

# CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 55



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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# CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

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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.

## Seeking the Spirit

### Sen Soshitsu XV

In the *Travel-Worn Satchel* (*Oino Kobumi*) of the famous poet, Matsuo Basho, we find the line: "There is one basic thing that runs through Saigyô in his poetry, Sôgi in his linked verse, Sesshû in his ink painting, and Rikyû in his tea." This "one basic thing" or common spirit running through these people whom Basho revered is referred to, in poetic terms, as the spirit of the journey. It is the search for and understanding of the creative essence of nature.

Basho's reference to Rikyû can be taken as a reference to all people who pursue the Way of Tea. Just as with the poet or the painter, the tea person has always been compelled by a love of the journey — drawn forward in his life's journey by the call of creation itself.

For the tea person, the particular goal of his journey has been the "once only" (*ichigo ichie*) communion which it brings with a fellow tea person — the satisfaction felt in the shared realization of the ultimate beauty of the moment. In chanoyu, the host and guest must read each other's "tea mind" or "tea spirit." The spirit of the journey — that "something" which attracts the tea person and keeps him going — is, in effect, his pursuit of this tea mind. The term "journey" here therefore takes on a truly profound meaning. In chanoyu there are many ways in which this tea mind might find expression. It manifests itself in not only every aspect of the host's arrangements, but also in every aspect of his or her demeanor. This is also true for the guest.

One day Rikyû was invited to a tea hosted by Toyotomi Hideyoshi. A magnificent old branch of red plum in full bloom, and a golden-colored bowl filled with fresh water, had been placed in the alcove, ready to be arranged. No sooner had Rikyû made his entrance than Hideyoshi commanded him to arrange the flowers.

One water-filled bowl and one branch of plum — these were the host's "tea mind." But how to respond to this? . . . This was indeed a boggling question for all the guests. Needless to say, as it was Hideyoshi, of all people, who was their host that day, all the other guests watched on with great apprehension at how Rikyû would handle the matter. Without the slightest tinge of agitation, however, Rikyû held the flowering branch upside-down and stripped off the petals, scattering them onto the surface of the water in the bowl. It is said that all were thrilled by Rikyû's splendid act.

When I look at the modern trend towards convention and uniformity, I sometimes lament that man's spirit and way of thinking might, too, become more and more conventionalized and uniform. I am often made to wonder if creative individuality has not begun to disappear altogether. Within Rikyû's dynamic self-expression in his act of scattering the profusely blooming flowers of the plum branch onto the water, he was doing the one thing he could to create the ultimate beauty of the moment. Again, Rikyû's "Morning-glory

Tea,” where he pulled out all the morning glories in full bloom in the garden and kept only one to show Hideyoshi, was an act which denied all else. In carrying it out, Rikyu daringly attempted a calculated act which would allow the creative beauty of the moment to be his.

There are various elements which make up chanoyu. Harmony, respect, purity, and tranquility are the basis of the posture the host should show toward his guest; the choice and coordination of the utensils, the selection of guests – all these things are a product of this posture. What brings this posture to true life, however, is the host’s self-expression in his attempt to create the perfect singular moment that is Tea.

There is a phrase, “daily tea and rice.” This refers to the fact that to drink tea and take meals are the most common daily acts. Although a complete tea gathering (*chaji*), taking place over a period of up to four hours, consists of but these two common acts – first partaking of a meal, and then partaking of thick tea and thin tea – the cultural and spiritual fulfillment attained through these acts makes it a most uncommon event. The setting for this event – the tearoom – can be likened to a drama stage. But, unlike the typical stage arts such as *noh* or *kabuki*, where there is a director-performer, and then there is the audience, the chanoyu drama involves active participation by the host and guest alike. The guest himself sits upon the stage which the host sets, and reading the subtle cues sent out by the host, plays his own part in the totality of the production. The host provides the props and controls the sound and lighting effects, the guest’s mood responds, and we have, shared between them, the perfect singular moment for each.

And what makes it the perfect singular moment, in the final analysis, is that “something” in the host’s heart – his “tea spirit” – which reverberates in the heart of his guest. It is this which has attracted people to pursue the way of chanoyu throughout its long history, and which continues to offer a deep fulfillment for we who live in this so-called age of material satiety. ☯

## Zen and the Art of Tea

Kobori Nanrei Sohaku

As a Zen priest living in Daitokuji, one of the seven headquarters temples of the Rinzaï sect of Zen in Kyoto, I should like to examine Zen Buddhism and its relation to the spirit within the art of tea, a unique product of Zen.

The art of tea is an expression of the mind of Japan, deeply stimulated by the spirit of Zen. Historically, the art of tea stemmed from Daitokuji during the fifteenth and sixteenth centuries. Let me give you a short sketch of Daitokuji's history. It was founded in 1327 by Shuho Myocho (1282-1337), better known as Daito Kokushi, under the patronage of the retired emperor Hanazono and the reigning emperor Godaigo. Both designated this temple as their official place of worship. The founder, Daito, was born in the province of Harima, near present-day Kobe. He entered temple life as a boy of eleven, accepted its regulations, and studied Buddhist philosophy. In his twenty-second year he was granted his first audience with Daio Kokushi (1235-1308), the national teacher. But after having studied under him for three years, Daito could not solve his koan. A koan is a kind of religious question which functions as a hammer to break the wall or confines of conceptual thinking and awaken man to his original nature. The koan given to young Daito was as follows:

Ts'ui-yen (Jpn., Suigan) addressed his companions one day at the end of the summer: "Oh my brothers, since the beginning of the summer I have done a lot of talking. Look, have I any eyebrows left?" (This refers to the tradition that if a man makes false statements regarding the truth he will lose all the hair on his face).

Pao-hao (Hofuku) said: "The robber has a coward's heart."

Ch'ang-ch'ing (Chokei) said: "Growing."

Yün-men (Ummon, who was later recognized as one of China's outstanding Zen masters) shouted: "Kan!"

"Kan" (also read "seki") literally means the gate on the frontier where travelers and their baggage are inspected, and when it is closed, no one — not even a tiny mouse — can enter. In the above case, however, the term does not mean anything of this sort, but is simply an exclamatory utterance which does not permit any analytical or intellectual interpretation.

All Zen students who enter a monastery practice serious meditation day and night, year after year, concentrating on such koan until they break through

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them. Daito was no exception. Having meditated for many years, at last he was able to break the barrier "kan" and enter into the basis of being itself, or nothingness itself.

His Zen experience was so clear and profound that he could not help composing a verse and presenting it to his teacher:

Having once penetrated the cloud [i.e., Yün-men's] barrier,  
The living road opens out to the north, south, east, and west.  
In the evening resting, in the morning roaming,  
Neither host nor guest,  
At every step the pure wind rises.

"It's splendid," the teacher said. "You have excelled me."

The basic fact of Zen experience is to rediscover one's own true nature. This, according to traditional expressions of Buddhist philosophy, is to be awakened to *sunyata* (Jpn., *ku*). This word literally means "void" or "emptiness." To understand *sunyata* is the final point of Buddhist study. [Zen] Buddhism is a way of life which breaks through the wall of human consciousness and penetrates into the depth of *sunyata*. This particular word might be compared to the "unconscious" in Jung's theory of analytical psychology; but the two words are different in nature. *Sunyata* is neither a theoretical conclusion nor a kind of hypothesis; rather, it is a fact of experience. Even in Buddhism itself, the Indian expression of *sunyata*, and that of the Chinese and the Japanese, are not the same. It is not that there are some differences in the experience of *sunyata* itself. It must all be the same insofar that those who experience it are all human beings. But as long as there are different cultural matrices in human races, the expression of that reality takes somewhat different forms.

In Indian Buddhism, rich imagination and speculative inclination seem to give a characteristic tinge to the experience. Consequently, huge numbers of sutras and philosophical works were produced there. On the other hand, in China, due to the practicality of the Chinese mind, the experience of *sunyata* developed into a practical school of Buddhism named Zen. This claims that the true Emptiness or Nothingness should be manifested as a living fact in our ordinary lives.

A disciple of Ma-tzu (Baso; d. 788) wrote this verse:

How wonderfully supernatural  
And how miraculous this is:  
I draw water, and I carry fuel.

This poem clearly shows that *sunyata* is a fact of life. The most wondrous of wonders lies under one's feet. It exists at the moment one lifts a hand or winks an eye.

The enlightenment experience of Daito, as a representative Zen master of Japan, did not differ so much from that of Chinese masters, but from the time

of his followers, certain characteristics have distinguished Japanese from Chinese Zen. I think that the main characteristic of Indian Buddhism lies in its speculation on Nothingness, whereas Chinese Zen stresses living in this Nothingness. But in Japan, Nothingness becomes embodied in aesthetic life. An outstanding example of this statement lies in the art of tea, which is closely related to Zen Buddhism.

With the passage of time, Japanese Zen monks became concerned because monastic life is not easy, especially for lay men and women who must continue their worldly lives. Wasn't there a way to share this spirit of Zen with ordinary people that did not require entry into a monastery? Zen should be a religion open to all human beings rather than monopolized by priests. It was a group of Zen followers in the Muromachi period who thus reorganized the custom of drinking tea in a Zen monastery and originated chanoyu, the art of tea. Eminent figures of this group, such as Murata Shuko (1421?-1502), Takeno Jo'o (1502-1555), and Sen Rikyu (1522-1591), were all lay students at the Daitokuji monastery.

Rikyu and his teacher Jo'o took *sanzen* (Zen meditation and koan practice) under the guidance of Dairin, the abbot of Daitokuji at that time. While learning the art of tea, young Rikyu so earnestly studied Zen that he was given the monk's name Soeki. He built a small house beside the gate of Daitokuji, where day and night he studied and meditated. Rikyu, as a layman, continued his practice of Zen for about thirty years. When his study reached a satisfactory level, his teacher gave him the priestly name of Rikyu, and in addition, composed this verse [to go with the name]:

Here is an old gimlet, passed through the pivot of Zen,  
His everyday actions cut all worldly streams,  
His hair became white and his art became artless,  
Satiated from facing blue mountains, he calls for a pillow.

An important piece of literature for understanding the art of tea is the *Nampo Roku*. In it, Rikyu is quoted as saying:

Chanoyu . . . means practicing the Buddha's teaching and attaining enlightenment. Previously, people appreciated the beauty of architecture or the taste of delicacies in the tea-room. This is merely a secular concern. It is sufficient to have a house that does not leak and food in order not to be hungry. This simple way of life is exactly what Buddha taught us. The essence of chanoyu, accordingly, is to carry water, collect fuel, boil water, and make tea. Offer a bowl of tea to Buddha and at the same time share it with other people. Put a flower in a pot and burn incense. Behavior such as this follows the acts of the buddhas and the patriarchs.

From this passage, one concludes that Rikyu tried to make ordinary lay people aware of the fact that their everyday behavior such as carrying water, collecting fuel, or putting a flower in a pot, is really a method of following the Buddha's teaching. This might be termed "aesthetic living by Nothingness." Rikyu, [and Jo'o before him], called such aestheticism "wabi."

Wabi is sometimes interpreted as poverty. This term, poverty, usually refers to material scarcity or economic insufficiency. But in the life of wabi, nothing is everything, scarcity can be sufficiency, and the moment is infinite. To show this spirit of wabi, which is a sensitive awareness of the beauty of nothingness, Jo'o used to recall a Japanese poem to his followers:

As I look around,  
No flowers, no maple leaves —  
This fishing village,  
This autumnal eve.

When one goes into deep Zen meditation, one passes, as a usual process, through a psychic field, from the surface down to the depth, as if one were plummeting into a lake in a diving-bell. On the surface of the water there are fish moving around, water plants are floating, the sunlight reflects upon it. But if you go down deep into it, you will reach the realm where there are no fish and there is no light, but infinity which has not yet differentiated into finite. It goes beyond time and space, or consciousness of ego, so that there are no worries about birth and death, name and fame, gain and loss, love and hate, I and you. It is a realm in which all differentiations have not yet taken place. In the Bible it is said that "In the Beginning, there was the Word"; but in the deepest realm of Zen meditation there is no single word. What prevails there is the Nothing in itself. Jo'o pointed to this realm and said in the above-quoted poem that there are no flowers nor maples, but only a vast, dim autumnal evening, expanding and fading into an endless ocean.

But the art of tea is a vivid action of our life. So long as one stops at the realm of sheer nothingness, it is the world of death. We must come back to the surface of life where fish move, the sun shines, rain falls, and man loves and hates. This time, however, these waves of human life are no longer the same as they were before. The fish moves in nothingness, man hates in nothingness. Everything sprouts out of nothingness.

Rikyu has this verse:

To those forever longing for flowers,  
How I wish to point out a green patch in the snow,  
Fully expressive of the early spring.

Those who are not aware of their own true nature have a constant longing for something — wealth, name, good life, knowledge, beautiful things, happiness, freedom, a better tomorrow.

Why do we constantly look to the future, overlooking the “right now moment” of today? Why don’t we live right now, standing firmly on our feet? Why don’t we appreciate each moment of life which is at one with Being itself? Rikyu expressed the life of this “now moment” as a tiny green patch in the snow. Snow symbolizes nothingness. A tiny green patch has just sprouted out of universal nothingness. The nothingness is a tiny green patch, and a tiny green patch is nothingness. Here, Zen vividly moves in actuality.

Rikyu distinguished life in the art of tea as follows:

Tranquility means the realm of nothingness. When one enters into it, first of all one feels purity, which is common in all religious experiences. And when one has returned to the level of ordinary life, how wonderful it is to see that everything around in this world, even a tiny blade of grass, shares the glorious nothingness as its basis of being. It is wonderful, wonderful, and yet more wonderful. All things in this world, animate or inanimate, are alike in this respect without a single exception. We cannot help putting both our palms together and bowing to each other. A husband, therefore, reveres his wife, a wife her husband, parents respect children, children respect parents, man respects animals, trees, stones, water, and fire. Man reveres not only man but also nature, which shares an equal basis with man.\*

In the art of tea, which is an aesthetic expression of Zen Buddhism, man and nature live in harmonious integration. If there is something in the way of Zen which may contribute to the world at present and to the future as well, it is the rediscovery of nature in man. Man has been accustomed to view nature as a material background which supplies necessary resources to human beings. Since humans have accelerated technological innovations, the distance between nature and man has become greater than ever. Also, having an excess of mechanical development and technological exploitation, human circumstances are becoming more polluted day by day. At present we are seriously reflecting upon the cause of such difficulty between man and nature. Wasn’t there some misunderstanding in man’s basic attitude towards nature?

