dichotomy — where all imagined objects, including the egocentric self, have been eradicated — wisdom is not different from all things. The practitioner eliminates all notions of utilizing the teascoop, or displaying it, or impressing the guests with a deftness of

movements, and in this way the mind ceases to objectify it and becomes immersed in it. By entering into the teascoop and becoming one with it, the life of the teascoop is experienced from within, and this is also for the tea practitioner to become manifest with wholeness of mind and sincerity.

Chanoyu as Realization

In the *Zen Tea Record*, two phases of realization – the eradication of false thinking and the emergence of things as they are – are expressed by quotations from the *Diamond Sutra*: “The world is not the world; therefore, it is the world”; “Give rise to the mind that abides nowhere” (section 8). Each of these quotations expresses reemergence from the emptiness of not thinking or seeing, the first as object, the second as subject.

“The world is not the world” means that, through contemplative practice, we cease to project self-centered thoughts and feelings on things; thus, we cease to see, for all objects have been made empty or nonexistent.

The world, then, is not the world – it has been dissolved into quiescence and emptiness. At the same time, however, it is the world. Without ceasing to be Mind-Reality, it arises as our familiar world of impermanence and passions, though now it is seen as thoroughly penetrated by its own negation. In other words, there is no longer the inverted thinking that imparts a permanent identity to what is selfless and nonsubstantial. Thus, the mind functions, but it abides on no thing. Moreover, the beings of the world leading painful existences in ignorance are no longer regarded as separate from oneself; to see is to perceive in compassion.

In the *Zen Tea Record*, this reemergence of the world is understood in two ways. First, as a teaching or “Way,” chanoyu is said to be modeled on Sakyamuni Buddha’s teachings (section 1). The Buddha entered into the profound samadhi in which he attained enlightenment or wisdom or nirvana. This was an uprooting of all discriminative thinking and entrance into a realm beyond all forms and concepts. But he emerged from this samadhi and resolved to guide others to enlightenment through verbal teaching. Thus, using “skillful means” – for wisdom transcends our discursive thought and cannot be directly expressed – he accommodated the Dharma to beings. He saw ignorant beings in the world and, through the functioning of his wisdom, manifested forms to guide us to awakening. According to the *Zen Tea Record*, chanoyu is likewise a “skillful means” – a matter of worldly forms to which we are able to respond – devised by Zen master Ikkyu and arising from his awakening.

Second, when our practice is genuine chanoyu or Zen Tea, there arises the realm of wabi. Wabi here does not refer to a formal aesthetic ideal, but to the emptiness or wisdom that is freedom from self-attachment. With minds abiding nowhere, we act with spontaneity and genuine appropriateness to our surroundings and the moment, free of the shadows and snares of self-concern. This is authentic wabi: the self is thoroughly pervaded by its own poverty and finitude, and yet precisely because of this awareness, it is the true self in touch

with what is real and timeless. Our acts, then, are transformed so that they naturally correspond with the practice of bodhisattvas, formulated as the six paramitas (section 5). Moreover, our chanoyu comes to hold self-negation at its core. This is the “tea of no guest, no host” (section 10).

The *Zen Tea Record* and the *Nampo Roku*

Perhaps the stance of the *Zen Tea Record* and its place in the history of intellectual reflection on chanoyu may be most clearly seen in comparison with the *Nampo Roku*. Although more than a century stands between the two works, they share a common concern. The *Nampo Roku*, particularly in Section 33 of the opening chapter, seeks to delineate a similar structure of wabi as practice and realization, also employing Buddhist terms.

For convenience, we may consider this section in terms of the structure we have seen expressed as “The world is not the world; therefore, it is the world.” The two phases or dimensions of this structure are each expressed by a waka verse. The first was singled out by Jo’o as conveying the essence of wabi tea:

Gazing long to the shore —
Never
Was there blossom or crimson leaf:
Out at sea’s edge,
A rush hut
in autumn dusk.

This poem expresses the power of the lonely scene to move us, perhaps not so much in spite of the absence of what is usually considered natural beauty — the bright and transient colors of spring and fall — but precisely because of that felt absence. The rough hut has acquired positive meaning because it harbors the profound reality that lies also at the heart of blossoms and autumn leaves. The *Nampo Roku* explains that the cherry blossoms and autumn leaves correspond to elegant tea utensils, “the embellished splendor of tea in the shoin room”:

People in the world of society spend their time wondering
when blossoms will open on this hillside or in that grove,
day and night turning all their attention beyond themselves
and never realizing that those blossoms and leaves lie within
their own hearts and minds. They delight merely in colors
and forms visible to the eye.

It is easy to become attached to externals, to be drawn by labels and reputations, to find pleasure only in what satisfies our conceptions of beauty and perfection. This is not true vision, however; in reality, “those blossoms and leaves lie within their own hearts and minds.” This does not mean that our ideals can never find fulfillment in the physical world, or that things actually

exist only in the mind. Rather, it means that true seeing is not a seeing of objects, but the immersion of heart and mind in things.

Such seeing is attained when our usual hunt for pleasing objects ceases and we cease to project our hopes for gratification on the world; that is, when we do not see. At that time, we are able to penetrate the things themselves:

When we look deeply and intently on those blossoms and leaves, we find them none other than the realm in which "not a single thing is" – the rush hut on the shore.

Through the practice of looking deeply into the utensils of chanoyu, one should gradually break through the superficial surfaces of our ordinary vision and attain the realm in which we cling to nothing, in which there is "not a single thing" that we view as other than ourselves. This is a Zen phrase expressing emptiness. In this profound emptiness lies true perception.

The second phase or dimension is represented by a poem favored by Rikyu:

To one who awaits
Only the cherry's blossoming
I would show:
Spring in the mountain village,
Its young herbs amid snow.

The *Nampo Roku* explains:

From that place where "not a single thing is," acts spontaneously possessed of power to move us arise here and there quite naturally. That is, without any exertion of effort, that which is true and genuine manifests itself, just as, when spring has come, the snow that has covered all greets an awakening vigor in things, and in scattered patches where it has melted, herbs utterly fresh in their greenness gradually put forth two or three leaves.

Here, the emptiness that is the eradication of false, egocentric thought – expressed as the autumn dusk or the mountain village in snow – spontaneously manifests itself in a reemergence of the world suffused with new life. Wisdom free of self-concern functions in the world as self-revelation.

We see, then, that in formulating the Buddhist basis of chanoyu, the *Nampo Roku* and the *Zen Tea Record* outline similar structures, which may be characterized as having the phases of attainment and return, or ascent and descent, or crossing over and coming back. There is, however, a basic point of disagreement. Briefly stated, the *Nampo Roku* may be seen to stand at the end of a long tradition of treatises on arts that trace their sources to the thinking on waka of the Heian period. These works assume a long apprenticeship in the art, following a process of gradual acquisition of competency in the traditional

styles; thus, full mastery is required before the highest ideals of simplicity or plainness can be accomplished. In tea, this thinking is seen clearly in the *Kokoro no fumi* by Murata Shuko, which states that although rough, unglazed wares embody the highest aesthetic ideals of the “chill and withered,” beginners who affect the use of such wares without real comprehension appear ludicrous.*

Although the *Nampo Roku* opens with a statement that chanoyu is modeled on the simple life of the hermit, Section 33 is explicit concerning the demands: “One ignorant of blossoms and crimson leaves will find it impossible to dwell from the first in the rush hut.” It is by practice — which includes connoisseurship and knowledge of the intricate rules governing tea — that one becomes able to appreciate genuinely the no-thingness and solitariness of the rush hut. The temporal line of training is pronounced in the *Nampo Roku*, reflecting a continuity with medieval treatises on the Ways.

By contrast, the *Zen Tea Record* has been criticized for its abstractness regarding utensils.[†] Tea practice is based on concrete aesthetic judgments concerning utensils and movements made and transmitted by generations of tea masters, and the statement in the *Nampo Roku* concerning the need for knowledge of the tradition rests on the idea that the utensils selected and treasured by past masters possess the virtue of training the eye to see what those masters saw.

According to the *Zen Tea Record*, however, the cultivation of connoisseurship or insistence on set forms is always open to the danger of falling into attachments. Genuine tea is not a matter of learning secret transmissions; it is not to be put off to some future time of mastery. If Zen Tea is not attained in the immediate present, it will never be attained at all. By rooting itself firmly in Buddhist thought, the *Zen Tea Record* illuminates aspects of the Way that remain obscure in the *Nampo Roku*, including the vertical dimension in which tea activity must be open at each moment to the dissolution of self. Here, the cessation of the stream of self-centered thought is itself the core of the wabi ideal (section 5).

Perhaps here we detect a new, democratic attitude — an attempt to free chanoyu from the strict letter of the law, which may decline into mere formalism, and to re-assert the spirit. Finally, however, if chanoyu is genuinely a Way, it must be a fusion of the horizontal and vertical — of training and realization — and not lacking either dimension. While reminding us of the vertical, the *Zen Tea Record* expresses an awareness of this also: “Since there is no way to disclose or indicate it, all you can do is enter into the samadhi of praxis and wait for the time of attainment” (section 10).

* Similar thinking with regard to renga is seen in a record of the words of Shinkei, *Shinkei Sozu Teikin*; for a selection, see “Hearts Mastery,” *Chanoyu Quarterly* no. 22, pp. 23-24.

† Yanagi Soetsu, for example, praises the treatment of the spirit of tea in the *Zen Tea Record*, but states that it fails to recognize that chanoyu belongs not only to the “realm of faith,” but also to the “realm of beauty.” See “*Zen-Cha Roku o yonde*” in *Cha to Bi* (Tokyo: Shunjusha, 1972), pp. 236-269.