Here, Zen suggests for us that man originally is nature. Since we have lost this essence in ourselves, man has come to suffer alienation from nature. Now we must recover this same nature in man’s own inner self.

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\* Source uncertain.—E

Secondly, if there is still another contribution of Zen for future history, it is to make man's spiritual life richer. Human beings have been searching for a better life through exploitation of material nature outside of themselves. We operate on the theory that science and technology will bring a better life or well being to human beings. But, as a matter of fact, what science and technology have brought us is mechanization and automatization as a substitute for human manual labor. The eventual result is that we will have more abundance and more leisure time than ever before.

But what about spiritual satisfaction? Does it increase along with the development of material circumstances? The true significance and value of human culture, I think, must be the satisfaction of the spirit. This spiritual satisfaction of human beings will not come from material sufficiency alone. It must be the aesthetic appreciation of life, just as a tiny green sprout appears out of nothing.

At every step a pure wind rises. This is real life. Man should find repose in his own nature, instead of seeking better material circumstances. Man can achieve meaning and development within life when all human beings repose in their own true nature. ☂

# Japanese Zen and the Turning of the Seasons

Yanagida Seizan

The dominant form of Buddhism in Japan throughout most of the medieval era – from the Kamakura down to the early Edo periods – was Zen. Moreover, it was the Zen of one particular lineage: the Yogi (Ch., Yang-ch'i) branch of the Rinzai (Lin-chi) school. The dominance of this branch had profound consequences for the way Zen was adopted in Japan, and in particular, was a decisive element in the emphasis on the sensitivity to seasonal changes found in traditional Japanese culture, and on seasonal imagery in Zen literature.

The Zen transmitted to Japan from China during the medieval period is said to have consisted of twenty-four streams and forty-six separate transmissions. Large though these numbers are, they represent only those lines that were established and took root. The actual number of Zen monks who crossed between China and Japan was surely greater. Nevertheless, when we look closely at the monks behind the twenty-four streams and forty-six transmissions, we find that outside of only four – Eisai (1141-1215), the pioneer in Zen who transmitted the Oryo (Huang-lung) stream; Dogen (1200-1253), who followed Eisai to Sung dynasty China; and Tung-ming Hui-jih (known in Japan as Tomyo Enichi; 1273-1340) and Tung-ling Yung-yü (Toryo Eiyo; d. 1365), both of the Soto (Ts'ao-tung) lineage – all belonged to the Yogi branch of the Rinzai school, whose monks served as cultural advisors to the Muromachi Bakufu.

It has been common to speak of a "new Buddhism" developing in the Kamakura period, with Dogen, Shinran (1173-1263), and Nichiren (1222-1282) as its chief representatives. Thus, we rarely go on to consider the activities of the Rinzai line monks. In that the establishment of Sung dynasty Rinzai Zen in Japan began during the latter half of the Kamakura period, with its height running from the end of the Kamakura period to the Nambokucho era, the development of Rinzai Zen in Japan does not appear to belong to Kamakura Buddhism in its strict sense. Japanese Buddhism during the Muromachi period, however, was dominated by the Rinzai lineage, which completely overwhelmed the "new" schools of Kamakura Buddhism. The first history of Japanese Buddhism, the *Genko Shakusho*, does not even acknowledge the existence of the new Buddhism of Shinran and Nichiren. This is not necessarily the result of prejudices on the part of the compiler, Kokan Shiren (1278-1346). Rather, it accurately indicates the conditions of the day, which were thoroughly dominated by the Asian mainland.

The schools of the so-called new Buddhism of the Kamakura period were, in fact, sectarian reconstructions of the Edo period. As part of the Bakufu's policies toward religious institutions, all Buddhist streams were revived and

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Translated and adapted from the chapter "*Nibon ni Okeru Zen Bungaku to Kisetsukan*" in *Zengo no Shiki* (Kyoto: Tankosha, 1982) pp. 1-24, by permission.

official formulations of their individual traditions were required. Moreover, from the Meiji period on, with the development of new trends and methods in Buddhist scholarship, the positions of the Kamakura streams were reevaluated. Although the lineages of the Kamakura schools were new in this sense, it is not that such new schools actually existed institutionally from the Kamakura period.

### The Adoption of Rinzai Zen in Japan

Chinese Zen originally arose as the religion of the elite, educated officialdom – the new bureaucracy. This was its fundamental posture from the time it was recognized as a Buddhist school during the early T'ang dynasty, and it was especially true of Sung dynasty Zen. While being resisted by the active anti-Buddhist movement among the Confucian scholars, Zen came to occupy the position of dominance in the world of Sung dynasty Buddhism. This was above all the result of internal demand and support from the bureaucrats. It may be said that Zen exhibited to an extreme the characteristics of the official religion of the Sung court's bureaucratic structure.

Especially the Yogi branch of Rinzai Zen, which flourished in the capital of the Southern Sung court, Lin-an (present Hang-cho [Hangzhou] in Che-chiang [Zhejiang] Province), was significant as a vast, all-embracing storehouse of traditional, spiritual culture, including Confucian teachings and the thought of Lao-tzu and Chuang-tzu. The special characteristic of this branch of Zen lay in the learning manifested in the use of koans and poetry, and its scope spanned the full range of traditional history and literature; its learning was not restricted to Zen practice in its narrow sense, but embraced all of literary culture. Further, not only did the formal sermons and talks carried on in the Five Mountains and Ten Temples (Jpn., *gozan jissatsu*)\* transcend Buddhist doctrine in the strict sense, Zen practice at these official monasteries ceased to be an ascetic, renunciative one. Rather, the monks directly participated in the bureaucratic structure together with the bureaucrats, and made it a place of rich cultural activity. With the Five Mountains and Ten Temples at the center of this cultural dynamism and creativity, the Southern Sung capital of Lin-an became one of the centers of the Asian world that stretched from India and Central Asia to Korea and Japan, and Zen was one of the great binding elements. Zen itself had come to manifest the traditional spirit of Chinese culture.

With the collapse of the Sung empire and the conquest of South China by the Mongols in the late thirteenth century, however, the bureaucratic structure based on the educated elite received a tremendous blow, and the Five

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\* The Five Mountains and Ten Temples were the authorized temple-monasteries of the Southern Sung dynasty. For more on the historical background of Gozan or "Five Mountains" Zen literature, see Tamamura Takeji, "Literature from the Gozan Zen Temples: A Historical Overview," *Chanoyu Quarterly* no. 43 (1985).—E

上人海東秀才華衆推優學道慕中國於焉一來遊武  
林忽相遇鍼芥意頗投儒道雖云異詩酒喜共翫况  
茲古名郡佳麗亭與儔湖山快吟覽勝跡恒追求合  
并惜未久又理東艇舟揚颿渡鯨浪帖如安流殷動  
不思別縫繆難為留臨風極遐睎日新扶桑配他  
時托芳宇還能寄余不

鍾唐傑

榜人輕行艤日出江水平扶桑渺何許萬里  
浮滄溟上人國之秀夙悟家上乘兼決中  
華風一錫事游行名山與公足跡已徧經四  
安蘭闌幸矣識韓荆論詩世傳日吟法云花  
零相得臭味同藹芝蘭馨室此錢刀迄事  
利終以營生源史向何以展我情江岸色萋  
萋江花上真浮雲爾後歌不能常合并

寶從園



Japanese Monk Leaving China. Traditionally, the monk has been said to be Eisai. Southern Sung Dynasty, late 12th c. Important Cultural Property. Tokiwayama Bunko Collection.

Mountains and Ten Temples lost their previous eminence. This fall was not solely the result of the external influence of the Mongol invasion, but was already latent in the extremely bureaucratized structure of the Five Mountain-Ten Temple system.

It was not unusual for top Zen monks to serve as cultural advisors to the Mongol court, but of course they were not as numerous or influential as in former days. The great majority of Zen monks were faced with a choice of either withdrawing into seclusion in the mountains or seeking a new site for propagational activities abroad. This is evidenced by the movements of Zen monks from the end of the Sung dynasty to the beginning of the Yüan dynasty not only into Japan, but also into Korea, Vietnam, and other areas. Perceptive Zen monks who sought a means of breaking free had begun to turn their eyes abroad.

As for their influx into Japan, plans of the newly ascendent Kamakura Bakufu to actively import Sung culture also began about this time, so on the receiving side, also, there was great demand for these monks. The resulting dominance of the Yogi stream in Japan is clearly seen in the fact that the Japanese Zen school, which gradually developed with its centers in Kamakura and Kyoto, took over even the system of the Five Mountains and Ten Temples. The continental Zen school, including its organizational structure and sub-branches, was simply transferred to Japan. In this sense, the growth and indigenization of Rinzai and especially Yogi Zen in Japan reveals a form of adoption not seen in the other schools of the medieval period.

Sung Zen began to show signs of new development on coming into contact with traditional Japanese culture in a new land to the east, and it gradually developed two new characteristics. One was a further strengthening of its character as an official religion. The other was an internal change in koan Zen. The first, as mentioned earlier, possessed the extreme effect of suffocating the new Buddhist schools that developed in the Kamakura period. The second, however, was a formidable power in the formation of what we commonly think of as typical of medieval Japanese culture.

### The Split between Zen and its Culture

Medieval Japanese culture was completely dominated by the influence of continental Asia. Official public documents were all written in Chinese, and scholarship followed the lead of Chinese learning. At the same time, however, the Zen masters who were at the forefront in responding to the demand for continental culture gradually began activities that were suited to the Japanese situation and that differed from their activities in China. They did not necessarily do so intentionally; in part, the change was due to the limitations of the Japanese monks to absorb and freely employ Chinese language and learning. The

Zen of the Chinese people was brought to its high mark in the Sung court, and for the Chinese monks, Zen and traditional culture were regarded as one and the same thing. They did not consider their own verse or calligraphic work to constitute a special Zen culture. For the Japanese monks in their native temples, however, the culture of the Sung court and Zen itself were not the same. There were those who actively sought to transcend the inevitable separation of Zen and culture through the faithful study of Sung dynasty Zen, but however diligently they might seek to be faithful to it, there was a limitation to the extent to which they could penetrate it. They thus sought to grasp what was fundamental in Sung dynasty Zen, and through developing this in the Japanese situation, brought its basic aims to completion. In doing so, they created something that differed from Chinese Zen. In this way, a Japanese Zen culture was born and the disjunction between Zen and culture was overcome.

For example, the image of Dogen's master Ju-ching (Nyojo; 1163-1228) that we see in the *Shobogenzo* [Eye and Treasure of the True Law], Dogen's major work in Japanese, differs greatly from that seen in the record of Ju-chin's sayings that Dogen wrote in Chinese. The style of the formal sermon in Chinese, even for a genius like Dogen, was too difficult for the direct expression of feelings. Further, there was manifest in Dogen — in his turning away from the Zen of the Sung court to teach sitting only, emphasizing the 'right' transmission of the Buddha-dharma — a certain insistence on fastidiousness that we find among the Japanese.

Perhaps it may be said that the idealization or purification of Chinese Zen by Japanese monks had begun. This purification was, in fact, not a matter of directly inheriting Chinese Zen, but represented, instead, a kind of distortion. We find, for example, that both Koho Kenjitsu (1241-1316) and his disciple Muso Soseki (1275-1351) left behind records of sayings in Chinese and also poems in Japanese that have a different air; in the Japanese poems there is an advocacy of seclusion that expresses a stance critical of the Buddhism of Kamakura. Moreover, the ability to compose a verse in Chinese, expected in Sung monks, required special skills. In Japan, such study on occasion became a hindrance to Zen practice. Muso, who himself had had the experience of being tested in the composition of Chinese verse when he sought to study under I-shan I-ning (Issan Ichinei; 1244-1317), was forced to admonish his own disciples who became absorbed in poetry and learning to the detriment of their practice.

As the Sung dynasty neared its close, relations between Japan and China continued as before, but because of changes in the political situation in China and internal shifts in Zen itself, the importation of Chinese Zen into Japan took on an increasingly strong coloration of flight from China, and at the same time gradually became a one-way street. The Japanese monks who did go to China tended to have more interest in the traditional continental culture than in Zen itself. For example, the travel to China in the Ming dynasty by Sesshu Toyo (1420-1506), who is best known for his paintings, was not necessarily

for the purpose of studying Zen. Zen already existed in Japan. What Sesshu sought, rather, was the Chinese learning and culture that were the trappings of Zen.

### The *Zenrin Kushu*

The *Zenrin Kushu* [Zen Monastery Anthology of Phrases] is an anthology of phrases that express Zen realization. Although there are a number of different versions, with the contents varying slightly, their formats are more or less the same. The phrases are derived from both Japanese and Chinese works of all periods, and all told there are approximately ten thousand expressions of varying length. In most versions, the phrases are categorized according to length in numbers of Chinese characters. Phrases of even numbers of characters – eight, ten, twelve, fourteen, etc. – often consist of a pair of lines from a poem. The sections of phrases of five, seven, and fourteen characters in particular are better described as anthologies of verse passages than anthologies of Zen literature proper.

We find similar collections which were intended for use in the appreciation of classic literature, verse composition, calligraphic writings, and so on. As its title indicates, however, the *Zenrin Kushu* was specifically meant to be used in Zen practice (*sanzen*). It is said to have originally been edited by Toyo Eichō (1429-1504) of Myōshinji temple, and it stands out among similar anthologies for the excellence of its contents.

Toyo Eichō intended his anthology solely as an aid to Zen practice, which in his day centered on affixing a capping phrase (*jakugo* or *agyo*) to a koan. A koan is a Zen exchange or incident that forms an instance of Zen realization; the capping phrase is a kind of brief commentary. This was the entire course of Zen study during the period, and is a method dating back to the beginning of the Sung dynasty. In fact, such practices were completely unknown in the preceding history of Chinese Buddhism, and may be said to be the unique method of Sung-period Zen. It was a new form of learning that Zen, as the Buddhism of the Chinese people, gave birth to, and was a natural product of Chinese culture, which tends to favor historical and literary terms over theoretical expression. Sung dynasty Zen, which had already become part of daily life and of officialdom, in this way found an appropriate means for incorporating into itself the whole of traditional culture.

In the Shingon school of Buddhism in Japan during the Heian period, the ability to paint or carve a Buddhist image was an important qualification for the monks. Likewise, Zen monks of the Muromachi period were expected to be able to compose passable verse and find appropriate capping phrases. This, however, presented great difficulties for these Japanese monks, who were thus forced to study the Chinese precedents. It required that they master Chinese



**Landscape.** Painting and inscription by Sesshu. Muromachi period, late 15th c. In the inscription, Sesshu comments on his visit to China, saying that his greatest teacher in painting was Nature itself. National Treasure. Property of the Tokyo National Museum. Photo courtesy of Tankosha Publishing Co.

poetry before they could approach the content of Zen, and they had to accustom themselves to the everyday thinking of the Chinese. As mentioned earlier, I-shan I-ning, who came to Japan from Sung dynasty China, gave Japanese monks who wished to study under him tests in verse composition. This was not necessarily only to select outstanding monks; it may also have been a kind of education. Without a high level of competence in poetry, it was impossible even to begin Zen practice.

Medieval Japanese monks encountering the Sung dynasty Zen that flowed in a rush into the country desperately sought to absorb a level of Zen culture appropriate to their own abilities. Their efforts took two courses: the first was to collect the outstanding compositions of preceding masters as widely as they could and classify them according to a determined method; and the second was to compose original works appropriate to themselves, taking the Chinese precedents as models. The latter naturally presented limitations, and of course it required first of all the study of precedents. The numbers of people who found such study necessary thus increased rapidly, and in response to their demands, Toyo Eichō compiled the *Zenrin Kushu*, a kind of dictionary of Zen phrases — a thesaurus of Zen expressions.

The emergence of the *Zenrin Kushu* itself was already quite a Japanese phenomenon, for the Chinese had had no need for such an anthology. Through the creation of the *Zenrin Kushu*, Japanese Zen broke through one of its limitations. In view of the number of similar anthologies that appeared in quick succession, we can well imagine the attitude of the Zen monks of the period, bent over in their studies as they sought to absorb Sung dynasty Zen.

To repeat, however, there was a clear limit to the possibilities of Zen literature composed by the Japanese. This limit was, at the same time, linked to the discovery of their own originality. The Japanese Zen monks at times pursued this latter tendency consciously, and at times without necessarily being aware of it. What can be said about the *Zenrin Kushu*, at any rate, is that even in the preferences seen in the selection of the phrases, it clearly gives witness to the search for a new kind of Zen literature.

And what was the new inclination that we see in the *Zenrin Kushu*? Briefly stated, it was the fusion of Zen and the Japanese sensitivity to the seasons. Zen as a religion of everyday life, as a spontaneous expression of immediate experience, naturally touched on the matter of seasonal change. This subject already began to appear in the Zen of the Sung dynasty, but there, it was rarely brought to clear awareness. The Japanese were keenly conscious of seasonal expressions, and gradually these developed into a unique literature of the seasons. Even though the peculiar expression and thought of the Chinese Zen records were difficult to grasp, the sense of the seasons that appeared in them were keenly felt by the Japanese. Such expressions may have been more suited to the natures of the Japanese than the Chinese.

### The *Blue Cliff Record*

Let us go back one step, to the appearance of Yüan-wu's (Engo; 1063-1135) anthology of koans and capping phrases, the *Blue Cliff Record* (*Hekigan Roku*), and its urtext, Hsueh-tou Ch'ung-hsien's (Setcho Juken; 980-1052) Zen literature, for these formed one of the major impulses for creating the central stream of medieval Japanese Zen.

Rinzai Zen study of the medieval period focused on the *Blue Cliff Record*, which formed a model. Although the *Blue Cliff Record* is a representative example of Zen literature, its compiler, Yüan-wu, made his selection under special circumstances and with a special point of view. The koans which he included were confined to those selected by Hsueh-tou, and the capping phrases were also limited.

Yüan-wu and Hsueh-tou were both natives of Ssu-ch'uan (Szechwan; Jpn., Shisen) Province in western central China. The Zen school of the early Northern Sung followed upon the decline of the various branches of Buddhism at the end of the T'ang and during the Five Dynasties period. It arose with the Hoen (Fa-yen) and Ummon (Yün-men) schools, which were left in Hu-nan (Jpn., Konan) in eastern central China, and with the Oryo branch of the Rinzai school at its core. Before long, Hsueh-tou of the Ummon school created a unique Zen literature, and with this, the course of Zen history was altered. The change in the history of the Zen school after Hsueh-tou was, in a word, a shift toward the literary rather than the philosophical. Further, we must note that all this took place in Hu-nan, which, with its scenic beauty and mild climate, tended to lean more towards reflective and artistic, rather than ethical and practical, thought.

This inclination is completely absent from the preceding history of Buddhism and of Chinese thought. In Confucian thought and the writings of Lao-tzu and Chuang-tzu there is almost no treatment of seasonal changes. In the literature of reclusion — the literature of mountains and rivers of the Six Dynasties (222-589) period — there is occasionally an awareness of seasons, and it is undeniable that there are many splendid examples of seasonal expressions in the poetry of the T'ang dynasty, but seasonal changes were not the central theme. In the non-literary fields of thought and religion, the turning of the seasons was not taken up. This was also true of the traditional Buddhist scholarship up to that time, and of the early Zen school and the T'ang dynasty records. Sung dynasty Zen differed greatly, and the Japanese Zen of the medieval period inherited this trend and began to pursue solely the theme of the seasons.

For example, the following exchange took place when National Teacher Daio (Nampo Jomyo, 1235-1308) addressed his monks on the day of the double-ninth (*Chokyu*) at Sofukuji in Hakata, Kyushu:

At the sermon on the double-ninth, a monk asked: "Fen-yang Shan-chao (Fun'yo Zensho) said, 'On the day of the double-ninth, / The chrysanthemums are bright and fresh.' What does this mean?"

Daio said, "A koan of the immediate present (*genjo ko-an*)."

The monk said, "In Lin-chi's assembly, the heads of the two halls both shouted 'Katsu!' at the same time. What does this mean?"

Daio said, "Again there is illumination, again there is functioning."

The monk said, "A monk asked Lin-chi, 'Is there guest and host among these two shouts?' Lin-chi answered, 'Guest and host are clear.' What does this mean?"

Daio said, "Victory and defeat are already settled."

The monk said, "Can this be wrapped up in front of human beings and devas?"

Daio said, "There is no way to wrap it up."

The monk asked, "Why not?"

Daio said, "Guest and host are perfectly clear."

The monk immediately bowed.

On the double-ninth — the ninth day of the ninth month by the lunar calendar — people go into the mountains, drink white sake (*shiro-zake*), admire the chrysanthemums, and pray for each other's health. This practice developed from an ancient Chinese custom. The Zen temples of the Sung dynasty adopted such secular celebrations and observed them with formal sermons. Together with New Year's day, Tango (fifth day of fifth month), Chushu (fifteenth day of eighth month), and the winter solstice, the double-ninth (*Choyo no Sekku*) was a part of the Zen temple's annual calendar.

Fen-yang's verse quoted by the monk in the exchange may have originally been related to such an observance. His verse takes as its theme Lin-chi's koan on the *sangen sanyo* (the three profundities and the three essentials). The three *gen* are derived from Lao-tzu's thought, expressed, "The profound is again profound." In the present exchange there is a strong hint of numerical relationship in which three trebled is nine. It is not clear how the double-ninth was observed in Fen-yang's area, in the northern part of China, in his day. Here, at very least, the monk addressing Daio abandons all metaphysical questions, and takes as his theme the season of the double-ninth in the Sofukuji area and its secular celebration. Daio assumes the same attitude in the immediate place and season in speaking of the immediately present koan, the simultaneity of insight and function, and the clarity of guest and host.

Zen dialogues, which make use of special historical incidents and expressions found in the koans and of Chinese poetry and literature, are impenetra-

ble at first hearing. The literature of the formal sermons was meant for a tiny audience and assumed a high level of cultural attainment. But even if the special Zen words and Chinese phrases cannot be understood, the seasonal expressions are immediately grasped by all, and Japanese Zen seized upon these as its starting point. In fact, the sense of the seasons in this exchange between Daio and his monks becomes even clearer as the dialogue proceeds.

Further, another monk asked: "The double-ninth of the Choyo is a time when the scenery is especially fine. / There are drunken people here and there in the pavilions.' If they do not enter this temple, what means do you have?"

Daio said, "The heavens are clear and all things magnificent."

The monk said, "Do lowly people just climbing step by step tread the path upward?"

Daio said, "Even if they take a wrong step, they don't notice."

The monk said, "It once happened that a monk asked a virtuous master of old, 'What was Bodhidharma's original intent in coming from the west?' The master answered, 'The yellow chrysanthemum at the eastern fence.' What does this mean?"

Daio said, "A sudden question is hard to discuss."

The monk said, "Please give me some clue."

Daio said, "Even before giving one, the whole working is exposed."

The monk bowed.

To this, Hakuin (1685-1768) later added the comment, "Ah, nothing to do but give him a blow." This does not refer to the drunken people; it is a criticism of the monk's question, which adheres too closely to the season. In fact, Japanese Zen gradually tended to focus solely on the seasons and to forget the intent of the original dialogues. The immense body of Gozan literature is representative of this extreme.

Daio's response, "The heavens are clear and all things magnificent," already appears in a Sung dynasty Zen record, but it aptly evokes the bright autumn sky extending upward without a cloud. While the monk employs such special Zen expressions as "path upward" and "Bodhidharma's original intent in coming from the west," Daio's responses never part from the scenery before him. This is at once more abstract and also more concrete than discussing the universality of Buddha-nature or absolute thusness in doctrinal terms. Hakuin gave a capping phrase, "Amida, Manjusri, Samantabhadra, Avalokitesvara, Mahasthamaprapta — even the old woman of Shozugazuka — appear here." This is to caution us that the phrase does not simply describe natural phenomena.

The preceding dialogue is concluded:

Daio said:

“The yellow flower blossoms from an old clump;  
Oleanders congeal a mist of purple.  
Geese cry in the open sky;  
Crickets chirp in the grass.

The hearts of old buddhas and the intent of past masters leak out in this moment. Why?” After a pause, he continued: “The time has already come.”

Here, time and Zen realization have completely fused. Although it is said that Zen dialogues are difficult to comprehend, Daio has splendidly grasped what the Japanese were immediately struck with in them. In particular, the final phrase, “The time has already come,” is a well-known phrase from the *Nirvana Sutra*:

If you seek to discern the meaning of Buddha-nature, observe the time when causes and conditions are ripe. The time has already come; its meaning appears of itself.

This passage exerted considerable influence on the Buddhism of the Sui (581-618) and T'ang dynasties. On the one hand, it led to the widely-known issue of the Buddha-nature of inanimate things (*mujo bussbo*), and on the other, it became a koan about the preaching of dharma by inanimate things. It thus played a large role in the formation of Chinese Buddhist thought. In the chapter “Buddha-nature” of Dogen's *Shobogenzo*, it is an important theme. Daio vividly points to these philosophical and historical debates in the yellow flower blooming in an old clump, in the oleander that embodies a purple mist, in the cries of insects in the grass. This is not a metaphysical argument concerning the idea that “grasses, trees, and ground all attain Buddhahood,” or about pantheism. Rather, there is no room for such a theoretical perspective to enter his comment, which consists, from start to finish, of vivid and concrete seasonal expressions. This indicates one culminating point of the Zen school, which developed as a religion of the everyday. The time when causes are ripe, the environment before the eyes — all of these are Zen, and at the same time, they are the stuff of literature.

### A Japanese Sense of Nature

The *Record of the Sayings of National Teacher Daio* (*Daio Kokushi Goroku*) includes the following passage:

In a sermon for the day of the Buddha's parinirvana, Daio said:

“Nirvana by itself is not enough to fill the heart.  
It's shameful to auction off the body of purple gold.  
At this point, it's ugly; it is hard to cover up;  
It's rude and disorderly: every year, spring of peach  
blossoms.”

This is a sermon for the fifteenth day of the second month. The first two lines are derived from a legend seen in the *Afterword to the Nirvana Sutra* (*Nehan-gyo Gobun*), wherein the Buddha, at the time of his entrance into parinirvana, strikes his breast with his hand and takes his parting with his disciples, saying:

Look well on my body of gold; revere it and be satisfied.  
Have no regrets. If there be anyone among you who says  
that I enter nirvana, that person is not my disciple. If there  
be anyone among you who says that I do not enter nirvana,  
again that person is not my disciple.

The *Afterword to the Nirvana Sutra* is a scripture that was composed in China, and in actuality it does not contain the exact passage quoted here. Rather, the passage here is a popular account circulated in Zen temples from the Sung dynasty. Nevertheless, when the historical and theoretical theme of the Buddha's parinirvana is viewed as a fundamental human issue, the Zen significance of this story emerges.

Daio's sermon splendidly transcends the historical and philosophical problems, and by adhering to the scenery of the middle of the second month, he directly indicates the reality of the Buddha's entrance into nirvana. In Japan, the concept of “the time [has come] when causes and conditions are ripe” was extended to include the movements of the natural environment. Daio does not necessarily use the term “time” or “season,” but his sense of the seasons is full in the background of each phrase. The occasion, the spirit, and the season are all in mutual accord. As with the sermon of the double-ninth that we considered earlier, this sermon passage suits the preferences of the Japanese perfectly. Further, it is not merely a verse limited to Japanese tastes, but thoroughly penetrates the original intent of the koan.

Hakuin in fact commented on it:

This verse has breadth and depth, it has technical mastery  
and is well executed. Daio has this very day entered nirvana.

Be this as it may, as we consider such examples, we come to see that the Zen literature by Japanese monks — for better or worse — was in great part spontaneously formed from the natural environment of Kyoto, Kamakura, and Hakata, which was similar to that of Hu-nan, and from the traditional sensitiv-

ity to nature and seasonal changes, which constituted the core of Japanese literature as seen in the *Man'yo Shu*, *Kokin Shu*, and *Shin Kokin Shu*.

Let us return once more to the *Record of the Sayings of National Teacher Daio*. Daio left Hakata, where he had lived for more than thirty years, and in accord with the imperial command of the Retired Emperor Gouda-in, entered Manjuji temple in Kyoto. Through the experience of the natural environment of the area, he was newly struck by the Zen literature of Hsueh-tou. We have, for example, the following:

In a formal sermon of the second month, Daio said:

“In spring mountains, the colors of the new leaves turning in the spring wind are many-layered;  
In the spring lake, the transparent (“empty”) blue-green ripples constantly.  
Between heaven and earth, solitary and tranquil,  
I stand alone, my gaze without bound.

A mountain monk living at Manju, I’m like old Hsueh-tou.  
To east and west there are mountains and waters; today,  
suddenly, I opened my eyes. The pure delight is far-reaching.  
Is this indeed not similar?”