The Zen Tea Record (Zen-Cha Roku)
by Jakuan Sotaku of the Eastern Capital

I. At the Heart of Chanoyu Lies the Way of Zen

It was with Zen master Ikkyu of Daitokuji that drinking tea first came to be perceived as having the Way of Zen as its essence. Shuko of Shomyoji in Nara, a disciple of Master Ikkyu, had a taste for preparing and serving tea and performed it daily.¹ Ikkyu noticed this and, seeing that tea might accord with the wondrous realm of Buddhist attainment, recreated the spirit of Zen in the whisking of tea. Thus was established the Way of Tea, by which sentient beings may be brought to discern the Mind-Reality that is the true self.

There is no activity or utensil in tea that deviates from the Way of Zen. As I will clarify in detail in the following, every concept in chanoyu, beginning with "tea of no guest, no host," "essence and function," "roji," "suki," and "wabi," expresses the spirit of Zen. Thus, the words of a poem are indeed apt: "One realizes that the taste of tea is the same as the taste of Zen."²

To crave exotic goods and rare treasures, or pass judgment on the delicacy of wine and food, or build for entertainment, making your tearoom resplendent and toying with the trees and stones of the garden, is to be at variance with the original significance of the Way of Tea. The fundamental aspiration of our path lies in contenting ourselves with, and practicing, Zen Tea alone.

The preparation of tea is wholly Zen activity; it is effort to realize self-nature. The sole intent of the sutras, which Sakyamuni delivered over a period of forty years, is to disclose the primal illumination for the sake of all sentient beings throughout the world: there is no thing apart from Mind. With various stories, parables, and expressions, he conveyed this using skillful means. Chanoyu is modeled on his skillful means and insight. It is a method of contemplation that borrows the actions of tea preparation in order to lead you to realization of your original nature.

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1. There is no documentary evidence connecting Ikkyu (1394-1481) and Murata Shuko (1421?-1502), but since Ikkyu is known to have had associations with other figures in the arts, historians generally accept this traditional account. Shuko played a critical role in the evolution of wabi tea out of the Sinophile aestheticism and lavish banqueting of earlier tea practices. See my article, "Heart's Mastery," *Chanoyu Quarterly* no. 22.
 2. Line from a verse that Zen master Dairin Soto (1480-1568), founder of Nanshuji temple in Sakai, wrote on a portrait of Takeno Jo'o:

Formerly, he maintained bonds to the unhindered cause of Amida Buddha's [Vow],
Then changed schools and actively endeavored [in Zen].
Realizing that the taste of tea and the taste of Zen are the same,
He breathes in all the wind in the pines, his heart undefiled.

Although the *Zen Tea Record* quotes a variant version also found in the *Record of Yamanoue Soji*, I have followed the original for clarity.

Although the Way of Tea in no way departs from the teaching and guidance of the Buddhas, numerous writings slandering it are circulating in society at present, and people are virulent in all kinds of abuse, taunting, "Leave off the courtesy that's unkind!" This criticism, however, focuses upon the outcome of the Zen spirit's being buried and replaced with a mistaken attitude; hence, it presents no real obstacle. If the original face — the true nature of chanoyu — were awakened to, how would there be any slander?

Zen Tea is the exalted Way that transcends mere courtesy or propriety. Hence, to be attached only to propriety is to fall into a distorted view. Compared with the Buddha's wondrous Dharma, propriety is but a solitary island amid the great chiliocosms; it may be likened to leaves and branches of the Buddha's enlightenment. A commentary on the *Diamond Sutra* states,

One may conduct oneself with benevolence, righteousness, propriety, wisdom, and good faith,³ but this in itself is not worthy of honor. These are [attachment to] human forms.⁴

Zhuangzi states:

To have destroyed the Way and its virtue in order to establish benevolence and righteousness — this was the sage's error.⁵

Thus, Zen Tea is rooted in the Great Way, profound and subtle, that has been present since the beginningless past, before any thing existed. It is the reality that is naturalness, independent of human acts. To slander the practice of Zen Tea, which can awaken one to this reality, is a delusion of self-violence and self-desertion. It is to turn one's fists on oneself, to beat one's head.

People of our gateway should, humbly revering this single, great truth, practice authentic tea that has the taste of Zen.

II. The Practice of Chanoyu

The original significance of chanoyu lies not in appraising the quality of utensils, not in scrutinizing the circumstances and arrangements of the occasion for

3. Five cardinal virtues of Confucian thought.

4. This note occurs in a commentary on the sutra passage teaching that although countless beings are brought to nirvana, for bodhisattvas, there are in reality no beings emancipated. "Why, Subhuti? Because if there is the perception of ego-self, or human beings, or sentient beings, or living souls, they are not bodhisattvas." Bodhisattvas cherish no objectifying thought and no designs or intentions of accomplishing good.

5. From the chapter "Horses' Hoofs," which criticizes the destruction of the Way by people who, bent on improving the beings and things of the world, instead warp and pervert their inborn nature. See Burton Watson, *Chuang Tzu* (New York: Columbia University Press, 1968), pp. 104-106. The *Zen Tea Record* mistakenly attributes this passage to Laozi, who expresses the same notion: "It was when the great Way declined/ That benevolence and righteousness arose" (*Daode-jing*, section 18).

preparing tea, but solely in praxis: entering into the samadhi of handling utensils and discerning your original nature (*bonsbo*).

To seek self-nature through adopting the forms of chanoyu is none other than samadhi in which tea utensils are treated with the One Mind, which is lord alone, undrifting. If you are to take up the teascoop, immerse your heart and mind fully in it alone and give no thought whatever to other matters. This is to treat it first and last. When you replace it, do so deeply conveying your heart and mind to it as in the beginning. Such treatment is not restricted to the teascoop; it applies to all the implements that are handled.

When, upon putting the utensil down, you release it and withdraw your hand, without in the slightest dismissing it from your awareness, shift the mind just as it is and convey it to the next utensil to be treated. Without relaxing the spirit at any point, prepare tea as the forms (*kata*) prescribe. This is called "performing in the continuity of spirit." It is wholly the functioning of chanoyu-samadhi.

Comprehension requires resolve, not the dogged passage of months or years in study. Since the thought of aspiration may be shallow or deep, you must strive with wholeness of heart solely to fulfill your resolution and practice chanoyu-samadhi.

"Samadhi" is a Sanskrit word. It has been translated into Chinese as "right perception" and means to fix your entire mind immovably on a single point whatever the circumstances. Master Huiyuan⁶ states:

What is "samadhi"? It is solely thinking on the aspect of quiescence.

"Thinking solely" means that the mind is single and undivided.

"Aspect of quiescence" means that the spirit is void and the mind clear and serene. Because "the spirit is void," wisdom calmly illuminates it. Because "the mind is clear and serene," there is no faintness or dimness that it does not penetrate.

These two aspects are the profound marks of as-it-is-ness. When one side is enacted, function is fulfilled.

Further, the *Lotus Sutra* states:

In a quiet cell, one enters into meditation and sits with the whole mind on one point for 84,000 kalpas.⁷

6. Huiyuan (Jpn., Eon; 334-417). Buddhist master of Mt. Lu, known for his meditative practices centering on Amida Buddha and the Pure Land. The source of this passage is unknown.

7. In the sutra, the subject is a Buddha. From Chapter 7, "Parable of the Conjured City"; see Leon Hurvitz, *Scripture of the Lotus Blossom of the Fine Dharma* (New York: Columbia University Press, 1976), p. 145.

Here it is stated that a single session of contemplative practice lasts 84,000 kalpas. To enter a tearoom and practice samadhi is itself one session of contemplative practice.

Further, a quotation in the *Treasury for Self-Reflection* of Master Yutan reads:⁸

The *Treasure-King Treatise* states, "To practice and maintain the single-aspect samadhi of thinking on Amida Buddha means to abide in mindfulness without forgetting, whether walking, standing, sitting, or reclining. Even after lapsing into deep sleep this mindfulness persists, and upon waking, one continues in it."⁹

Taking instruction from these passages, we should, in preparing tea also, earnestly awaken courage and vigor and enter into the samadhi of praxis, continuing in single-pointed mindfulness throughout the twenty-four hours of the day, without falling into sloth or idleness.

Effort to discern your original nature through handling tea utensils is none other than a teaching of seated meditation. "Seated meditation," however, is not still and silent sitting alone. Such practice is termed "seated meditation of dark realization," and Tendai sages too have rejected it. The essential method of seated meditation lies in performing it whether leaving or arriving, whether sitting or standing. In chanoyu also, then, you should practice without indolence whatever you are doing.

It may be doubted that such activity in chanoyu can be [meditation]; ultimately, however, it depends on the person performing it. For practice of chanoyu is a matter of striving always — in the same way as when you enter a tearoom and serve or drink tea — to conduct yourself with all integrity, dedicating your whole mind, without any negligence whether walking, standing, sitting, or reclining. If you act employing this attitude, without any lapse, in both the movement and stillness of daily life, then without any exertion of thought, all matters will be well disposed; the proper relationships of lord and vassal, parent and child, and person and person will spontaneously reach their ultimate fulfillment.¹⁰

In the contemplative method of seated meditation, a jumble of innumerable thoughts float up to torment you, but through profound exertion — in

8. The full title is the *Treasure for Self-Reflection of the Mt. Lu Lotus Teaching* (*Lushan Lianzong Baojian*; Jpn., *Rozan Renshu Hokan*). A compendium of teachings from the Chinese Pure Land tradition founded by Huiyuan; dated 1305. Yutan (Jpn., Udon; formal name, Fudo) was a monk of Mt. Lu who dedicated himself to practice of the samadhi of thinking on Amida Buddha; d. 1330.

9. Both the *Zen Tea Record* and Shibayama's note give "read" for "continue" in the last sentence; I have followed the original text of the *Treasury* in *Taisho Daizokyo*, volume 47, p. 312b.