Waving his staff once, he said: “The magnificent four seas and five lakes, the realm of the Emperor’s rule – the boundaries of the land are not known.”

Daio, observing the geographical features of the eastern hills of Kyoto, imagines Mount Hsueh-tou in Zhe-jiang (Chekiang; Jpn., Sekko) and Lake Tung-t’ing (Dongting; Jpn., Dotei) in Hu-nan – places he had been – and expresses his gratitude to his new supporter, Gouda-in. Here, the words expressing his deep emotion, while derived from continental models, are unexpectedly connected with feelings typical of a Japanese monk. Originally, Hsueh-tou’s verse (four lines of five characters) is followed by a question-answer dialogue (*mon-do*), and there is an overall consistency. Daio, however, neglects the second half and takes up only the portion expressing the spirit of spring. Hsueh-tou’s sermon is given in the *Record of the Sayings of Zen Master Ming-chueh* (*Myokaku Zenji Goroku*):

He went up to the Dharma-hall and said:

“In spring mountains, the colors of the new leaves turning in the spring wind are many-layered;  
In the spring lake, the transparent blue-green ripples constantly.  
Between heaven and earth, solitary and tranquil,  
I stand alone, my gaze without bound.”



**Lake Tung-t'ing and Autumn Moon.** By Mu-ch'i (Jpn., Mokkei). Yüan Dynasty, late 13th c. Property of The Tokugawa Reimeikai Foundation.

He immediately withdrew, turning back to say to the attendant monk, "Has someone been watching my quarters?"

The monk answered, "Yes."

The master said, "Thieves will be feeling fidgety."

The latter half is difficult, stating that it would not do to have a thief enter while one is gazing at the spring mountains and waters. Hsueh-tou's point seems to lie in the second half, but let us start from the beginning. On ascending the high seat, he immediately recites a verse of four seven-character lines, creating with perfection a world of tranquility and solitude. In particular, the three characters "the transparent blue-green ripples" express the appearance of the lake's surface in spring. From the examples given in dictionaries, it appears that the character *yo* (ripple) was used chiefly in verse, and it is related to the works of poets describing the scenery of Zen temples. In a recent example of this term, Natsume Soseki named his study room "Hall of Rippling Transparent Blue-green," and his collection of early short pieces was titled "Rippling Emptiness Collection."

Further, the two characters *kyo beki* (transparent [empty] blue-green) are also a fresh expression. It refers to the blueness of the waters, which do not have any particular concrete color. It is not ocean water, or moving water like the flow of a valley stream, but neither is it stagnant like an old pool. Spring water moves quietly. The movement is described by the character "ripple," and the description "transparent blue-green" expresses the green of the surface of deep waters. This is not simply a matter of natural description; it is related to the heart of a person looking deep within. Lao-tzu, Chapter 25, states:

There was something formless yet complete,  
That existed before heaven and earth;  
Without sound, without substance,  
Standing alone, unchanging,  
All pervading, unfailing,  
One may think of it as the mother of all things under heaven.

(*The Way and Its Power*, tr. Arther Waley, p. 174; adapted)

This probably forms a source for Hsueh-tou's verse. Here, we find the infinite movement of the heart of a person "standing alone" in the fullness of heaven and earth. Hsueh-tou, in suddenly bringing up the person watching over his chambers, points to this. The second half of the dialogue may thus be said to be a commentary on the first. The character *kyo* (empty, transparent), meaning that a thief feels uneasy, is associated with the same character in the expression "transparent blue-green." Hsueh-tou is not simply a poet, but also a man of Zen and a philosopher. Daio's method of taking up this sermon, however, is to throw away the second half and give importance to the literary side of Hsueh-tou's Zen. In Daio's case, that was sufficient.

## A New Japanese Sensitivity

Daio's chief disciple was Daito (Shuho Myocho, 1282-1337), the founder of Daitokuji temple in Kyoto, who in turn produced the disciples Tetto Giko (1295-1369) and Kanzan Egen (1277-1360). This transmission formed one of the major lineages of medieval Zen. In the Zen literature of this line, the Japanese coloration seen in Daio developed further. The *Crazy Cloud Anthology* (*Kyoun Shu*) of Ikkyu Sojun (1394-1481), who was in the line of Tetto, stands outside the typical Gozan literature and possesses an eminence unique in the history of Zen literature. It was Toyo Eichō, the sixth generation after Kanzan, who firmly established the tradition of the Daio-Daito-Kanzan line. Further, in the Edo period, Hakuin, who followed in the Daio-Daito-Kanzan lineage, attached comments to Daito's record and verses. This formed his work, the *Tales from the Land of Locust-tree Tranquility* (*Kaian Kokugo*), which begs comparison with the verse commentaries of Hsueh-tou or perhaps Yüan-wu's *Blue Cliff Record*. Thus he fully displayed the characteristics of the lineage and created a representative work of Japanese Zen literature, one that can stand together with Dogen's *Shobogenzo*. This tendency can already be seen in the *Record of the Sayings of the National Teacher Daito* (*Daito Kokushi Goroku*).

Daito, who did not go to China, strongly manifested Japanese elements. For example, there is this exchange employing the same verse by Hsueh-tou:

When Daito took the high seat, a monk said:

"In spring mountains, the colors of the new leaves turning in the spring wind are many-layered:  
In the spring lake, the deep blue-green ripples constantly.  
In this pleasant season, please give a sermon."

Daito said, "Don't speak looking to Hsueh-tou's circumstances."

The monk said, "If it is thus (*immo*), the sun is naturally warm, the wind naturally softens."

Daito said, "Stop speaking looking to my circumstances."

Here, he is cautious because use of Hsueh-tou's verse had already become formalized among the Japanese.

To repeat, Hsueh-tou's Zen literature was one of the greatest influences on the formation of medieval Japanese Zen, and Daito was particularly fond of Hsueh-tou. Perhaps because he was so deeply attracted to Hsueh-tou's Zen literature, however, he was extremely wary of its formalized usage. In fact, Daito probably stated the following not long after the above sermon:

Daito took the high seat and said:

“The spring hills are blue,  
The spring waters are green,  
The spring clouds are scattered,  
The spring birds chirp ceaselessly.

I ask all of you: In our school, is this affirmed? Is this denied?  
Return to your chambers and grope for an answer.”

Hsueh-tou's influence on the opening verse is clear. Daito describes the scenery he sees before him, but he is not pointing to external reality; he is pointing to the viewers themselves. This technique is also seen in Daio, but with Daito, it becomes extremely concrete. In this, he gives new life to Hsueh-tou's original intent.

Looking once more to Daio, we find the following sermon, given late in his life, in the year he entered Kenchoji temple in Kamakura:

On the first of the ninth month, he took the high seat and said:

“Opening onto the garden, I see the golden chrysanthemums arise from their roots;  
A call or two of the returning wild geese is heard;  
Last night, while drawing along Fa-yen of Mount Ch'i-feng,  
There arose a thousand thoughts, a myriad reflections,  
continuing to the dawn.”

The master (Daio) added, “Fa-yen of Mount Wu-tsu, the fifth patriarch, wanted people to know only the time and occasion. Do all of you know? On the blessed peak, this morning, I felt a refined delight.”

Fa-yen (Hoen; d. 1104) emerged slightly after Hsueh-tou, and was a master at Mount Wu-tsu (Goso), where the Zen of the Yogi line flourished. Ch'i-feng is probably an alternate name for Mount Huang-mei (Obai). Here, Daio has attached notes, but compared with Daito, he has completely become a person of the realm he describes.

With Daito, Zen experience and technical mastery of expression once again stand in opposition in the beginning, and then the two elements are consciously unified in self-awareness. With this method, explanation invariably slips in. This is a stance that is not seen at all in the Zen literature of China. In a formal sermon in the middle of the third month, after taking up the koan of the monk Chosa Yuzan (*Blue Cliff Record* 36), he appends, as his comment, the dialogue of Feng-hsüeh Yen-chao (*Fuketsu Ensho*; 896-973):

Comment: A monk asked Feng-hsüeh, "Both speech and silence are involved in separation and subtlety. How can we pass through without transgressing?"

Feng-hsüeh said: "I always recall the third month in Hu-nan. / Partridges chirp and the wildflowers are fragrant."  
(*Dento Roku* 13, later included in the *Mumonkan* as case 24)

Do you people need to see Feng-hsüeh? Just grasp the two words, "always recall." If it is not yet so, the reality of separation and subtlety is pure.

Feng-hsüeh, the fourth generation head of Rinzai Zen, is asked what one must do to always remain in a deep stance in actual existence and be without fault, whether speaking or silent. He answers in verse, "I always recall Hu-nan in the third month, / Partridges chirp and the wildflowers are fragrant." He once lived in the area of Lake Tung-t'ing in Hu-nan, which is described as having "water like a mirror, mountains like a painting." The scenery of Hu-nan that he often recalls is beautiful beyond description. "Partridges" and "wildflowers" of the meadows certainly do not exhaust it. The totality, which is beyond expression, is always recalled with his entire existence. Each particular that is called to mind at the same time expresses the whole. It is not merely a description or reminiscence of the scenery of Hu-nan, but formulates a unique world of images.

Daio here presents this dialogue and tells his monk to concentrate on the words, "always recall." This is a philosophical interpretation that cannot be found in Daio.

The Zen literature originating from Hsueh-tou developed thus, and went on to exert a decisive influence on the sensitivity to seasonal changes in medieval Japanese Zen practice and expression. 

Translated by Dennis Hirota

# Teabowls – Part I

## Introduction

### “Adopted” Teabowls

Hayashiya Seizo

There has been a remarkable variety of teabowls used in chanoyu since its beginnings, and even to survey only the representative types of each period is no easy matter. Moreover, one of the characteristics of Japanese civilization has been the strong attraction felt for the culture of the Asian mainland, and in chanoyu this has shown itself in a deep attachment to pieces imported from China and Korea. An overview of the teabowls used in Japan, hence, gives one the impression of a marketplace of Asian teabowls – with Chinese pieces, Korean pieces, Chinese-influenced Japanese pieces, Korean-influenced Japanese pieces, and then pieces revealing an original Japanese sensibility. Since these bowls were used in tea taking into consideration the purpose of the tea gathering and the feeling of the season, it is possible to say that they present a world of exceedingly fine distinctions. If one were to gain an average familiarity with the varieties and places of production of teabowls used in chanoyu, one would probably possess a critical appreciation of Japanese ceramics as a whole. This is particularly true because there is scarcely a kiln in Japan that has never fired a teabowl, so an understanding of teabowls naturally includes a knowledge of the styles of the various kilns.

In order to trace the transitions in teabowls chronologically, we must begin with the span from the Kamakura to the mid-Muromachi period – that is, from the late twelfth century to the end of the fifteenth – during which Sung dynasty teabowls imported from China formed the vast majority. Chief among these so-called *karamono* or “Chinese ware” teabowls was the Temmoku [Chinese Jian ware], though there were also those of celadon and porcelain. In the Kamakura period, powdered tea was a luxury item confined to consumption by monks and members of the upper classes, who were connoisseurs of the imported, and it quite naturally came to pass that the teabowls which they preferred were mainly Chinese wares. When Zen Master Eisai (1141-1215) presented his *Kissayōjo Ki* [Record on the Preservation of Health through Drinking Tea] to Shogun Minamoto Sanetomo (1192-1219), the teabowls used were probably Sung dynasty Temmoku, celadon, or porcelain.

From the Nambokucho period, tea became popular as an elegant amusement, and ritualized tea gatherings such as the one recorded in the fourteenth-century *Taiheiki* [Chronicle of the Great Peace] became widespread. With the

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dissemination of tea-drinking down to the middle classes, copies of Temmoku teabowls began to be made at the kilns at Seto (in present-day Aichi Prefecture), probably because imported goods alone could not fill the demand, and "Seto Temmoku" began to be used. However, these bowls were yet to win a respected place in tea, and in early lists of tea utensils and the catalogues of temples and shrines, we find that only Temmoku, celadon, and porcelain imported from China were recorded.

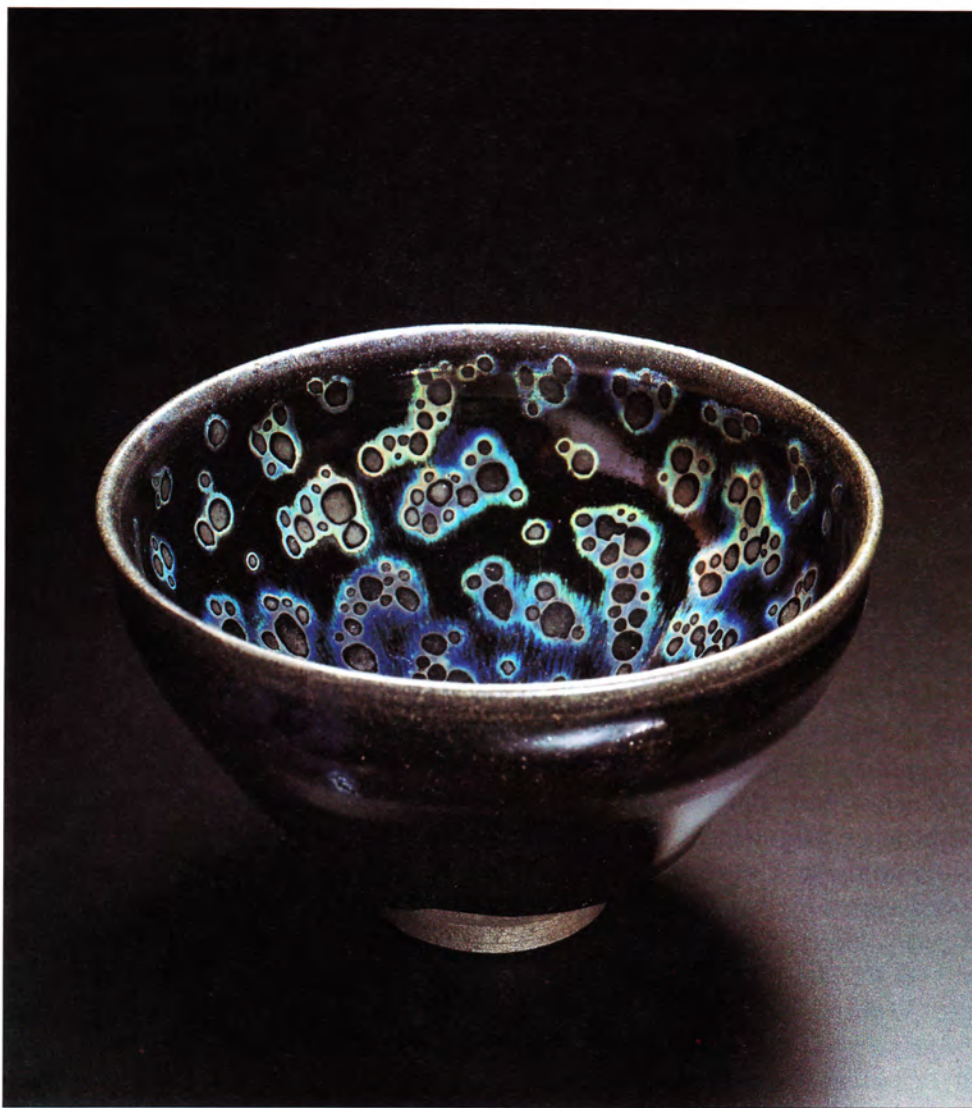
The popularity of Chinese teabowls reached its height at the beginning of the Muromachi period – between the times of the Ashikaga shoguns Yoshimitsu (1358-1408) and Yoshimasa (1436-1490). From this period, teabowls ceased to be considered merely as vessels from which to drink tea and, among the shoguns and upper classes, became objects of aesthetic evaluation. The writing of the *Kundaikan Sochoki*, a catalogue of the objects in the Shogun's treasury, in which the entries were graded according to quality, was a notable event in the history of the teabowl. Only Chinese teabowls were taken into account; yet the rating of Yohen Temmoku (photo 1) and Yuteki Temmoku at the top of the order remains the judgment of today, unchanged after five hundred years.

As the Muromachi Bakufu weakened, the tea and the aesthetic outlook based on exactness and emphasizing formal grandeur also gradually waned, giving way, with the appearance of Murata Shuko (1421?-1502), to an era of great transformation.

Shuko's chanoyu came to show a deep accord with an atmosphere described as "chilled and withered" (*hiekaruru*) – an accord with the "wabi" nature of things – and the teabowls used were naturally viewed in the light of this aesthetic sense. There is nothing which more directly expresses the wabi aesthetic which Shuko sought than his words, "I do not care for the moon without clouds." In contrast to the Chinese tea ceramics, which can be characterized as representing resplendence altogether without blemish, these words suggest utensils of an artless and candid quality, symbolized by the moon among clouds. They express, instead of the beauty of perfection, an inclination towards the beauty which lies in insufficiency.

At a time when things Chinese were the fashion, Shuko took it upon himself to use native jars from Bizen and domestically produced Temmoku-style teabowls from Seto. Even when using Chinese pieces, he selected the rough celadon which came to be known as Shuko Celadon. This was the point of departure for wabi-cha; in the world of teabowls, seen as a shift in taste from the refined Sung-dynasty Temmoku and celadon to a Temmoku of plainer style like the Haikatsugi and Seto types, and a coarser celadon like that of Shuko's.

Those who succeeded to Shuko's wabi-cha, as well as those who carried on the tradition in the next age, were townspeople of Kyoto and Sakai; that is, people beyond the pale of high formality and grandeur. Thus there arose a tendency to even more actively and freely pursue tastes in tea utensils ruled



1. Yohen Temmoku teabowl "*Inaba Temmoku*." National Treasure and O-meibutsu. Overall height, 7.0 cm.; diameter of mouth, 12.1 cm.; height of foot, 0.5 cm.; diameter of foot, 3.9 cm. Property of the Seikado Bunko, Tokyo.

by the aesthetic sense of wabi. In addition to pursuing native wares, there arose an appreciation of Korean wares. In the sense that such bowls as Ido and Mishima – so-called *korai-jawan* or “Korean teabowls” – were imported objects, just as the Chinese pieces were, the taste for imported things was not swept away; but the aesthetic consciousness brought to bear on the pieces themselves showed a fundamental change. The *Chagu Bito Shu*, a listing and explanation of tea-utensil types which was written in 1554, some fifty years after Shuko’s death, gives chief consideration to Seto Temmoku and Korean teabowls. Further, in 1562 the *Bunrui Sojimboku* [Categorized Tea] states: “Practitioners of tea these days no longer have need for Chinese pieces.” Then, in 1588, about the time that Sen Rikyu (1522-1591) was at the height of his activity – that is, when wabi-cha was reaching its complete development – one of Rikyu’s chief disciples, Yamanoue Soji (1544-1590), writes: “Chinese teabowls have been abandoned. Those used now are Korean bowls, currently fired bowls (*imayaki*; i.e., Raku teabowls), and Seto teabowls. If only they are well formed, they will make good tea utensils.”

The year 1588 was just about the time that “currently fired bowls” – in other words, the Rikyu-favored bowls by Chojiro – were developed. At this point, the world of wabi-cha for the first time created a teabowl of its own. In the period dominated by Furuta Oribe (1543-1615), who was active after Rikyu, this new sense of originality took on an even greater vigor and ushered in the overwhelming popularity of Oribe-style ceramics. Then, upon entering the Edo period, Kobori Enshu (1579-1647) and Kanamori Sowa (1584-1656) had original teabowls fired to their own tastes at various kilns in Kyoto and other areas. In addition to all this, there had grown a widespread admiration for Korean teabowls, and after the Bunroku-Keicho campaigns (1597-1598) in Korea, bowls began to be fired in Pusan and Kimhae to fill orders from tea people in Japan.

### Teabowls Adopted into Wabi-cha

Although not products of Japanese kilns, the Korean bowls known as *korai-jawan* might be said to have found their true home in wabi-cha. It was, indeed, not the people of the country in which they were created, but the men of tea living in the spirit of wabi who were able to respond to their qualities and discover their excellence as teabowls, and it might well be said that they have survived to this day because of their position in the world of tea.

Sung dynasty celadon and Temmoku from China have also been greatly admired in chanoyu since the Kamakura period, but these have not struck responsive chords in wabi-cha deeply enough to allow them to be called “naturalized” teabowls. Rather, whatever the period or the surroundings, they have continued to exist in the minds of people as creations of the Sung dynasty;

their perfect beauty judged as the culmination of Chinese ceramics. In the setting of wabi-cha, their polished and lofty style holds a beauty so universal and so immediately apparent that it seems to demand that the beholder maintain a respectful distance. Even with pieces which have long been handed down in Japan, there is nothing remotely comparable to the way in which Korean bowls have entered into the life of wabi-cha to dwell within its sense of beauty. In the Higashiyama period, the Momoyama period, and even today, the dignity of Yohen Temmoku has remained constant and unaltered, and only the particular tastes of those who have seen and used it have changed with the times. Even in the Momoyama period, when wabi-cha flourished as never before, the dignity of Yohen Temmoku received not the slightest scratch. Today it is still radiant — a treasure of the world.

However, such is not the case with the Korean teabowls. To begin with, one has to acknowledge that where there prevails an aesthetic sense which is exacting in its admiration of precision, these bowls can hardly be regarded highly. In terms of ceramic technique, the Large Ido teabowl and the Yohen Temmoku cannot be judged on the same level. When we compare them, we find that the very nature of their beauty differs. The Ido teabowl must always be viewed within the particular aesthetic attitude of wabi, if it is not to be utterly bereft of its status. Interestingly, however, at the core of the aesthetic sense of the Japanese, there lurked a wellspring of feeling which could respond more to the Ido bowl than to the Temmoku, seeking to discern its beauty. Moreover, it was just at the time when this aesthetic sense was awakening that the Korean teabowl, as a genre, was discovered by the townspeople of Sakai, and in the hearts of these people, unfulfilled by the Yohen Temmoku, the spring that had lain dormant abruptly welled forth onto that rough-formed bowl. It was the years of confusion and disorder following the Onin war (1467-1477), and the front-runners in this new aesthetic realm were the townspeople of Sakai and Kyoto.

The first mention of a Korean bowl in a reliable work on tea appears in the aforementioned *Chagu Bito Shu* of 1554, written by a citizen of Sakai named Ichioken Sokin, who includes "Korean teabowls" along with Seto Temmoku, Kochi, Namban Imogashira, Shigaraki, Bizen, and other wares in his praise of the teabowls of the day. Thus we can assume that teabowls began to be brought from Korea and used in wabi-cha from about this period; that is, in terms of men of tea, about the time that Takeno Jo'o (1502-1555) was active in Sakai. Further, about a decade later we have the *Bunrui Sojimboku* statement, "Practitioners of tea . . . no longer have need for Chinese pieces." It seems that Korean bowls and Seto Temmoku, along with Shigaraki and Bizen leaf-tea jars and fresh-water jars, had replaced the Chinese wares to constitute the mainstream of tea utensils. The appreciation of Korean teabowls turned Yohen and Yuteki Temmoku into "famous treasures of the past," and the "naturalized" Korean bowls firmly put down their roots, completely transformed into teabowls of the Japanese.

Though the teabowls produced in Korea during the Yi dynasty (1392-1636) were all labeled with the current name for Korea, "Korai," the styles of Korean bowls treasured in the world of tea were numerous. They can be roughly divided into two production periods: the works produced before Toyotomi Hideyoshi's Korean campaign of the Bunroku-Keicho eras; and those produced after. Those produced in the former were chiefly intended for the various daily-use purposes of the Korean people, while those produced in the latter were for the most part fired in Korea according to the tastes of Japanese tea masters. As might be expected, the Korean teabowls most deeply imbued with the taste of wabi are those which were brought to Japan and "naturalized" before the Bunroku-Keicho invasions. A large number of famous and deeply interesting pieces have been handed down, and the most representative of these have been selected for illustration.

### Large Ido (O-ido) Teabowls

It is said that all the excellence — the flavor — of the Korean bowl can be found in the Large Ido bowls. In other words, the beauty which the men of tea sought in Korean bowls was precisely that of a bowl in the Ido manner — with its simple, undecorated appearance; its austere and self-possessed coloration, completely without display; and the expansive size and elusive character of its overall shape. The Large Ido bowl called "*Kizaemon*" (photos 2, 3) possesses all of these qualities. In viewing it, one is impressed by the manner in which the free and unstrained form is firmly received in the center by the foot.

The foot, in fact, is one of the main focal points of an Ido bowl, for although the carefree ridges in the body, which give evidence of the turning of the potter's wheel, are the greatest special feature of an Ido teabowl, it is the foot which, trimmed into a likeness of a bamboo-node that echoes those ridges, pulls the entire form taut. The ash-brown glaze characteristic of Ido bowls, and described as "loquat colored," is thickly applied. Surrounding the foot it forms a wavy, beaded surface resembling shark skin (*kairagi*). This "shark skin" effect may strike some as unbecoming, but it is the sole point of intensity in the general austerity and reticence of the bowl; a form of accent which men of tea have appreciated. However, it may well be necessary to enter and sit at least once inside a thatched-hut tearoom in order to sense the attractiveness of the Ido bowl. The unpretentious Korean bowls, including the Ido, were from the beginning adopted as vessels for actual use, so it is difficult to grasp the qualities which recommended them without knowing the setting in which they have been used.



2. Large Ido teabowl "*Kizaemon*." Ca. early Yi dynasty, 15th c. National Treasure and O-meibutsu. Overall height, 8.2 - 8.9 cm.; diameter of mouth, 15.2 - 15.4 cm.; height of foot, 1.4 cm.; diameter of foot, 5.3 - 5.5 cm. Property of the Kohoan subtemple of Daitokuji, Kyoto.



3. Large Idō teabowl "Kizaemon," view of foot.



4. Mishima teabowl "*Nitoku Mishima*," Yi dynasty, 15th-16th c. Height, 6.4 - 7.0 cm.; diameter of mouth, 14.5 - 14.8 cm.; diameter of foot, 4.8 - 5.0 cm. Mitsui Bunko Collection. Photo courtesy of the Mitsui Bunko, Tokyo.

### Mishima and Hakeme

In addition to the Ido, Mishima and Hakeme were among the earliest teabowls to be "naturalized." Both these types of bowls were being fired throughout southern Korea during the early Yi dynasty, with Mishima, in particular, being representative of the pottery of the early Yi dynasty, and not merely a miscellaneous ware. Mishima seems further to have been produced all the way through to the Japanese campaigns in Korea, and we find pieces which bear the marks of the older style, and those without them. The teabowls called *bori-Mishima* or "incised Mishima" appear to have been produced from the 1570s to the Bunroku-Keicho eras, while the so-called Old Mishima (Ko-Mishima) are considered to be products of before this time. Among the Old Mishima bowls that I have seen, the "*Nitoku Mishima*" (photo 4) is the most notable. With its somewhat shallow, outward-curving form, it is typical of the Old Mishima style, and on both the inner and outer surfaces there is the characteristic inlay pattern, reminiscent of the writing in old almanacs, which gave the Mishima bowls their name. The shape of the bowl holds a fine sense of balance, with the proportions between the diameter of the lip and the overall height, the diameter



5. Hakeme teabowl "Gappo." Overall height, 5.0 - 5.2 cm.; diameter of mouth, 12.6 - 12.8 cm.; height of foot, 0.35 cm.; diameter of foot, 4.1 cm.

of the lip and that of the foot, and the overall height and that of the foot all wonderfully achieved. It seems that, in the process of turning out such bowls unself-consciously and in large numbers, a piece of this perfection was born of itself. Korean bowls in general have a wholeness arising from within this absence of artificiality, and this is what constitutes the foundation of their beauty.

Hakeme bowls closely resemble Mishima bowls in style — Mishima produced by cutting or impressing a pattern in the body, then coating the piece with a white slip, applying a transparent glaze, and firing it; Hakeme having the white slip applied directly with a brush, and then being covered with the transparent glaze. The brush markings (*hakeme*) themselves become, in effect, a kind of pattern — giving birth to a teabowl which, within its plain and unmannered atmosphere, is full of a sense of nimbleness. The "Gappo" (photo 5) is a good example of the lighthearted feeling of Hakeme, and is strikingly trim and elegant. It might be said that the unique quality of Hakeme becomes apparent when it is compared with an Ido bowl, for, although of the same Korean provenance, they are utterly different in character. Traditionally, Hakeme has not been used for the formal thick tea (*koicha*), but exclusively for thin tea (*usucha*) — a role for which its buoyancy makes it ideally suited.



6. Totoya teabowl "*Hiroshima*." Overall height, 4.5 - 5.0 cm.; diameter of mouth, 14.0 - 14.5 cm.; height of foot, 0.8 cm.; diameter of foot, 5.5 cm. Manno Collection.