10. Cf. the *Song of Enlightenment* by Yongjia (d. 713): "Walking is Zen, sitting is Zen, / Whether speaking or silent, moving or still, one's reality is in repose."

that exertion itself — they may be suppressed so that stray thoughts cease to arise. Nevertheless, since fundamentally one performs it without relying on any forms, the single thought of practice may become entangled with other thoughts so that one falls easily into the distress of confusion.

With the Way of Tea, however, you actively move your body and take up various articles, directing your awareness to them. Thus, you are not overwhelmed by diverse thoughts and feelings, and your endeavor is easily fulfilled. It is the superlative Way that emerges from the wondrous wisdom of Zen master Ikkyū and indeed deserves our appreciation.

III. The Spirit of Chanoyu

The spirit of tea is the spirit of Zen; there is no “spirit of tea” independent of the spirit of Zen. If you do not know the taste of Zen, you do not know the taste of tea.

That which the mundane world takes as the spirit of chanoyu is but the adoption of a kind of interest or inclination.¹¹ Imagining the genuine spirit of Zen Tea to be the predilections that they have cultivated, people behave as though they have become enlightened, and nurturing an arrogant self-satisfaction, they blindly slander others, insisting that all other tea practitioners in the world know nothing of the spirit of tea.

Or they declare, “The spirit of tea cannot be expressed in words or taught through forms; you must grasp it through your own perceptions.” Taking this to be the meaning of “a special transmission outside the teachings,” they foster the deluded view that they alone are awakened.

All of this is performed from private inclinations. Hence, drawing a line between themselves and others in tastes, they despise and ridicule all others as ignorant of the spirit of tea. Nevertheless, all people have their own predispositions, which vary from person to person. To engage in mutual slander because another’s inclinations differ is the root of strife. Pride grows increasingly intense, and finally the evil path of worldly tea becomes the center of attention and all misguided imaginings arise in its wake. If you believe this to be genuine Zen Tea, there will be a million mutual partings.

“Inclination,” literally meaning to go towards or to arrive, also refers to sentient beings reaching their place in life through the causation of good and evil karma. Wandering in the six courses [or, “inclinations”] means wandering in illusion in this world. In the Buddha’s teaching, agitating the heart and mind is the fundamental transgression of precepts, and the essential significance of meditation lies in stilling the mind. Therefore, from the perspective of Zen

11. In this section, the term *shu* 趣 is used with various implications: interest, diversion; preference, inclination; and as a Buddhist term, “course” or state of existence in transmigration (often enumerated as the six states of gods, human beings, warring demons, animals, famished ghosts, and hell).

Tea, one should strictly avoid involving oneself in various entanglements by adopting an "inclination."

By performing a chanoyu that has agitating and exciting the mind as its central spirit, people engage in an utter inversion of original Zen Tea. All proclivities and inclinations, even toward chanoyu, are movements of mind based on attachment to things; they are exercises of thought and will. Thus, when the mind is agitated by the concept of "wabi," extravagance is born. When agitated by utensils, rules of measurement are born. When agitated by "suki," personal preference is born. When agitated by "naturalness," artifice is born. When agitated by "contentment," discontent is born. When agitated by the "Way of Zen," heretical teachings are born.

Such agitation of the heart and mind plunges us into the evil courses. It amounts to approving and seeking the four forms of inverted thinking – taking impermanence as permanence, pain as bliss, self-attachment as true self, and defilement as purity.

The sutras teach that human life is but the interval of breath; it ends with each instant. Yet, people think the impermanence of their existence to be permanence and spend their lives accumulating rare and precious utensils, hoarding treasures that afford them no genuine benefit.

Or they take the anxiety in their hearts and minds to be bliss, and expending exorbitant sums on tearooms and gardens and appraising the good and bad of the cuisine, they ponder only the reception of guests, making that their highest pleasure.

Or, although Dharma is freedom from self-attachment, they each take pride in the personal tastes and proclivities that they have fostered, and considering any act of their own as the only good, they make light of others, stagnating in the prejudices that arise from constructing a self.

Or, imagining defilements to be purity, they relish and perform what lacks uprightness or integrity, thinking it wholesome, and thus pollute any purity of mind.

These are all elements of the chanoyu that the world delights in, which is in fact an evil course – an inclination or diversion – characterized by the four kinds of invertedness. As a commentary on the *Lotus Sutra* states: "Being foolish and ignorant, they delight in self-indulgence and dissoluteness; hence, they undergo incessant pain and affliction."

All living things, being heavily tainted and deep in passions, have been wandering since the beginningless past amid the forms and dust of attachments. Taking pleasure in what is worthless, they suffer all pain and transmigrate in the three realms and six courses. Because beings receive birth in various forms of life, they are termed "many-births" (*shujo*, "sentient beings") – meaning they are "born" repeatedly in "many" niches of existence.

If you seek to escape from the pain and affliction that living things experience, [you must] wholeheartedly awaken faith, enter the gateway of Zen Tea, and endeavor in this practice that leads to emancipation and realization of the

Way. All acts of the ignorant, whether good or evil, are evil. All events in a dream, whether actual or imagined, are nonexistent. All views held while wandering in illusion, whether right or wrong, are wrong.

You may, with warped vision, cherish worldly inclinations and call them the genuine good, but what is sufficient in them to sustain your faith? To spend your time in meaningless self-indulgence, vainly passing the light of days and months, is to turn your back on the teaching and guidance of the Buddha, the Great Sage, and to be a transgressor in the Way of Tea.

Treasuring the moment, you should enact the excellent Way through the powerful functioning of Zen Tea, without retreating for an instant; it is this that is crucial.

IV. Zen Tea Utensils

"Utensil" in Zen Tea does not refer to an article of exquisite beauty or rarity; it is not a treasure; it is not an antique. It is the One Mind of perfect emptiness and purity. Treating this pure One Mind as its vessel is the essence of tea as Zen activity. The utensils prized and bruited about in society as "pieces of renown" (*meibutsu*) are undeserving of our reverence. For in such chanoyu, people purchase vessels worthless even for sipping a single serving of tea, secret them deep in their storehouses, and regard them as treasures; there is no benefit in such activity. Small people thus court occasional mishap by claspings riches. Laozi states, "By not prizing hard-to-obtain treasures, the people are kept from committing theft."¹² Do not ponder the quality of utensils. Eradicating the distorted vision based on the duality of good and bad, attain in your own heart and mind the vessel that is authentic and pure.

The vessel of the One Mind is not metal or ceramic fashioned by human design. It is the vessel of the universe of nature; hence, it is possessed of the same reality as yin and yang, sun and moon, the myriad phenomena of nature, the hundred realms and thousand suchnesses. It is the Buddha-mind that is like the moon, limpid and bright, empty and yet miraculous, free of every obscurity.

Nevertheless, we ourselves engender clouds of blind passions that block the luminescence of suchness. Deeply stained by the five kinds of objective perception, we seize upon any whim in awakening feelings and desires, stir up the three poisons of greed, aversion, and foolishness, and finally transform the pure One Mind utterly into a vessel for the three poisons. Since the kalpa of oblivion, living things of the world have thus been tainted by the five defilements.¹³ Unaware of the evil of the vessel that is the self, they have built up

12. *Daode-jing*, section 3.

13. Defilements of the period (i.e., wars, famines), of views and understandings, of passions (which grow intense), of beings (i.e., mental, moral, and physical weakness), and of life (becoming increasingly brief).



"The vessel of the oneness of heaven and earth, of perfect illumination and purity."
Old Idō teabowl in the collection of the Nezu Institute of Fine Arts, Tokyo.

their own ignorance. Thus, the good that they take pride in is not genuine good.

Laozi further states:

Everyone in the world knows that what is beautiful is beautiful; but it is only ugliness. Everyone knows that what is good is good; but it is only wickedness.¹⁴

A person completely accustomed to a certain scent becomes unable to detect it. Likewise, since all their actions are based on evil inclinations, it is solely through the virtuous activity of Zen Tea that people can acquire the aspiration to discard defiled utensils and enter instead the vessel of original purity.

The *Lotus Sutra* states: "Power means being able to support the reception of a good vessel."¹⁵ Thus, when people strive with all their powers in practice, even those of inferior capabilities will unfailingly receive a good vessel. Even if they are unable to fulfill Zen Tea, if they enter this gateway, ultimately they will become good vessels.

In the *Words of Confucius*,¹⁶ it is said:

To walk together with a good person is like walking in mists; although one does not dampen one's clothing, at times they are enriched by moisture.

To walk together with an ignorant person is like being in an outhouse; although one does not soil one's garments, at times one perceives the odor in them.

To walk together with an evil person is like walking among swords; although wounds are not inflicted, at times one experiences surprise and fear.

Do not, then, approach evil paths, even tentatively. Cause invariably leads to result. If you incline towards evil, you go to an evil state; if you favor good, you go to a good state.

In accord with this truth, then, if you wholeheartedly awaken courage and vigor and earnestly devote yourself to Zen Tea, in this life you will escape such disasters as the ruler's prison, and at death, without doubt you will shut the doorway to the three dark paths and ascend and realize the Way.

Such fulfillment is the precious vessel of the oneness of heaven and earth, of perfect illumination and purity. It is this that is the vessel – the utensil or

14. *Daode-jing*, section 2.

15. Not from the sutra, but rather, a widely-used commentary, *Fahua-jing Rusu* (Jpn., *Hoke-kyo Nyusho*). The sentence annotates the term "powers" in the sutra passage: "Only Buddhas can exhaustively fathom the reality of things – the things, their forms just as they are, their natures as they are, their essences as they are, their powers as they are, their activities as they are, their causes as they are, their causal conditions as they are, their effects as they are, their retributions as they are, their origin, end, and ultimate reality as they are" (Chapter 2, "Skillful Means").

16. *Kosbi Kego*, a compilation of the words and conversations of Confucius in ten fascicles.

implement — of Zen Tea. What is the value of strange and unusual bowls, of old crockery and antique heirlooms?

V. Wabi

In the Way of Tea, great importance is attached to the term “wabi,” which signifies upholding the precepts.

Worldly practitioners, however, make a pretense of “wabi,” applying the term to outward appearances while lacking any trace of its spirit within. Thus, they expend all the gold they can afford on a single tearoom that is “wabi” in feature, and exchange estates for antique celadon to display before guests: this they call the “lifestyle of wabi” (*wabi furyu*). It is entirely meaningless.

Wabi signifies insufficiency. It means being unable to have one’s way in all matters, to stumble or fail. Written with the Chinese character 侘 (*da*), it is used in such compounds as *dasei* 侘僿 (“dejection”), which a commentary on the *Sutra of Parting from Clamor*¹⁷ explains:

Da means to stand still; *sei* means to abide. Disheartened, despondent, one has come to an impasse and cannot push forward.

Further, the *Glossary of Buddhist Terms*¹⁸ quotes the following passage:

Bodhisattva Lion-Roar asked, “What is the meaning of ‘With few desires, one knows contentment?’”

The Buddha answered, “‘With few desires’ means not seeking, not grasping; ‘one knows contentment’ means feeling no regret at having little.”

Taking these two explanations together, we see that wabi means that even in straitened circumstances no thought of hardship arises. Even amid insufficiency, you are moved by no feeling of want. Even when faced with failure, you do not brood over injustice. If you find being in straitened circumstances to be confining, if you lament insufficiency as privation, if you complain that things have been ill-disposed — this is not wabi. Then you are indeed destitute.

The great patriarch of Eihei-ji, [Dogen,] states:

Although an ancient sage admonished: “Never be swept into a second thought,” I say: Never be swept into the first thought. Never be swept into no-thought.¹⁹

17. *Lisao-jing* (Jpn., *Riso-kyo*).

18. *Shisbi Yaolan* (Jpn., *Shakushi Yoran*). Introductory glossary made in 1019. From an entry on “With few desires, one knows contentment.”

19. This passage is found in *Dogen Osbo Koroku*, a ten-fascicle compilation of the words of Zen master Dogen (1200-1253). In the *Zen Tea Record*, the character 道 — used to mean “admonish” and “say” (express Dharma) — is misinterpreted in its more general use of “path”; a literal translation of its reading would be: “Even though it be the Way, never be swept into a second thought”; “Be firmly settled in the Way and never be swept into the first thought.”

When things do not flow in a stream of thought, you are steadfast in upholding the spirit of wabi. This is the same as observing the Buddha's precepts. Hence, if you come to realize wabi, you do not fall into miserliness, or transgression, or anger and aversion, or slovenliness, or confusion, or foolishness. Further, your miserliness up to this time will be transformed into charity, transgression of precepts into observance, anger into perseverance and humility, slovenliness into energy, confusion into meditation, and foolishness into wisdom.

These latter are called the six paramitas, which name the practices that a bodhisattva undertakes and fulfills. "Paramita" is a Sanskrit term and is translated into Chinese as "reached the other shore." It means that one stands in enlightenment.

"Wabi" embraces the activity of the six paramitas and should indeed be received and upheld with reverence and faith. It is none other than the precept and paramita of the Dharma of Tea.

VI. Adaptation in Chanoyu

Concerning the significance of adaptation in chanoyu, the *Nampo Roku* states:

Transmissions from the masters regarding the placement of utensils and the performance of tea-preparation include a vast number of details, and there is no place to escape them. But once you have learned them fully and thoroughly, down to the fundamental rules of measurements and the secret matters of yin and yang, you are free and unrestricted amid a thousand changes and a myriad variations.²⁰

Here, adaptation to change is considered to be conformity to the rules while at the same time going beyond them. This is, however, to depend on design, to proceed through deliberation. It is not the naturalness and spontaneity of true adaptation.

Our way is not thus. The wondrous functioning of adaptability lies in according with the natural arising of the moment and proceeding without either concentrating on the rules and measurements or fixing your mind on change.

A verse attributed to Master Takuan is widely known:

Chanoyu is originally without form or feature;
With wholeness of mind, free of distraction, you simply
accord with the teaching of heaven.
There are rules, yet there are no rules;
Responding instantly and to the point requires adaptability.²¹

20. Not from the seven central chapters of the *Nampo Roku*, but a paraphrase of an appended section, "*Nampo Roku: Secret Transmissions*" (*Nampo Roku Hiden*); see *Chado Koten Zenshu*, volume 4, p. 348.

21. This verse is not found among the known writings of Zen master Takuan (1573-1645).

This poem expresses the fundamental character of tea-preparation. According to the final line, the critical center of the Way of Tea lies in adapting by entrusting all to instant and appropriate response, leaving off the adroit motions and postures that are regarded as worthy of admiration.

All employment of artifice, however much deliberated, lapses into mere private will and inclination and diverges from the wondrous dynamic of naturalness.

Adaptation is born from the naturalness that is the transformative activity of heaven and earth. It is received by human existence and freely manifested and realized. Hence, to extrapolate from this truth and draw it into the arena of chanoyu, adaptation means to entrust yourself to the natural working of heaven's creativity and to cast aside your own wisdom, so that emptiness, quiescence, and tranquility directly emerge and you stand in their fullness.

In Zen Tea, technical terms are few. Nothing is hoarded or implemented as a treasured secret. If you yearn for a tea based on various topics of study and expend your time absorbing written transmissions, you will fail to attain the true Way of Zen Tea.

When will your acts be pervaded by the wondrous activity that is adaptation? When you uphold Zen Tea alone and maintain it with vigor.

VII. Suki²²

Tea practitioners in society set great store by the character “ko” 好 (read in Japanese “suki” or “konomi”). They cherish, for example, those items that they speak of as konomi (“favored”) utensils. Since ancient times, however, this character has been regarded adversely because it implies succumbing to a passion for things, and the characters “su-ki” 数奇 have been used instead.²³ “Essentials of the Thatched Hut” in the *Nampo Roku* states:

When we consider the fundamental meaning of “suki” in such expressions as “suki architecture” (*sukiya*) and “suki utensils,” we find that it may be written either with the characters “su-ki” 数奇 or the character “ko” 好. These two terms, however, differ vastly in meaning.

22. *Suki*, which literally means to have a fondness or taste for something, was used in the courtly literature of the Heian period to connote an inclination toward amorous adventure, with the implications of the elegant accomplishments and refinement that this pursuit required. Later, *suki* came to be used in a broader sense of devotion to an art, suggesting the cultivation of a deep sensibility. With the emergence of chanoyu as an art and its growth in popularity, *suki* came to denote devotion to tea practice, and gradually became synonymous with chanoyu itself. By the Edo period, *suki* was used as a label for tea utensils and buildings, and for the cultured life associated with chanoyu. See my article, “The One-page Testament Attributed to Rikyu,” *Chanoyu Quarterly* no. 33.

23. In this section, two ways of writing the term *suki* are contrasted. In its ordinary meaning (“to like,” “to favor”), *suki* is written 好 (also read *ko* or *konomi*). When used as

The biography of General Li Guang in the *Records of the Historian* states: "Li Guang, in his old age, met with ill-fortune (*su-ki*)." In annotating this passage, Fuqian states: "In his actions, fortune (*su*) was not providential."

Further, the same passage occurs in Li Guang's biography in the *Annals of the Former Han Dynasty*, and Shigu notes: "Fate was erratic and impropitious."

"Ki" (odd, strange) in *su-ki* indicates a remainder or fraction; essentially, it refers to the fragmentary or irregular. Indeed, this is the fundamental character of *chanoyu*. In terms of human beings, the practitioner is not well-suited in the world; he or she does not conform to the mundane, does not like the perfectly ordered and appointed, and finds joy in that which does not accord with personal will. Such a person is termed a person of singularity (*ikki*), a person of *su-ki*.

In terms of dwellings, the pine pillars and bamboo rafters are used as they are — whether bent or straight, square or round; above and below, to left and right, there is nothing that is wholly uniform. Such are termed dwellings of singularity, or *su-ki* architecture.

In terms of utensils, there are both new and old, light and heavy, long and short, broad and narrow. That which is chipped is filled out; that which is torn is patched together. Not a single item is perfect and regular. Such are termed utensils of singularity, or *su-ki* utensils. . . .

The character "ko," by contrast, means to favor things, to have a penchant for what is refined and elegant. Hence, it

a synonym for *chanoyu*, however, *suki* is written 数奇, which is usually understood as a phonetic representation that does not employ the literal meanings of the characters.

Here, *suki* as "to like" is identified with the widespread practice among the heads of tea schools of "preferring" or "favoring" certain utensils. Such utensils become known as articles "favored" (*konomi*) by a particular master.

The *Nampo Roku* quotation criticizes this practice as worldly, and asserts that the true meaning of *suki* as a synonym for *chanoyu* is seen in the literal meaning of the characters *su-ki*. Drawing on Chinese dictionaries, the *Nampo Roku* cites examples of the usage of this term from the *Records of the Historian* (*Sbi Ji*) by Sima Qian (145?-90? B.C.), and the *Annals of the Former Han Dynasty* (*Han Shu*) by Pan Ku (32-92 A.D.). Concerning a renowned general, these texts state, "Li Guang, in his old age, suffered ill-fortune." (The *Zen Tea Record*, erroneously giving "think" for "grow old," renders this passage, "Li Guang considers *su-ki*.") In *su-ki*, "su" means fate or fortune, and "ki" connotes incompleteness or oddness, the opposite of evenness, fullness, a pair.