### Totoya and Kaki-no-heta

Even among Korean teabowls, there are some with glaze surfaces showing a "landscape" especially rich in variation, and among these, the Soba and Totoya varieties are the best examples. From the center of the bowl, one half may be reddish in tone and the other tinged with green, having undergone separate changes within the kiln. This is a phenomenon arising from whether the part faced the flame or was on the side away from the flame. The Totoya teabowl "*Hiroshima*" (photos 6, 7) is an example of such a bowl featuring a richly variegated surface. It is one of the finest pieces I have seen among shallow Totoya type bowls, not merely in terms of its glaze, but also in terms of its remarkably fine form. In particular, the trimming from the foot to the area just above it is splendid, giving a sense of strength within facility. This is a quality found only among Korean teabowls, imparting to them a beauty which is difficult to ex-



7. Totoya teabowl "*Hiroshima*," view of foot.

press in words. On the whole, the glaze on Totoya bowls is not as thick as that on Ido, and therefore, many have a surface which gives an impression of brittleness. In the "*Hiroshima*," however, there is a sufficient sense of softness.

Among the various types of Korean teabowls, the one particularly fit to be described as imbued with wabi or sabi is the Kaki-no-heta. The "*Otsu*" (photo 8) is my favorite among the Kaki-no-heta bowls which have been passed down, and I am captivated above all by its warmly embracing shape. As a wabi-cha teabowl, it is not an exaggeration to say that it has no equal in its sense of depth. Its simple, tranquil qualities have something about them which cause one to think that this bowl may well have influenced the Chojiro teabowls favored by Rikyu. As for its sense of wabi, when a teabowl is as deeply imbued with wabi as this is, it is beyond verbal description; the only means for grasping it is to take the bowl in one's hands and experience it directly.



8. Kaki-no-heta teabowl "*Otsu*." Height, 6.6 - 7.0 cm.; diameter of mouth, 13.6 - 13.9 cm.; diameter of foot, 5.7 cm. Property of the Fujita Museum of Art, Osaka.

## Komogai and Tamagode

Komogai bowls also bear a resemblance to the Rikyu-favored Chojiro teabowls, but it would be better to say that, rather than having directly influenced them, they had an indirect influence on the shapes favored by Rikyu. Comparing the Chojiro teabowl “*Dojoji*” (photo 9) with the many Korean bowls, we find



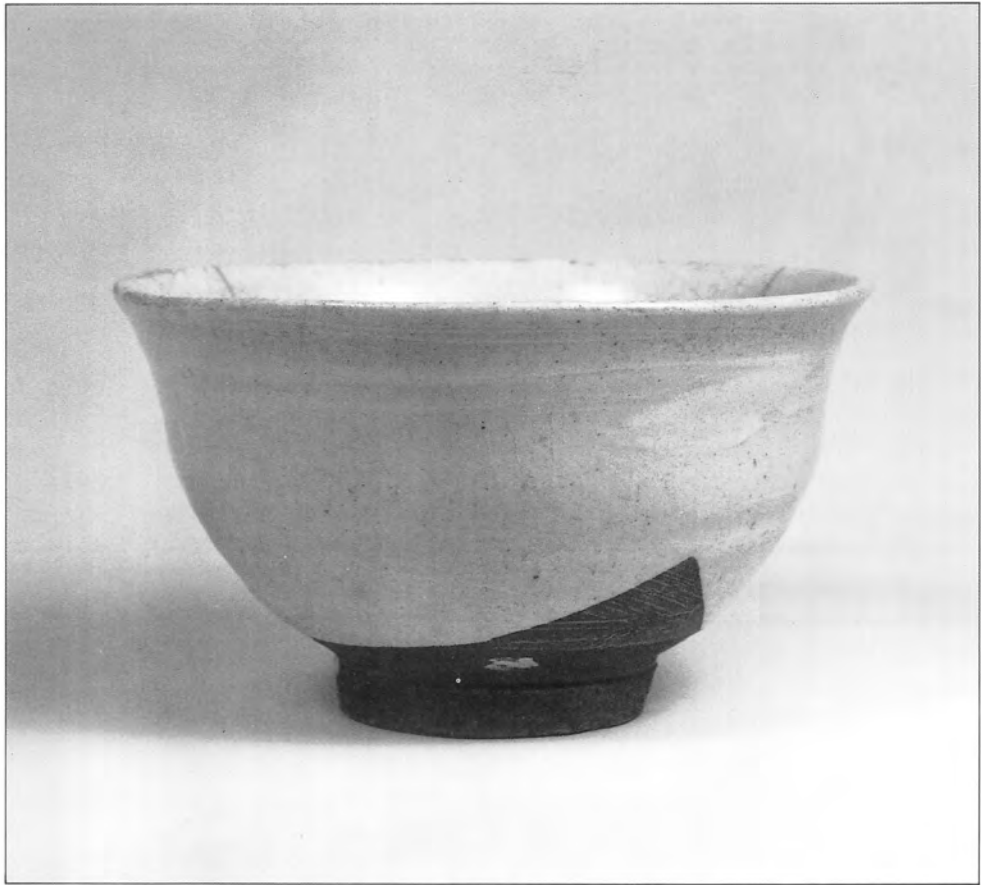
9. Chojiro Red Raku teabowl “*Dojoji*.”

that it is closest to the Komogai in shape. The distinctive feature of Komogai is the outward-turned lip, and yet it possesses a feeling of modest frankness. The “*Chitose*” (photo 10) is a typical example, having a glaze with a soft luster, the color of withered leaves.

Tamagode (photo 11) is a line closely resembling Komogai. As the name (“egg-style”) suggests, the well-fused and flowing glaze is suggestive of an egg shell. The entire body has a thin build, so it is a bit lacking in the weight necessary for use as a bowl for thick tea. It is another of the types of Korean bowls suitable for thin tea.



10. Komogai teabowl "*Chitose*." Yi dynasty, 16th c. Height, 9.0 cm.; diameter of mouth, 13.9 cm.; diameter of foot, 5.5 cm. Property of The Gotoh Museum, Tokyo.



11. Tamagode teabowl "*Itoyu*." Overall height, 7.3 - 7.8 cm.; diameter of mouth, 13.0 - 13.3 cm.; height of foot, 0.9 cm.; diameter of foot, 5.4 cm.



*Above:* 12. Goshomaru teabowl. Yi dynasty, 16th-17th c. Height, 7.3 cm.; diameter of mouth, 10.3 - 12.1 cm.; diameter of foot, 6.5 - 7.1 cm. Mitsui Bunko Collection. Photo courtesy of the Mitsui Bunko, Tokyo. *Below:* 13. Black Oribe teabowl "Yaburemado." Diameter of mouth, 10.5 - 13.6 cm.



All of the bowls considered thus far were probably produced before the Korean invasions. Although each one differs in feelings of volume and strength, all share a basic straightforwardness in style. It was this artless and naive character which above all appealed to men of tea, and even today, those who succeed in the traditions of wabi-cha are, before they may realize it, drawn into the world of their beauty.

### Goshomaru

The Bunroku-Keicho Korean campaign ended in failure, and Hideyoshi's dream of conquest was brought to an end. However, in the world of ceramics and especially of teabowls, this campaign became the opportunity for a sudden opening up of frequent contact with Korea. A large number of artisans came from that country to settle in Japan, bringing about the beginnings of the Karatsu and Hagi potteries, and in addition, teabowls ordered by tea masters began to be fired at kilns in Pusan and Kimhae. Since these were ordered by sending a sample as a model, they are commonly called "model teabowls" (*gobon chawan*). Well-known among them are the Goshomaru bowls made to Furuta Oribe's taste. If you look at the shoe-shaped Black Oribe bowl in photo 13, you will notice how closely it resembles the photo 12 Goshomaru bowl in style. The latter was probably ordered from Kimhae, according to Oribe's preferences, in about the beginning of the Keicho era. In the period following the Korean invasions, Oribe reached the height of his prosperity, and through his influence an element of strong artificiality entered into the spectrum of Korean pottery. This is the point at which such pieces cease to fit the description "naturalized." Of course, the preferences of tea masters did not pervade the entire land, and bowls retaining the freshness and directness associated with Yi dynasty ceramics were yet being produced, but many of the later bowls which won the appreciation of the world of tea lacked the former simplicity, having been transformed into works reflecting the tastes of the Edo-period men of tea. For being among the bowls of this later period, that the Goshomaru bowls possess a unique character speaks of the fact that they were products of Furuta Oribe's taste.

The Korean teabowls which were adopted into wabi-cha — unlike, for example, the teabowls of Ninsei — cannot be successfully described by words on paper. They must be taken in hand and their presence experienced immediately. However, the opportunity to pick one up and drink tea from it is hard to come by, so I hope that at least something of their flavor can be sensed from what has been given here. 

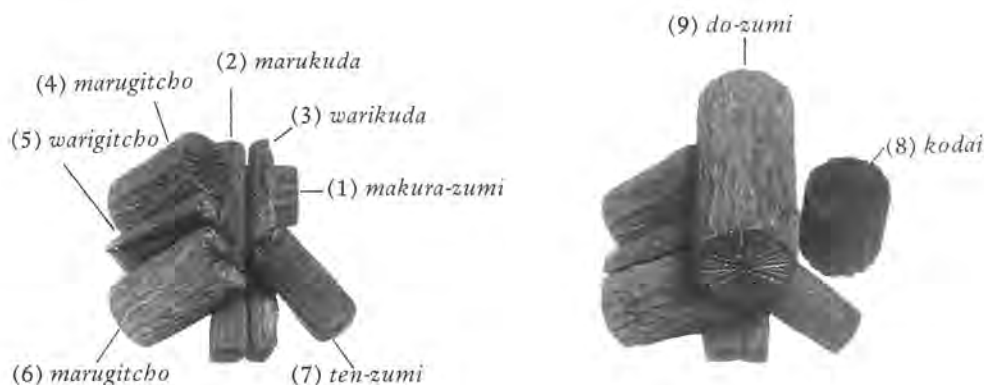
## Temae – Tea Procedure: *Shozumi* (Ro)

When presenting a formal chaji, the host builds the charcoal fire in the presence of the guests – a procedure called *shozumi*, “initial charcoal.” In the warmer season for the furo, this takes place following the kaiseki meal; however, during the ro season *shozumi* takes place right after the initial greetings, and is then followed by the kaiseki. The fire is bigger – consisting of larger-size and more pieces of *sumi* – than for furo,\* to help heat the room and ensure that the water comes to a good boil in the cold ro season.

Before the guests enter the tearoom, the host places incense on the moist ash (*shimeshi-bai*); lays the *shita-bi*, the “pilot light” consisting of three burning *sumi* of the cut called *marugitcho* [see photo]; and sets the *kama*, filled with fresh water and thoroughly dampened on the outside, in the ro. By the time the guests move forward to view the building of the fire, the *shita-bi* should have turned quite white on the surface, but should still remain intact so the guests can enjoy the beautiful chrysanthemum pattern of their cross sections.

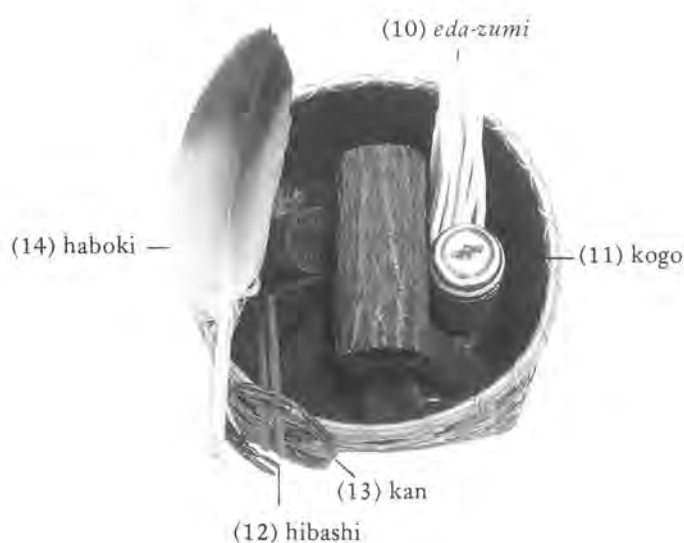


In the *mizuya*, the *sumi* and other items are arranged in the *sumitori* as follows:



\* For descriptions and relative sizes of the various pieces of *sumi*, see *Chanoyu Quarterly* no. 45, p. 53.

Photos courtesy of Tankosha Publishing Co.



For ro shozumi, a small pyramid of *neri-ko*, or “kneaded incense,” is used. A ceramic kogo lends itself better to this type of incense than does wood or lacquer. If using a kogo other than ceramic, line it with a camellia leaf – a stiff and glossy leaf with no odor. Further, it should be noted that there are left- and right-oriented haboki. For use in a conventional tearoom, where the ro is situated on the host’s right, use the type which is wider on the left-hand side.

In addition to the preparation of the sumitori, a haiki lightly filled with shimeshi-bai, and having a ro-style haisaji\* set in it, is prepared as shown here:



A *kami kamashiki* – a special, thick pad of paper on which to rest the kama – will be used to set the kama on. The host carries this in the front fold of his kimono, inserting it with the folded edge on the inside.

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\* In addition to being somewhat larger than furo haisaji, ro haisaji have handles made of wood. Similarly, ro hibashi are longer than those for furo, and have wooden handles.



(1)

Sit before closed sadoguchi with sumitori placed to the side away from the guests. Open door (1), bow, take sumitori in both hands, stand, and proceed to temae tatami.



(2)

One step into the temae tatami, turn toward guests, sit, and place sumitori to the right of the ro (2). Stand and return to mizuya.



(3)

With haiki in right (R) hand [note: when carrying haiki, R always holds it at far side of haisaji], step into tearoom, turn, and sit facing sadoguchi. Using left (L) hand to assist R in adjusting grip, set haiki before knees. Close door (3).



(4)

Take haiki (R), adjust grip (L, R), and with haiki in R, stand and proceed to temaeza. Three steps into the temae tatami, turn 130° in the guests' direction, pulling left foot around and back at an angle, followed by right foot, and sit diagonal to ro (4).



(5)

Place haiki in far bottom corner of temae tatami (L, R) (5).



(6)

Shift sitting position to face ro. Take ha-boki from sumitori (R) and place between sumitori and ro (6).



(7)

Take kan from hibashi (R) (7) and place on temae tatami, to front left of sumitori.



(8)

Lay hibashi between haboki and sumitori (R) (8).



(9)

Take kogo (R), rest momentarily on L palm, and place to right of kan (R) (9).