The quotation as given in the *Zen Tea Record* omits a number of phrases; I have followed the original *Nampo Roku* text in *Chado Koten Zenshu*, volume 4, p. 417. Further, the *Zen Tea Record* erroneously identifies this passage as from the section "Essentials of the Roji."

differs completely from the spirit of the roji and the thatched hut. Suki has come to mean only a taste for things, or architecture and utensils ruled by a liking for things, and this is now regarded as the essence of chanoyu. How sad it is that the two characters, “su-ki,” have been buried in the dust of the world for more than a hundred years.

Thus, taste for favored utensils is not the fundamental intent of chanoyu. Although we should uphold the literal meaning of su-ki — in which nothing conforms to private will — people cling only to the character “ko,” and not a single item, from the tearoom to the pattern of the garden and the shapes of utensils, escapes the label “konomi.”

Especially in those houses that have traditionally transmitted chanoyu, every single generation down to the present has produced “konomi” utensils. Making a great fuss over a fraction of an inch, they determine its measurements and dimensions and claim the item as a “favored” piece of their own house: this is a Rikyu-favored item, that is Sotan-favored, and so on and on. They devise a variety of new fashions, so that each house scarcely has time to count the number of produced utensils. Before, if a utensil were not ordinary, it would not be used; there was no substituting it for others.

Further, in the excessive favoring of things, non-functional decorations such as snow shadow are created, and sand-strewn boards and the like are made according to detailed and minute measurements. In all such matters people compete to show splendor and elegance, and ultimately at the roots is the word “konomi.”

Further, the “Essentials Concerning Tea Utensils” states:

It is the eye of a tea practitioner that can determine whether or not a utensil is appropriate to chanoyu. Tachibanaya Sogen once said to Kobori Enshu: “People in society say that even Rikyu cannot match you in discernment and connoisseurship.”²⁴

This implies that if a person shows no discrimination in taste and connoisseurship, he is not a man of tea. Thus, this passage appears to instruct us to engage in connoisseurship and a penchant for things; it therefore greatly contradicts the earlier statements about suki.

Suki, as presented in the biography of Li Guang, means that things are fragmentary and incomplete; hence, like the term wabi explained above, it means to take delight in an austere and pure poverty and is close to being an admonition to subdue desires and cravings.

Human feelings are such that if people obtain one thing, they then anticipate having ten. If they gain ten, they covet a hundred. There is no end to desires.

24. From an appendix to the *Nampo Roku*. See *Chado Koten Zenshu*, volume 4, p. 419.

Dizzy with cravings, we are heedless of danger where we see some benefit for ourselves. Wandering here, rushing off there, we forget about life and batter our bodies. To the very end we toil with all our powers, and finally collapse. When, having pursued our days with all our energy, we are in decline and lying sick, our feelings of desire will weaken and we will come to reflect earnestly on the past. The fifty or sixty years of our lives will seem but a brief dream, in which we have accomplished nothing. For the first time, pangs of remorse will make us grit our teeth, but there will be no recourse.

Suki admonishes us of this. Unless we weary of pursuing our own benefit thus, our recompense will be the fruits of evil, and for myriads of kalpas we will be swept through a tunnel of samsaric life, never knowing when we might have the opportunity to be born in the Buddha Land.

If you strictly observe the precept and admonition of suki, and, devoting yourself wholly to the practice of Zen Tea, you discern self-nature and attain the unborn, unperishing realm of the Mind, then, at death, what remorse can assail you?

VIII. Roji (Disclosing the Ground)

In secular society at present, the terms "inner roji" or "outer roji" are used to refer to the garden. The basic meaning of roji, however, is entirely different: "ro" means "to be disclosed," "to appear," and "ji" (ground) refers to the heart and mind. Thus, the term actually means "to disclose self-nature." Eradicating all blind passions, one manifests one's original nature.

The term "white roji" (*baku roji*) has the same meaning. "White" signifies purity. Since the tearoom is the site of enlightenment (*dojo*) in which original nature becomes manifest, it has been termed the roji. Thus, roji is an alternate term for the tearoom.

Roji also refers to the vastness and immaculateness of the red earth without trees or grasses. Again, this is an image for original nature. A commentary on the *Lotus Sutra* states:

[Concerning the phrase, "open space (*roji*) at a crossroads":] The "crossroads" is an image for the Four Noble Truths. The four branches represent the differences among their contemplations. When the contemplations of each of the Four Truths are grasped as the same and one perceives the Truth, they are like the roadside. Hence the expression, "crossroads."

Even if confusion in seeing is eliminated, as long as thought remains, we cannot speak of "open space." "Open space" is a term for the exhaustive abolition of thought concerning the three worlds.²⁵

25. This quotation is a commentary on a passage of the parable of the burning house in Chapter Three of the *Lotus Sutra*. A father lures his children out of a burning house by promising toys outside. When they emerge, "the great man, seeing that his children



"Eradicating all blind passions, one manifests one's original nature."
Photo courtesy of Tankosha Publishing Co.

"Site of enlightenment" has the same meaning as roji. The *Treatise of Great Stillness and Discernment*²⁶ states:

" 'Site of enlightenment' refers to the realm of purity. The chaff – the blind passions that are the five abodes – is washed away and the grain of reality is revealed."

Eradication of thought concerning the three realms is therefore termed "open space" (*roji*).

By disposing of the chaff – the blind passions of the five abodes – one manifests the grain of original nature that is reality or purity; this is called roji or "site of enlightenment." These terms are completely synonymous.

Moreover, it is said that the tearoom is a "different world." This is also an expression for one's own mind. The *Diamond Sutra* states: "The world is not the world; therefore, it is the world." One must, "without any abode, give rise to this mind."

IX. Essence and Function

"Essence" and "function" are important terms in the Way of Tea.²⁷ They are also used in the chanoyu of mundane society. For example, in terms of handling utensils, those that are not moved [during tea-preparation], such as the kettle and water jar, are categorized as "essence," while those that are moved, such as the teascoop and tea caddy, have the quality of "function."

Essence and function are said to be inseparable, and here this is understood to mean that although the water jar and kettle are utensils of "essence," when they are taken up and carried, they become utensils of "function." Conversely, the tea caddy and scoop belong to the category of "function," but when they are set in place for display, they become utensils of "essence."

"Essence" and "function" in these meanings, however, are totally useless when concerned with the Way. These are not their original significance.

In brief, Zen and Tea should be provisionally differentiated and understood respectively as essence and function. Here, their aspect of inseparability is of particular importance. Viewed historically, the Zen spirit was incorporated into tea-preparation, so that the taste of Zen and the taste of Tea were unified. Hence, Zen and Tea are one and yet two, two and yet one. Essence refers to singleness of mind and immovability, with emptiness and quiescence as its center. Function refers to actualizing and activating this essence through one's

have contrived to get out safely, and that all are seated in an open space at a crossroads, is no longer troubled. Secure at heart, he dances for joy" (Leon Hurvitz, *Scripture of the Lotus Blossom of the Fine Dharma*, p. 59). The *Zen Tea Record* quotation does not correspond exactly with any extant commentary; Shibayama gives corresponding passages from two commentaries that are fairly close (p. 305, n. 3).

26. *Mobezhiguan* (Jpn., *Makashikan*), a record of lectures on Tendai Meditation given by the Chinese master Zhiyi in 594.

27. "Essence" and "function" are frequently used as basic categories of analysis in Chinese and Buddhist thought.

physical bearing, whether sitting or standing. Master Chu,²⁸ in an annotation to the *Doctrine of the Mean*,²⁹ states:

Although essence and function are distinguished by stillness and movement, and necessarily essence is first established and then function is carried out, in reality, there is no duality.

Further, a commentary on the ten pairs of accommodated and real in the *Lotus Sutra* states:

Concerning essence and function, essence is to perform practices and realize enlightenment, to awaken to the wellspring of Buddhahood. This is the real.

Out of the fruition of Buddhahood, one benefits sentient beings of the nine realms by accommodating oneself and becoming the same as them. This is function. It is the accommodated.

Essence may be likened to the great earth. Function [arises from and] returns to essence. Accommodation thus possesses the virtue of return.

This is the meaning of essence and function. It is a teaching that expresses the nature of chanoyu activity and brings us to attain Buddha-mind.

X. Tea of No Guest, No Host

Commenting that the “tea of no guest, no host” is the fundamental secret of Rikyu’s chanoyu, the *Nampo Roku* states:

Concerning the great essential matter:

The open ground (*baku roji*) of sameness — of repose free from anxiety, without thought about any thing, where mountains and waters, grasses and trees, thatched hut, host and guest, and all utensils, laws, and rules have been broken through and abandoned — is the Great Way transmitted by the preeminent layman Rikyu Soeki. You should grasp it through these words.³⁰

This, however, is not tea of no guest, no host. If chanoyu were a matter of completely smashing all, the Way of Tea would be obliterated and would top-

28. Zhuxi (1130-1200), a great systematizer of Confucian orthodoxy.

29. *Zhongyong* (Jpn., *Chuyo*), one of the basic texts of Confucian education, originally compiled as part of the *Book of Rites* in the first century B.C.

30. In the *Nampo Roku*, this quotation follows the passage quoted at the beginning of section VI. Again, the *Zen Tea Record* omits important terms; I have translated directly from the *Nampo Roku* in *Chado Koten Zenshu*, volume 4, p. 349.

ple to the ground. This is not the ultimate in tea.

If one reflects on the expression “break through and abandon,” one finds that the term “no” or “nothing” (*mu*) is missing. It therefore still refers to the worldly tea now commonly performed.

We may augment the meaning of this passage and take it to imply that after comprehending the myriad rules governing matters of tea, one is no longer bound by the rules transmitted by one’s teacher, but attains freedom to manifest one’s intent; nevertheless, the functioning of negation is still lacking.

It is not that there is something termed “no guest, no host” — a type of tea distinguished from those, for example, termed “tea of snow,” “tea of blossoms,” “tea of moon-viewing,” “tea of burning brush,” “tea of death,” or “tea of departure for battle.” Such tea is taken as the “essential secret” of Rikyu’s practice, but there is no reason for secrecy.

Tea of no guest, no host is not an activity to be learned after you have mastered all the transmissions from your teacher.

In tea of no guest, no host, there is no special art. It is the ordinary manner of Zen Tea. If the negative term “no” is not included, however, it is worldly tea, and falls wholly into the category of amusement and entertainment. Although the houses of high rank may perform such tea, if ordinary people model themselves after it and put it into practice, ultimately they will fall into the pride of imitating their superiors. They will destroy themselves and bring their families to ruin. This is not the Way, but merely a kind of ladder.

If you enter the gateway of Zen Tea, strive in its performance with all your powers, whether walking, standing, sitting, or reclining. Singleheartedly enact this form of practice, so that you come even to the point of forgetting its working. Never by any means mistake it as lying in the depths of secret teachings.

Since there is no way to disclose or indicate it, all you can do is enter into the samadhi of praxis and wait for the time of attainment. Know that this is genuine chanoyu that reveals the working of the Buddha’s wisdom-perception — the ultimate realm of the One Mind. It holds the significance of adding the word “no-thing” to the forms of guest and host.

The expression, “About the hearth, there is no guest, no host,” appears in the *Biographies of Zen Masters*.³¹

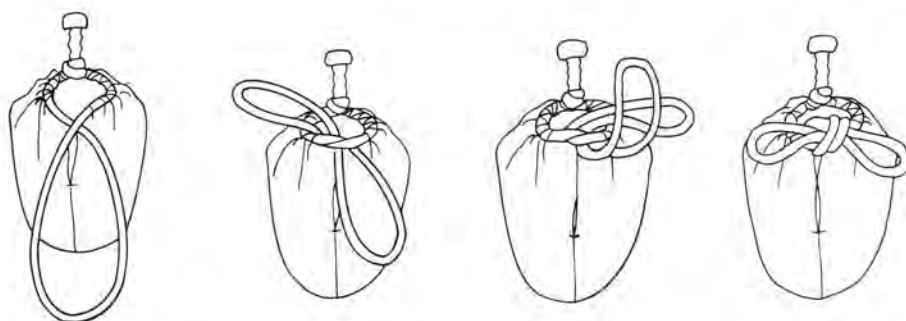
The outline of Zen Tea ends here. If you aspire to it, you must simply strive with all your powers. ☯

31. The record of Zen biographies referred to appears to be the Song dynasty work *Jingde Chuan Deng Lu* (Jpn., *Keitoku Dento Roku*), but should instead be the later *Wudeng Huiyuan* (*Goto Egen*), also of the Song, which compiles five earlier records.

Temae — Tea Procedure: *Ro Koicha* with *Tana*

Koicha, “thick tea,” is usually presented in the context of a *chaji*, a full tea gathering in which the charcoal is laid, a meal is served, and both *koicha* and *usucha* are prepared. The sweets are served before the guests go out to the garden while the host prepares the room for the *koicha temae*.

The following description assumes the reader’s knowledge of the fundamental procedures. (Details for how to inspect the sides of the *fukusa* [*yohosabaki*] and how to wipe the *chaire* are given in *Urasenke Chanoyu Handbook One*, pp. 63-71; an illustrated outline of the basic *Koicha Hiradema*, in *Urasenke Chanoyu Handbook Two*.) The *temae* here features a small *tana* called *Ho-en-joku*, favored by the fourteenth generation Urasenke grand tea master, Tantansai. As usual with a *tana* having just one shelf at the top and one at the base, the *mizusashi* is placed on the bottom shelf, an *usuki* at the center of the top shelf, and the *chaire* — containing approximately three *chashaku* scoopfuls of *matcha* per guest, and clothed in its *shifuku* (diagrams below show how to tie the cord) — in front of the *tana* before the *temae* begins. Whether with *ro* or *furo*, as a rule, the *sadoguchi* is closed prior, during, and at the end of a *koicha temae*.



Once the guests are seated in the tearoom, the *temae* can begin. Sit just outside the closed *sadoguchi* with the prepared *chawan* before your knees, and open the door.



(1)

Place *chawan* on left (L) palm, stabilize on right with right (R) hand, stand, and go to sit in front of *tana* (1).

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(2)

Place chawan near the wall (R, L) (2).



(3)

Move chaire slightly to the right (R) (3).



(4)

Place chawan to left of chaire (L, R, L) (4). Leave the room to get kensui. Reentering room with kensui (L), turn and sit facing sadoguchi, set kensui before knees, and close door.



(5)

With kensui in L, stand and proceed to temaeza. Sit at temaeza with body aimed at inner left-hand corner of ro frame. Set kensui straight down, takè hishaku (L), and hold it briefly in the *kagami-bishaku* ("mirror") pose (5).



(6)

Take futaoki from kensui (R) and place in corner of ro tatami (6).



(7)

Rest hishaku on futaoki (R) (7).



(8)

Bow (8) together with the guests (*sorei*).



(9)

Move kensui up (L) so it sits on the imaginary halfway line of the tatami, adjust your sitting position if necessary, and pause briefly for concentration. Take chawan (L) (9) and place in front of knees (R), leaving enough space to place chaire.



(10)

Place chaire between chawan and knees (R) (10).



(11)

Open shifuku and remove chaire in standard manner. L still holding shifuku, place chaire between chawan and knees (R) (11).



(12)

Place shifuku on R palm, at the same time turning it over in direction of the ro so cord knot is on the right (12).



(13)

Grasp shifuku at bottom (L) and place on tana (13).



(14)

Take fukusa from belt (L) and do *yohosabaki* (inspection of the four sides) (14). Fold fukusa for purifying chaire, and after purifying chaire in standard manner, place chaire slightly to left between tana and left-hand corner of ro (L).



(15)

Refold fukusa, purify chashaku, and rest chashaku on chaire (R) (15). Place chasen to right of chaire (R).



(16)

If mizusashi lid is lacquered, transfer still-folded fukusa to R and use it to dust the lid in two strokes (16).^{*} Then, for ladies or if kama lid is made of silver, fukusa is used in steps 17, 19, 27, and when temporarily putting the utensils away (*nakajimai*) between 30 and 31, so now clasp fukusa between L forefinger and middle finger. Otherwise, men now return fukusa to belt. Then move chawan closer to knees (R), and transfer chakin from chawan to mizusashi lid (R).

^{*} If the mizusashi lid is not lacquered, it need not be dusted. Therefore, after placing chaire to right of chaire in step 15, immediately move chawan closer to knees, transfer chakin to mizusashi lid, and then either return fukusa to belt or, if it is to be used for handling the kama lid, clasp fukusa between L forefinger and middle finger.



(17)

Take hishaku (R) and hold as in “mirror” pose. Remove kama lid (R) and set on futaoki (17). (If fukusa is being used, now place it to side of right knee.)



(18)

Rehold hishaku and pour ladleful of hot water into chawan (18).



(19)

Holding hishaku upright again (L), put lid back on kama, closing the lid completely (R) (19). (Again set fukusa to side of right knee after use.)



(20)

Rest hishaku on futaoki (R), take chasen (R), and do *chasen-toshi* (inspection of the tines) in the standard manner (20). Return chasen to right of chaire.



(21)

Discard chawan water into kensui (R, L) (21).



(22)

Take chakin from mizusashi lid (R) (22) and wipe chawan as usual.



(23)

Place chawan before knees (R) (23), and return chakin to mizusashi lid (R).



(24)

Take chashaku (R) and then take chaire (L) (24) and, holding chaire close to left-hand side of chawan, remove lid (R) and place in front of right knee.



(25)

Transfer three scoopfuls of tea to chawan. Rest chashaku on right edge of chawan (R), and adjust amount of tea in chawan by rotating chaire and pouring the tea out (25).



(26)

Wipe chaire lip with R thumb and forefinger (first the far side, then the near side), wipe fingers on kaishi paper in bosom pocket, and replace chaire lid. Return chaire to its place. Take chashaku (R) and, using the tip, smooth out the tea (26). Tap chashaku against side of chawan and place on chaire.



(27)

Lift hishaku (R) and transfer to L. L holding hishaku upright, remove kama lid and place on futaoki (R). (This time place fukusa to side of left knee after use.) Hold hishaku for use (R), take a ladleful of hot water, and pour some onto the tea in the chawan (27). Pour remaining hot water back into kama and rest hishaku on mouth of kama.



(28)

Take chasen (R) and with it knead the tea till it becomes smooth and evenly blended. Lean chasen against inner left side of chawan (R). Scoop another ladleful of hot water (R), and while raising the chasen slightly above the tea in the chawan (L), add the proper amount of water by pouring it over the tines of the chasen (R) (28).



(29)

Lean chasen against inner left side of chawan again (L), pour remaining hot water back into kama, and leave hishaku resting on kama mouth. Take chasen (R) and further blend the tea. Remove chasen with a circular motion (like writing the character 〇) (29), and return it to its place next to chaire.



(30)

Take chawan (R) and place on L palm. Turn chawan so front (*shomen*) faces guests. Place to right of kama lid (30). (Note: If chawan is other than Raku ware, place ko-bukusa out next to chawan.) [Before partaking of the tea, the first guest places it between himself and the next guest, and all the guests bow.]

After the first guest's first sip of the tea, bow and ask him how the tea is. Then take hishaku (R), hold as in the "mirror" pose, and replace kama lid with bare fingers (R). Rest hishaku face down over kensui (L), its cup hanging over edge and handle parallel to your leg. Take futaoki (R), pass to L, and place under extending handle of hishaku. Shift sitting position to face guests, centering your body with outer right-hand edge of ro frame. When second guest has begun drinking, exchange words with first guest on the tea, sweets, etc. Once the last guest has finished drinking, shift back to former sitting position. Take futaoki (L), pass to R, and return to its place on ro tatami. Take hishaku (L), and hold as in "mirror" pose. Remove kama lid and place on futaoki (R). (Return fukusa to side of left knee after use.) Rehold hishaku as for ladling water, and rest on mouth of kama (R). Take chakin from mizusashi lid and place on kama lid (R).