(10)

Ladies in all cases, and men if — as in the illustration — knob of kama lid is of a metal other than bronze: take fukusa from belt, fold as for wiping a chashaku, use to close kama lid (R) (10), then return fukusa to belt. [Note: If lid knob is of bronze, men handle lid with bare fingers.]



(11)

Take kan at sides (R), separate (R+L), hook simultaneously into kama lugs (11), and rest against upper part of kama.



(12)

Take kami kamashiki from kimono (R) (12).



(13)

Turning kami kamashiki around, pass to L and place on tatami, diagonal to left-hand corner of ro (L) (13).



(14)

Move up closer to ro (R knee, L knee), lift kama from ro, and place on kami kamashiki (14).



(15)

Rest kan against kama and shift sitting position to face kama. Take kan again and pull kama and kami kamashiki together toward wall, stopping to the right of the tatami's center (15).



(16)

Remove kan simultaneously (R + L), put them together with open ends to bottom, grasp across top and bottom with L, and place to left of kama (L) so that kama and kan lie to either side of tatami's center (16).



(17)

Shift sitting position to face ro. Take haboki and dust robuchi and rodan (R) (17) as in Diagram A. [The guests move forward to observe the laying of the sumi as soon as this first dusting (*shobaki*) begins.]

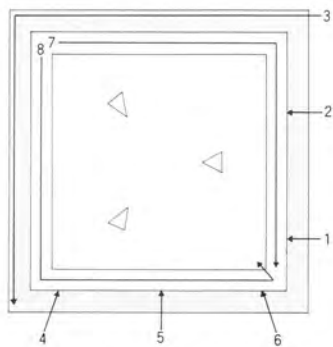
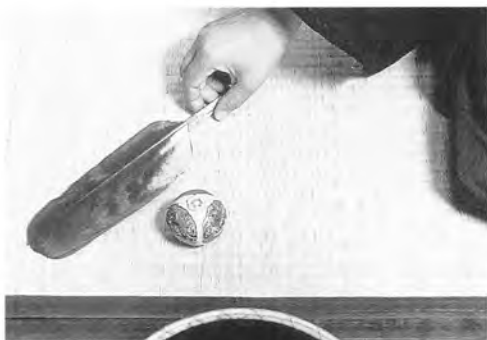


Diagram A



(18)

Place haboki diagonally to right of kogo (R) (18).



(19)

Take hibashi (R) and, resting tips on tatami in front of right knee, rehold for use (19).



(20)

With hibashi, move the front-most shita-bi to the far side of the other two pieces (20). Rehold hibashi in reverse manner as before, and return to sumitori.



(21)

Move sumitori slightly away and to the right (21).



(22)

Shift sitting position to diagonal right. Take haiki (R), adjust grip (L, R) (22), and with haiki in R, shift sitting position to again face ro. Assisted by L, place haiki between sumitori and ro.



(23)

With haisaji (R), distribute approximately half of the haiki ash around inside of ro (23) as in Diagram B. Then gather remaining haiki ash to left side of haiki and return haisaji to haiki, resting the face of the scoop on the ash.

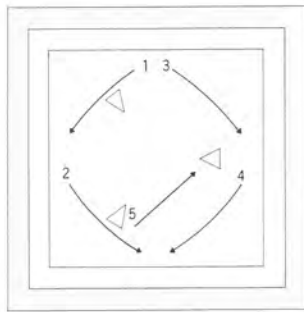


Diagram B



(24)

Take haiki (R), adjust grip (L, R), and with haiki in R, shift sitting position to diagonal right and return haiki to its original place (R) (24).



(25)

Again shift to face ro. Take haboki (R) and dust robuchi, rodan, and gotoku (25) as in Diagram C. Then return haboki to right side of kogo.

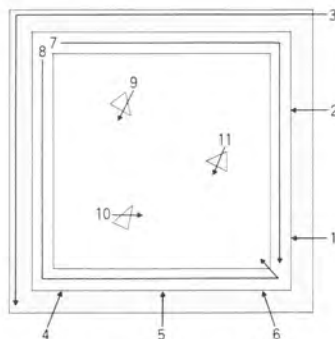


Diagram C



(26)

Move sumitori closer to ro (26).



(27)

Take hibashi (R) and transfer to L (27).



(28)

Take *do-zumi* from sumitori with bare fingers (R), and place in ro (28). Wipe fingers on kaishi in front fold of kimono.



(29)

R take hibashi from L and rehold for use as before (29).



(30)

Using hibashi, put remaining sumi into ro (30) in the following prescribed order, as shown in Diagram D: 1) the *marugitcho* which lies in back area of sumitori; 2) *wari-gitcho*; 3) the remaining *marugitcho*; 4) *marukuda* and *warikuda* together; 5) *eda-zumi*; 6) *ten-zumi*. [Once the sumi has been laid, the guests return to their seats.]

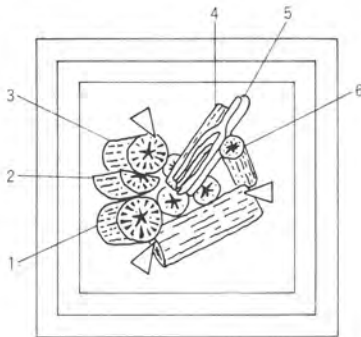


Diagram D



(31)

Rehold hibashi as before (R) and return to sumitori. Then take haboki (R) and dust robuchi and rodan as in Diagram A (31). Return haboki to original position on sumitori.



(32)

Take kogo (R), place on L palm, remove lid (R), and place lid on temae tatami, to left front of sumitori, where the kan previously lay (32).



(33)

Take hibashi (R), rehold for use as before, remove incense with hibashi (33), and place in ro.



(34)

Rehold hibashi as before, and return to sumitori. Put lid on kago (R). At this point the main guest will ask to see the kago. Accept this request with a bow, L still holding kago and R touching tatami (34).



(35)

Turn kago so front faces guests, and place next to far right corner of ro (R) (35).



(36)

Shift sitting position to diagonal left. Take kan at sides (L), separate (R + L), and simultaneously hook into kama lugs. Pull kama and kami kamashiki together toward ro, stopping when they are before your knees (36).



(37)

Rest kan against kama and shift sitting position to face ro. Hold kan (R + L) and lift kama into ro (37). Once again rest kan against kama.



(38)

Take kami kamashiki (L), hold over sumitori, and tap sharply with right-hand forefinger (38). Grasp at bottom with R and, turning underside toward self, place inside kimono.



(39)

Hold kan (R + L), straighten kama on goto-ku if necessary, then simultaneously remove kan. Put kan together and, holding at open ends, place in sumitori (R) (39), leaning them, open-ends up, against the front center.



(40)

Slide slightly back from ro, take haboki (R), and dust kama lid as in writing the character 了 (40). Return haboki to sumitori.



(41)

Either using fukusa or with bare fingers, as explained in step 10, open kama lid slightly (R) (41). If fukusa used, then return it to belt.



(42)

Shift sitting position to diagonal right. Take haiki (R), adjust grip (L, R), and with haiki in R, stand (42) and go to sadoguchi. Sit, adjust grip on haiki (L, R), place haiki before knees (R), and open door. Take haiki (R), adjust grip (L, R), and with haiki in R, stand and exit. Leave haiki and kami kama-shiki in mizuya. [At this point the main guest will be taking the kogo back to his/her place for haiken.]



(43)

Return to tearoom to fetch sumitori (43).



(44)

Stepping into mizuya with sumitori, turn and sit at sadoguchi, place sumitori before knees, and close door (44). Put sumitori aside and sit at sadoguchi.



(45)

Once the guests have returned the kogo to the ro tatami, open door, stand, proceed to temae tatami, and sit facing kogo. Bow together with main guest, and discuss the kogo and the incense (poetic name, maker) with main guest (45). Bow once again.



(46)

Take kogo (R), place on L palm, stand (46), and exit.



(47)

Stepping into mizuya, turn and sit at sado-guchi, place kogo to side away from guests (R), and bow (47). Close door. ☞

## Book Reviews

**Buddhist-Christian Dialogue: Mutual Renewal and Transformation**, Edited by Paul O. Ingram and Frederick J. Streng. Honolulu: University of Hawaii Press, 1986. 248 pp., including glossary. US\$10.00, paper.

In 1980, a major conference on the dialogue between Buddhism and Christianity took place at the University of Hawaii; this volume contains eleven of the papers presented at the conference. It represents a pioneering and courageous exploration of two different religious traditions by scholars from various backgrounds, and is a testimony to how sincerely and candidly these people are trying to wrestle with the problems underlying contemporary religion.

In Part I, entitled "Methodological Problems in the Analysis of Specific Buddhist and Christian Forms," many fundamental questions are raised: Is Buddhist-Christian dialogue even possible? Exactly what doors do the Buddhist and Christian religions unlock for their respective traditions? This part is divided into three chapters. The first, by Fritz Buri, is entitled "A Comparison of Buddhism and Christianity According to a History of Problems," and this is followed by Morris J. Augustine's "The Sociology of Knowledge and Buddhist-Christian Forms of Faith, Practice, and Knowledge." Augustine concludes that authentic Buddhist or Christian faith always points to something beyond and beneath mere intellectual cognition, to a dimension which is essentially intersubjective, and ultimately to a common goal which is most clearly understood as "non-Egocentric." The last chapter, "The Hermeneutics of Practice in Dogen and Francis of Assisi," is a stimulating sketch, by John Maraldo, of the actual practice of Dogen and Francis of Assisi.

Part II, "Proposals for Understanding the Nature of Dialogue," also consists of three chapters: "Interfaith Dialogue as a Source of Buddhist-Christian Creative Transformation," by Paul O. Ingram; "*Sunyata* and Religious Pluralism," by Shohei Ichimura; and "The Mutual Fulfillment of Buddhism and Christianity in Co-inherent Superconsciousness," by Roger J. Corless. The depth of each of these essays is both striking and challenging.

Deepening this work's quest for the fullest possible understanding of religion, Part III, entitled "Dialogue on Specific Religious Notions: Evil, Self, and Religion," concentrates on such specific points, in addition to the notions of "evil" and "self," as the notions of "no-mind" and "emptiness." The three papers included here are by Masao Abe, who writes on the theme of "The Problem of Evil in Christianity and Buddhism"; Winston L. King, whose paper is entitled "No-Self, No-Mind, and Emptiness Revisited"; and Frederick J. Streng, writing on "Selfhood Without Selfishness: Buddhist and Christian Approaches to Authentic Living." Within this conversation, Masao Abe suggests that Buddhist formulae and orientation have primarily an ontological orientation which he views as being better equipped to address some of our contemporary religious problems than traditional Christian concepts.

From still another perspective, Part IV explores some possible trajectories for "Christian Renewal in Japanese Culture." The papers included here are "Paul and Shinran; Jesus and Zen: What Lies at the Ground of Human Existence?" by Seiichi Yagi, and "The Encounter of Christianity with the Buddhist Logic of *Soku*: An Essay in Topological Theology," by Masaaki Honda.

In the Epilogue, John B. Cobb, Jr. candidly admits that the mutual renewal and transformation, the mutual learning, and creative transformation envisioned through Buddhist-Christian dialogue is still primarily a Western dream and aspiration.

To that, let us also confess that the methodology and categories employed within this work are primarily Western philosophical, theological, and psychological approaches to dialogue. Fundamentally, *Buddhist-Christian Dialogue* illustrates how Christians can be enriched by studying the Buddhist spiritual quest in depth. There is great value in learning how each of the authors breaks beyond mere cognitive understanding into the less-charted waters of religious experience, contemplation, and the total human response to the common mystery of life and search.

If Westerners sometimes lament the limited Buddhist participation in such "dialogues," perhaps the Buddhist viewpoint is best expressed in a recent interview on the topic with Kobori Nanrei Sohaku, the abbot of Ryokoin, a subtemple of Daitokuji in Kyoto. Kobori is a monk who chose not to participate in either the University of Hawaii meeting or the three follow-up meetings on dialogue which took place subsequently. Nevertheless, according to Abbot Kobori, "dialogue is a very important point of philosophical and religious concern, . . . it must be deeply concerned with practice and spirituality, . . . with how a person breathes. . . . Try always to penetrate into the realm which goes beyond conceptual understanding. . . . When I am truly a Buddhist and you are truly a Christian, then we can respect each other from a real religious level, not from a philosophical nor theological level. . . . This is the very important need of tomorrow." These sentiments coincide exactly with the sentiments of the editors of *Buddhist-Christian Dialogue*, who write: "Buddhists and Christians today will have to develop a vocabulary, as well as non-verbal skills of perception and sensitivity, to express the unconditional depth claimed in religious life in ways that enhance the present. Perhaps the most important contribution this particular collection of essays has to make is in partially forging a vocabulary and sensitivity for authentic dialogue."

Because I value this volume and assume that it will become an important sourcebook for future Buddhist-Christian dialogue, I want to point out that the appearance of several printed pages leaves much to be desired; too often, one line of print collapses into another. A work as potentially important as this deserves better.

*Buddhist-Christian Dialogue* is a very important pioneering work which contributes significantly both to forging the necessary "new vocabulary" as well as to creating the possibility of authentic dialogue in the future — a dia-

logue which must probe practice, spirituality, contemplation, and total life experience more fully.

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**Ikkyu and the Crazy Cloud Anthology: A Zen Poet of Medieval Japan.** *Translation with an Introduction by Sonja Arntzen.* Tokyo: University of Tokyo Press, 1986. xvi + 197 pp. US\$24.50, ¥4,000.

It is fortunate for them — and for all of us — that the majority of Zen eccentrics lived well ahead of what Thomas S. Szasz has called the “manufacture of madness” and what Michel Foucault has described as distinctly modern tactics for taking all kinds of irregular folk out of society and putting them behind the walls of asylums. Otherwise, if we may judge from the odd look in their eyes and the silly grins on their faces as portrayed in *zenga* (Zen paintings), Han Shan and Feng Kan, for instance, would almost certainly have been locked up and sedated.

Of course, since the real biography of most of the Zen “crazies” of East Asia is partially hidden behind shaky sources, another distinctly modern ploy has been to cast doubt on their lives and works. There is nothing wrong with this, provided that the asking of questions about the authorship and authenticity of classics does not become an excuse for refusing to let those classics — whatever their date or authorship — pose hard questions to us about the authenticity of our own lives. Too frequently “criticism” is permitted to operate in only one direction; in textual studies we moderns are the source of that activity and thereby refuse to let the classics problematize our own habits of life and thought.