(31)

Remove mizusashi lid and prop against left-hand side of mizusashi (R, L) (31).



(32)

Take hishaku (R) and transfer ladleful of water from mizusashi (32) to kama (R). Return hishaku to kama (R). (Return fukusa to belt.)



(33)

Once the chawan has been returned by the guests, place it briefly on L palm and then place it before knees (R). Bow together with all the guests (*sorei*) (33).



(34)

Scoop ladleful of hot water from kama into chawan (R). Return hishaku to kama. Discard chawan water into kensui (R, L) (34).



(35)

Set chawan before knees (R), and with *so* bow, announce to first guest that you will close the procedure. Take hishaku (R) and transfer ladleful of water from mizusashi to chawan. Return hishaku to kama. Take chasen (R) and do *chasen-tosbi* in standard manner for closing procedure (35).



(36)

Discard chawan water into kensui (R, L). Chawan remaining in L, take chakin from kama lid (R) and place in chawan (36). Set chawan before knees (R).



(37)

Place chasen in chawan (R). Take chashaku (R). Draw kensui closer to body and toward the wall (L) (37).



(38)

Take fukusa from belt (L) and, with R clenching chashaku between palm and last two fingers, fold fukusa for purifying chashaku. Purify chashaku in standard manner for closing procedure. Turn chashaku over and rest it on chawan (R). Regrasp fukusa (R, L) and dust it off over kensui. Return fukusa to belt. Move chaire to front right of mizusashi (R) (38). Place chawan to left of chaire (R, L).



(39)

Take hishaku from kama (R), scoop ladleful of water from mizusashi (39), and pour into kama.



(40)

Do *yugaeshi* (immediately scoop up a ladleful of hot water and pour back), and then hold hishaku as in “mirror” pose. L holding hishaku, take kama lid (R) (40) and place on kama, leaving it slightly open.



(41)

Rest hishaku on futaoki (R). Close mizusashi lid (L, R) (41).



(42)

The first guest asks to be shown the *chaire*, *chashaku*, and *shifuku*. Acknowledge this request with a bow (42).



(43)

Take hishaku (R) and, transferring it to L, turn it over and place on *kensui*, cup hanging over the front and handle parallel to the wall. Take *futaoki* (R), place on L palm, and shift your sitting position to face *tana* (43). Place *futaoki* under the extending handle of the hishaku (R, L).



(44)

Move chawan to the wall (R). Place chaire on L palm and shift sitting position to sit centered with outer right-hand edge of ro frame. Place chaire before knees (R) (44). Take fukusa from belt and fold for purifying chaire. Purify chaire in standard manner for placing out for inspection, finally setting fukusa before knees. Rotate chaire so shomen faces away from yourself (R), and set in corner of ro tatami, where futaoki formerly stood (R). Return fukusa to belt.



(45)

Shift sitting position to face tana. Take chashaku from chawan (R), turn it face-up, and transfer to L. Shift sitting position to face inner left-hand corner of ro frame. Turning chashaku in clockwise direction so handle faces away from yourself (R), place chashaku to right-hand side of chaire (45).



(46)

Take shifuku from tana (L) (46), hold at right-hand side (R), and place on L palm. Shift sitting position to sit centered with outer right-hand edge of ro frame. Grasp shifuku at bottom with thumb on top (R), and turn it around to face guests. Place it next to chashaku.



(47)

Shift sitting position to face tana. Move usuki to back right-hand area of tana shelf (R) (47).



(48)

Take hishaku from kensui (L), rehold, and place on tana shelf (R) (48). Then take kensui (L), stand and go to sadoguchi, sit placing kensui before knees, open door, again take kensui (L), stand, and exit. Leaving kensui in mizuya, return to tearoom, sit facing tana, take chawan (R), place on L palm and steady with R, stand, and exit.



(49)

Return to tearoom with mizutsugi, sit facing tana, and set mizutsugi slightly to the left. Remove mizusashi lid and prop against left-hand side of mizusashi (R, L). Take chakin (R), hold against spout, and pour water into mizusashi (49). Setting mizutsugi down, return chakin to mizutsugi lid. Close mizusashi lid (L, R), then take mizutsugi and exit. Crossing into mizuya, turn to face sadoguchi, sit, place mizutsugi before knees, and close door.



(50)

Leaving mizutsugi in mizuya, sit just outside sadoguchi. When guests have returned the utensils, open door and proceed to temaeza, sitting facing the utensils. Bow (50), engage in conversation with first guest concerning the utensils, and bow again.



(51)

Grasp shifuku at bottom (R) and place on L palm. Next pick up chashaku (R) and place on shifuku, holding it down with L thumb. Finally take chaire (R), hold as in photo (51), and exit. Crossing into mizuya, turn to face sadoguchi, sit, and place chaire close to your knee on side away from guests. Place chashaku next to the chaire. If shifuku will be placed to right of chaire, turn it over on L palm (R). Place shifuku next to chashaku (R). Bow with guests (*sorei*). Close door. ☂

Book Reviews

Buddhism and Christianity in Japan: From Conflict to Dialogue, 1854-1899.
By Notto R. Thelle. Honolulu: University of Hawaii Press, 1987. xi + 356 pp.
US\$30.00.

Writing history is no easy job. Studies of a specific period in history, especially those spanning just a few decades, are often so overloaded with details and references that "because of the trees, the forest can no longer be seen." When, moreover, one particular issue in that period is dealt with, specialization can easily destroy the very intent the study was presumably meant for; namely, to give the reader a feeling for the *Zeitgeist* that permeated society at that time. That doctoral dissertations are particularly prone to this kind of "deviation" might be an understatement. When this reviewer then has to introduce the present book as a revised version of a doctoral thesis on a very specific issue at a very specific and relatively short time in Japanese history, he would not be surprised if some people, even by a simple glance at its title, would feel that this is not precisely the subject they are interested in nor the book they are looking for.

Let me, from the very beginning, emphatically state that this time they are wrong; at least if problems of Japanese culture and society, and the religious ideas and institutions that sustain them or are sustained by them, enter their field of interest. Thelle's book, although never digressing from its academic purpose and nature, reads like a novel, granting new insights not only into the specific problem of Buddhist-Christian encounters during the last decades of the nineteenth century, but also into the broad cultural and socio-political context in which the story evolves. Wider still, it deals with the very basic principles that, both in Japanese tradition and in present times, lie at the core of this nation's "way of being human."

If anyone is competent to tell that story, it is indeed Dr. Notto R. Thelle. A long-time resident of Japan, trained in Japanese and Buddhist studies at universities abroad and in Japan, and for many years Associate Director of Kyoto's National Christian Council Center for the Study of Japanese Religions, a pioneer institute in interreligious dialogue, Thelle in a sense embodies the very problems taken up in his book. The encounter between Buddhism and Christianity, between East and West, has always been more than a merely academic interest for him. If "dialogue" has been the main beacon that has directed his own life and work, "conflict" within himself with regard to spanning East and West has certainly not been completely absent. "From Conflict to Dialogue" might aptly describe the general trend that characterized the religious and cultural situation of late nineteenth century Japan. It remains an eternal tension and a never-ending task for every person who, like the author, finds himself part of a culturally and religiously pluralistic world.

Thelle's primary concern is historical. It is, in his own words, "to detect the origin of the peaceful dialogue which now characterizes Buddhist-Christian

relationships, to examine its motives and trends, and to uncover the process through which dialogue became possible" (p. vii). His historical examination then begins with a brief overview of the first encounter between the two great religious traditions during the so-called Christian century that started with the arrival in Japan of Francis Xavier in 1549. His main emphasis, however, is on the second encounter after the opening of the country in 1854, and the all-inclusive cultural clash between East and West that this event triggered.

While the first six chapters of the book are of an introductory nature, describing the years up to 1889, chapters Seven to Fourteen – the major part of the book in number of pages – deal with the decade from 1889 to 1899. The reason for this is that never before had there occurred such dramatic confrontations and radical changes in the relationship between the two religions. After the tacit recognition of Christianity in 1873, before which time it was still officially stamped as an "evil religion," Christianity rode on the waves of people's interest in modernization and Westernization, having as its adversary a Buddhism that was innerly weak and looked upon by many Japanese as an outdated superstition that could only appeal to the ignorant masses. But this gradually changed. Around 1889, a nationalistic reaction set in which also naturally involved Japan's religious world. With the promulgation of the Meiji Constitution, freedom of religious belief was guaranteed – at least to some degree. But this also heralded the beginning of a period of hardship, persecution, and retarded growth for the Christian Churches. On the other hand, it gave rise to reform movements in Buddhism, and to efforts among Japanese Christians to develop a more indigenous Japanese theology. Indeed, the intellectual climate of the period was heavily and primarily influenced by a rising trend toward nationalism and a search for a Japanese identity. But as Thelle points out, "it is of particular interest that nationalism not only was the main source of Buddhist aggression against Christianity, but also eventually enabled Buddhists and Christians to engage in dialogue and peaceful cooperation" (p. 96).

The titles of the various chapters describing this important decade in Buddhist-Christian encounter, and in the relationships between Japanese and Western ideas, sufficiently indicate how the author proceeds in developing his account and interpretation: "The Nationalistic Reaction and Buddhist Reform Movements" (Chapter Seven); "Political and Ideological Issues" (Chapter Eight); "Anti-Christian Campaigns" (Chapter Nine); "Opposition to Equal Status of Religions" (Chapter Ten); "The New Christianity" (Chapter Eleven); "The New Buddhism" (Chapter Twelve); "Comparative Religion and Buddhist Studies" (Chapter Thirteen); and "The Adventure of Dialogue" (Chapter Fourteen). The book ends with an "Epilogue" in which Thelle sketches the main trends in Buddhist-Christian relations in the twentieth century and, further, offers some reflections of a more general nature, relevant to the present dialogue.

To go into more detail here about the contents of the book might take away some of its attraction. Allow me only to say that, at least to this review-

er, Thelle's account, however it might describe historical events, seems in a way to deal with present-day trends in this country. After that other opening of the country with the end of the Pacific War, Japan went through a period of soul searching and adulation of the West. But then again a reaction set in, and there are not a few observers of Japanese society and culture who look upon the present search for identity as a nationalistic reaction resembling that of the 1890s. It is open to discussion as to whether the present-day encounter between Buddhism and Christianity, flourishing as never before, carries a meaning similar to that of its "budding" period, as described by Thelle. The role of religion in this country, and all over the modern world, has indeed changed; not necessarily in the direction of greater influence on society. But it is certainly true, also, that today the tension between nationalism and internationalism, between particularism and universalism, is in the same degree — if not more so — the focal point of religious encounter and, in fact, of all occurrences in Japan.

A reviewer has, to be fair, to find fault at least somewhere. On p. 4, the section on "Seclusion Policy and the Proscription of Christianity" starts with the sentence: "For more than two decades the centralized power of the Tokugawa shogunate managed to establish and maintain an unprecedented political and social stability." Needless to say, this has to be two centuries. But this is, of course, only a venial sin.

I highly recommend this magnificent historical study, with its contemporary implications, to anyone who is interested in and cares for what is happening in this country, Japan.

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The Unfettered Mind: Writings of the Zen Master to the Sword Master. By *Takuan Soho*, as translated by *William Scott Wilson*. Tokyo, New York, and San Francisco: Kodansha International Ltd., 1986. 103 pp. US\$9.95, ¥1,900.

This is a handsome little book containing three Zen essays by the early Tokugawa Rinzai master, swordsman, and artist, Takuan Soho (1573-1645). I say "Zen essays" because the book has less to do in any explicit or practical manner with the Way of the Sword than it does with the Way of Zen, in spite of the book's packaging (cover, subtitle, publisher's descriptions, etc). Certainly the context of these essays is the Way of the Sword, but that only provides a basis for essays on a Buddhist "art of life."

More specifically, the book contains a brief introduction by the translator, three essays by Takuan, footnotes, and an all-too-brief bibliography. The three essays are, in order of appearance, "The Mysterious Record of Immov-

able Wisdom" (*Fudochi Shimmyo Roku*), "The Clear Sound of Jewels" (*Reiro Shu*), and "The Annals of the Sword Taia" (*Taia Ki*). Although the first and third are said to be letters to famous swordsmen of the day, and hence make more explicit reference to martial arts, all of these are clearly essays and not personal letters as we might normally conceive of them.

The first essay sets the tone and underlying theme of all the essays, that is, the "unfettered mind" as the essential principle of both swordsmanship and Zen, and disciplined technique, in swordsmanship as well as in life, as a mechanism for embodying this mind. As Takuan says: "The effort not to stop the mind in just one place — this is discipline. Not stopping the mind is object and essence. Put nowhere, it will be everywhere. Even in moving the mind outside the body, if it is sent in one direction, it will be lacking in nine others. If the mind is not restricted to just one direction, it will be in all ten" (p. 32).

The implications of this theme, especially the issue of "it will be everywhere," are picked up and pursued in what the translator calls the "somewhat puzzling" Confucian-sounding ending of the first essay and the whole of the second essay. The latter is a particularly remarkable document offering a Buddhist "reading" of Confucian ideals, Shinto theology, the relationships between lord and retainer, and the lay life in general. Here the sword is not mentioned and we have embarked on what can only be called a "Zen ethic" in the sense that Zen mind is seen as functioning throughout the ethos of Tokugawa society. Takuan indicates that whether we call this mind wisdom, right-mindedness, human-heartedness, or propriety — that is, whether we assign it Buddhist, Confucian, or other names — "the substance is the same . . . , [only] the names are different" (p. 54). Moreover, he is at pains to show that it can and should function in radically multiple ways given the context — here, generally speaking, a context of the warrior class in a feudal society increasingly interested in Confucian values and ideals.

The third essay brings us back, a bit, to the sword — now, however, understood as a metaphor for that Wisdom which continually cuts through all attachments or fetters. The Sword of Taia is the Sword of Wisdom, and with true exertion in this martial art, says Takuan, "You will receive wisdom without a teacher and will generate mysterious ability without trying to do so. At such a time, this does not depart from the ordinary, yet it transcends it" (p. 83).

This book represents an authoritative and readable translation of the three essays by Takuan. Although it is not particularly useful for descriptions of the Way of the Sword, it is both useful and appealing for its expression of Zen ideals within a Japanese context. In addition to its intrinsic appeal to the general reader, it might be particularly useful in undergraduate courses on Buddhism and Japanese society.

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Glossary

[] denotes Japanese reading.

Bankei	盤井	<i>Jingde Chuandeng</i>	景德伝燈錄
Caixiang / Ts'ai-hsiang [Saijō]	蔡襄	<i>Lu / Ching-te- ch'uan-teng-lu</i> [Keitoku Dentō Roku]	
<i>Chadō Koten Zenshū</i>	茶道古典全集	Jōin	紹印
<i>chabyō</i>	茶瓢	<i>kisaki</i>	懼先
<i>Cha Lu</i> [<i>Cha Roku</i>]	茶錄	Kamo no Chōmei	鴨長明
<i>Cha to Bi</i>	茶と美	Kanamori Sōwa	金森宗和
<i>Cha-Zen Dōichimi</i>	茶禪同一味	<i>kaō</i>	花押
<i>chūkō meibutsu</i>	中興名物	<i>kirei sabi</i>	綺麗さび
<i>Daguan Cha Lun</i> [<i>Daikan Cha Ron</i>]	大觀茶論	Kitamuki Dōchin	北向道陳
Dairin	大林	Kobori Enshū	小堀遠州
<i>Daode-jing / Tao-te ching</i> [<i>Dōtoku-kyō</i>]	道德經	<i>koshi</i>	腰
Dōgen	道元	<i>Kōshi Kego</i>	孔子家語
<i>Dōgen Oshō Kōroku</i>	道元和尚広録	Kurihara Unsa	栗原雲佐
<i>Fabua-jing Rusu</i> [<i>Hoke-kyō Nissō</i>]	法華経入疏	Laozi / Lao-tzu [<i>Rōshi</i>]	老子
Fujimura Yōken	藤村庸軒	Li Guang / Li Kuang [Ri Kō]	李廣
Furuta Oribe	古田織部	Linji / Lin-chi [<i>Rinzai</i>]	臨濟
<i>gamon nyoze</i>	我間如是	<i>Lisao-jing</i> [<i>Risō-kyō</i>]	離騷經
Gengensai Sōshitsu	玄々齋宗室	<i>mei</i>	銘
<i>honbi</i>	本極	<i>Mohezbiguan / Mo-bo-chih-kuan</i> [<i>Makashikan</i>]	摩訶止觀
<i>honsbō</i>	本性	Murata Shukō	村田珠光
Hosokawa Sansai	細川三斎	<i>nakabushi</i>	中節
<i>Hosshin Shū</i>	発心集	<i>Nampō Roku</i>	南方録
Huiyuan [Eon]	慧遠	Nonomura Ninsei	野々村仁清
Huizong / Hui- tsung [Kisō]	徽宗	<i>roji</i>	露地
Ikedo Hyōa	池田瓢阿	<i>sakabi</i>	逆極
Ikkyū	一休	<i>sasa-no-ha</i>	笹葉
Jakuan Sōtaku	寂庵宗澤	Seigan Sōi	清嚴宗渭
		Sen Rikyū	千利休
		Sen Sōshitsu	千宗室
		Sen Sōtan	千宗旦

Seta Kamon	瀬田掃部
<i>shaku</i>	杓
Shibayama Zenkei	柴山全慶
Shimizu Dōkan	清水道玄
<i>Shinkei Sōzu Teikin</i>	心敬僧都庭訓
<i>Shishī Yaolan / Shih-shih yao-lan</i> [<i>Shakushi Yōran</i>]	秋氏要覽
<i>shujō</i>	衆生
Shun'oku Sōen	春屋宗園
Shutoku	珠徳
Sōsei	窓栖
Sugiki Fusai	杉木普齋
Tachibanaya Sōgen	橘屋宗玄
Takahashi Sōan	高橋辨庵
Takeno Jōō	武野紹鷗
Tsuda Sōgyū	津田宗及
<i>tsutsu</i>	筒
<i>utamei</i>	歌路

<i>Wudeng Huiyuan / Wu-teng-hui-yüan</i> [<i>Gotō Egen</i>]	五燈會元
Yamada Sōhen	山田宗偏
<i>Yamanoue Sōji Ki</i>	山上宗二記
Yanagi Sōetsu	柳宗悦
Yongjia / Yungchia [Yōka]	永嘉
<i>Yorobōshi</i>	弱法師
Yoshida Kenkō	吉田兼好
Yutan [Udon]	優曇
<i>Zen-Cha Roku</i>	禪茶録
Zhiyi / Chih-i [Chigi]	智顗
<i>Zhongyong / Chung-yung</i> [<i>Chūyō</i>]	中庸
Zhuangzi / Chuang Tzu [Sōshi]	莊子
Zhuxi / Tsu-hsi [Shuki]	朱熹

Chronology

Asuka period, 538-645

Hakuho period, 645-710

Nara period, 710-794

Heian period, 794-1192

Kamakura period, 1192-1336

Muromachi period, 1336-1568

Momoyama period, 1568-1603

Edo period, 1603-1868

Modern period, 1868-

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