Ikkyu Sojun (1394-1481), who called himself Kyoun or “Crazy Cloud,” might just barely have escaped incarceration if he had lived today. In modern Japan he has suffered a different fate; domesticated into a “darling” child-monk in a television cartoon series, Ikkyu only faintly resembles what he was in life and in his outstanding, outrageous poetry. That poetry is, after all, difficult — not just for Western readers but also for modern Japanese. Sonja Arntzen’s magnificent book, made up of translations, commentary, and an interpretative introduction, does not slight or circumvent that difficulty. Instead, it offers the difficulties as part and parcel of the value in Ikkyu. His head, after all, was packed with Chinese poetry and histories, Zen koans, and the complicated, sometimes submerged facts of his own life spent in and out of Zen monasteries (especially Daitokuji) in fifteenth-century Japan. These were the stuff of Ikkyu’s magnificent poetry, and because they are presented so well and so convincingly in this elegant book, they are given new life in English.

Professor Arntzen, however, realizes that Ikkyu's verse is more than the sum of its parts. She not only ferrets out the multiple allusions he uses, but more importantly, traces the peculiar pathway of that use – a pathway which, we quickly come to see, is not the usual one in poetry. After all, we ought not expect that someone who spent so much time working on koans would merely stuff them into his poetry like so much inert literary sawdust. On the contrary, we should expect that those koans would become dynamic agents, working from within to reshape Ikkyu's poetry into actions much like themselves. Thus, it will not do to merely provide the kind of "footnotes-cum-commentary" that graduate students of literature in our universities are today often taught to provide. Arntzen knows that she is working with something unusually volatile and interesting, and that the usual method must itself be gone beyond. For instance, in a poem that begins with the line "How did the Little Bride marry Master P'eng?" she first works her way into the thicket of allusions therein – Chinese geography, a koan by a T'ang monk, obvious sexual significations, the playful interlinking of all these and more. Once she has drawn the reader deep into Ikkyu's mind, however, Arntzen lets Ikkyu's own profane/holy craziness take over. With what I take to be complete accuracy, she writes:

It is just here that the density of possible allusions has been magnified until one loses track of where they end. Ikkyu wants his reader to lose track of where he is. Here, the allusions are vehicles for running the poem off the dualistic rails of rational consciousness.

(Arntzen, to her credit, uses phrases such as "dualism . . . of rational consciousness" strategically and economically.)

This is the kind of book, increasingly rare in our day, that clearly rolled off the press only after a decade or more of exhaustive research founded upon the will to crack open the meaning of tight enigmas, a personalized imagining of the original poet's experience, the polishing of one's own translations, and great care to see that the result looks and feels right as a book. It all shows in the final product: one of those rare translations of a classic that, one expects, will itself rank as something of a classic with the passage of time.

One would like to quote a number of the superb translations in this book, but the problem is that, without the rich commentary that accompanies them, many would come across as arcane; they need to be read accompanied by what Arntzen writes about them. A few, however, might be relatively accessible even without notes, and I provide them here. The first is titled "The Buddha's Nirvana":

He crossed over to extinction in India, old Sakyamuni.  
In another birth, he emerged into the world, to whose  
house did he go?  
The tears of two thousand three hundred years ago  
Still sprinkle in Japan, the blossoms of the second month. (p. 79)

The following is one out of a set of “Three Poems to Show the Monks in My Circle”;

In the midst of pleasure there is pain in Ikkyu's school.  
Each frog fighting for respect at the bottom of the well;  
Day and night busy thinking about the worlds of the  
scriptures;  
Right and wrong, self and other, fussing away a whole life.  
(p. 115)

And, finally, one of those poems of his that over the years has linked Ikkyu's name with uninhibited — at least for a medieval monk — association with women and an affirmation of the erotic in life:

A beautiful woman, cloud-rain, love's deep river.  
Up in the pavilion, the pavilion girl and the old monk sing.  
I find inspiration in embraces and kisses;  
I don't feel at all that I'm casting my body into flames.  
(p. 117)

Trustworthy, knotted when they must be, liquid when they can be, these are translations that will stand for a long time in a Western language. This book, one hopes, will quickly be transformed into one with softer covers and a softer price — for the sake of a large readership and student use most especially. It deserves to be read in tandem with James H. Sanford's *Zen-Man Ikkyu* (Chico, California: Scholars Press, 1981), another penetrating account of Ikkyu and one which, in addition, presents and analyzes what happened to him in later accounts of his life and personality.

Arntzen's account of allusion in the poetry of Ikkyu is important not only for understanding the work of one poet, but also as a major contribution to a concerted attempt of some to specify and clarify the nexus between what Buddhists mean by “practice” and the literary act. Robert Aitken, in a collection of his talks as roshi to his Zen students in Hawaii (*Zen Wave: Basho's Haiku and Zen* [Weatherhill, 1978]), took up that problem from the side of the practitioner; Arntzen, by contrast, approaches it from that of the scholar of literature. Their points of entry into the problem are quite different. Both, however, take seriously the fact that such practice will have a transformative impact on poetry and, conversely, such poetry rightly can be fed right back into the honing — as painful to Ikkyu as to anyone — of the clarified life.

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**Interpreting Japanese Society: Anthropological Approaches.** Edited by Joy Hendry and Jonathan Webber. Oxford: JASO Occasional Papers No. 5, 1986. xii + 254 pp., including maps, figures, list of contributors, and index. £ 9.75, US\$20.00 (p & p included).

This ambitious and important volume brings together the work of sixteen contributors from several European countries, the United States, Japan, Korea, and Israel. The book is the result of a conference on the social anthropology of Japan held in 1984, whose by-product was a Japan Anthropology Workshop. One of the stated goals of the volume is to introduce the general reader to the range of approaches utilized in the anthropological study of Japan. The contributors seek to go well beyond the now oversimplistic bifurcation of "traditional" and "modern." They are successful in this quest, because, in general, the articles — whether consciously or unconsciously — draw attention to the complexities of social life which necessitate various levels of interpretation. Where relevant, the articles also attempt to draw linkages or point out conflicts between social behavior and cultural ideology; some "speak to" each other through their overlapping themes. The content of the book is expansive. There are two introductory essays and fourteen interpretive articles: on time and space (Laurence Caillet, Jane M. Bachnik, Patrick Beillevaire, Thomas Crump, Augustine Berque); cultural beliefs and practices (Teigo Yoshida, Kazuto Matsunaga, Mary J. Picone, and David C. Lewis); institutions (Ok-Pyo Moon Kim); places (Sepp Linhart); and events (James Valentine, E. Ben-Ari, and Brian Moeran).

The two introductory essays are by Joy Hendry and J.G. van Bremen. Hendry asserts that European scholars with a focus on Japan are isolated from each other, and that this volume provides a point of departure for future discussions. She voices concern about what the general field of anthropology can contribute to the study of Japan and vice versa. Van Bremen presents a refreshing essay on the post-1945 anthropology of Japan which presents a wealth of evidence countering the position advanced by Sugimoto and Moeur, in their *Japanese Society: Stereotypes and Realities* (1981), that Japan should not be treated as a culturally unique entity. According to van Bremen's interpretation, part of the difficulty is due to a misunderstanding of the goals of anthropology. Sugimoto and Moeur lose sight of one of the primary directives of anthropology — to get at the "local knowledge" of a community.

The fourteen articles are grouped under three main themes: "Dimensions of the Japanese World-view: Time and Space," "Traditional Religion and its Contemporary Meanings," and "The Significance of Leisure." At first glance these three themes might seem quite unrelated, but the two introductory essays provide a strong introduction that helps weave the themes together. For example, they point out that many of the insights gained from these studies could not have been achieved if it were not for the methodology of intense firsthand fieldwork. Furthermore, each article deals with holism and context, but with different kinds of cultural wholes; a point which is often overlooked

in many studies. In short, the articles address the essence of anthropology: method (participant-observation), theory (culture), and perspective (holism).

Part I, on the Japanese world-view, is the lengthiest – almost twice as long as the other two. In the lead article, Caillet turns to the structure of the Japanese ritual year and finds that the sense of time here cannot be grasped as a mathematical structure. The temporal dimension in the ritual year is a kind of non-linear time. Bachnik seeks definitions of self and other in time and space. She maintains that the Japanese have focused on social life in practice and social being in time and space, and that mastering the distinction of *omote* (public/open) and *ura* (private/hidden) is a measure of one's maturity. Beillevaire's task is to delineate the relationships between space and time in the Ryukyus. He discovers that use of time parallels use of space, thus supporting the findings of the classical French sociologists, Durkheim and Mauss. He shows how time is concretely expressed within three levels of space: the domestic unit, the neighborhood, and the village. Crump's article reveals how the Japanese conceptualization of time and space reflects certain ideas of number and cosmos traditionally ascribed to Pythagoras. Included in this discussion is an interpretation of numbers as aesthetic, not logical, and of how this type of numerical cosmology is connected with the use of kanji, Buddhism, wet-rice agriculture, and games. From the perspective of cultural geography, Berque argues that the Japanese stress environment over subject in the use of landscape. Territory becomes a metaphor for nature and culture. Part I closes with Valentine's article on the style and organization of Japanese dance. He documents how space and time in dance style reveal wider characteristics of Japanese culture and society. Even dance as a medium can be used to illustrate the Japanese desire to freeze the passing moment and to engage in collective activity where factors of age and sex become important. This essay helps bridge the barrier between art as a cultural document and art as a social institution.

The concern of Part II is to explore traditional religion and its contemporary meanings. An important point made by Yoshida in his paper on gods, ancestors, and mediators on the Amami Islands is that Neira, the world of the ancestors, is the world which brings both fortune and misfortune to the living. The movement is horizontal, i.e., from across the sea. The sea snake (*babu*) is the messenger, while shamans act as mediators. Matsunaga investigates the importance of handedness, particularly the left hand, in village shrine rituals and in funeral practices. From the twisting of rope from left to right, to mortuary practices (receiving gifts in the left hand, notebooks with left-hand seams, incense offered with the left hand, etc.), the author concludes that the left hand is associated with the east. Picone's article analyzes the importance of Buddhist popular manuals in the context of the contemporary commercialization of religion in Japan. These self-help manuals give people a sense of control in an uncertain world and help the believers to manipulate occurrences in a secular world. Lewis, in his investigation of the concept of *yakudoshi*, the "years of calamity," raises the question of secularization. Belief in the years of calamity

is consonant with herbal medicine (*kampo*) and has structural links with ideas about purity and pollution. Lewis discovers that the Japanese emphasis on aging and the life cycle has been little affected by industrialization.

In Part III, on the significance of leisure, Kim questions the idea that the *ie*, or "household," is disappearing in rural Japan. The author argues that in a particular mountain village the decline of such economic activities as charcoal making, silkworm raising, and farming has not brought about concomitant changes in the social organization of the household. The advent of tourism and growth of *minshuku* (tourist lodging in private homes) which accompanied it has even provided another opportunity for the household to remain the basic unit of social, political, and religious life. Linhart offers a provocative analysis of *sakariba*, the "zone of evaporation" between work and home. These are the amusement quarters which dot the urban landscape, even the provincial towns, and cater to a clientele of salaried workers. He traces the cultural history of these entertainment areas and connects them with wider sex roles in Japanese society. One of their main functions is to provide salaried workers the opportunity to act as free individuals. The recent popular *sakariba* activity of *kara-oke* (literally, "empty orchestration") – singing in the spotlight, microphone in hand, to the accompaniment of commercially recorded orchestrations for popular songs – is one manifestation. He concludes that *sakariba* do not threaten company and home, but rather are complementary to them. *Sakariba* are not the result of bad housing, but rather of stress at the workplace. Ben-Ari's analysis shows how the community sports meet can be a form of communication. With the growth of free time and the shift in emphasis away from the place of work to the family and community, a problem emerges in creating a sense of community in a world of strangers. The sports meet is a secular ritual which acts out the participants' concern over the organization of time and space, clothing, language, order, and systemization. In a range of participation which respects the will of individuals and partial participation, members learn to relate to the construct of the group. In the last article, Moeran shows that *sake* drinking is a political as well as social activity in a Japanese pottery community. While on the one hand it can test one's ability to talk and sing well, on the other, it ensures one's position of power in the community. Popular opinion would have it that that which is said under the influence of alcohol is simply forgotten, but an important conclusion in this study is that this is not true.

One of the primary strengths of this volume is that it calls into question some of the dominant stereotypes which still cloud our understanding of a highly complex culture. The editors are to be commended for bringing together articles on several topics which have high interest value but have long been ignored by anthropologists studying Japan. The book succeeds in its efforts to illustrate the diversity of approaches possible in anthropology. It also joins an expanding body of literature on Japan which reflects a dissatisfaction with static interpretations, and which raises questions about the dialectical relationships among persons, institutions, and culture. This volume will prove to be

both a handy and useful reference for Japanologists and generalists alike. It should be required reading in any serious study of Japan.

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Pennsylvania

**The Northern School and the Formation of Early Ch'an Buddhism.** By John R. McRae. Honolulu: University of Hawaii Press, 1987. xvi + 394 pp., including notes, bibliography, glossary, and index. Chinese texts, 44 pp. US\$40.00.

Ever since 1967, when Philip B. Yampolsky opened up the critical study of early Zen (Ch., Ch'an) in China to the West in his *The Platform Sutra of the Sixth Patriarch* with a translation of the Tun-huang manuscript version of the *Platform Sutra* and a tantalizingly brief synopsis of early Zen history, no major study of early Zen has been published in English. Because Yampolsky focused on the story of the Sixth Patriarch, Hui-neng (Jpn., Eno; 638-713) and a text that was to be a touchstone of later Zen "orthodoxy," a study of the so-called Northern School of Zen was still needed.

John McRae's detailed and scholarly study of Northern Zen does much to meet this requirement, thereby providing one more foundation stone for a critical understanding of early Zen history. The main focus of this study is Shen-hsiu (Jinshu; 606?-706), whose teachings were denounced in the Southern tradition as inferior to those of Hui-neng. McRae demonstrates the pseudohistorical nature of this tradition, with its simplistic and self-serving characterization of Northern Zen teaching as gradualist and its portrayal of Shen-hsiu as the founder of a sterile offshoot from the traditional monolineal transmission that supposedly guaranteed legitimacy.

"Part One: History" studies the key figures of early Zen from the obscure Bodhidharma to the heirs of Shen-hsiu. Most attention is devoted to the Fifth Patriarch, Hung-jen (Gunin; 600-674) and his pupil Shen-hsiu. McRae speculates that Shen-hsiu was once called Wei-hsiu, a monk who attempted to reverse an imperial edict of 662 that required the clergy to bow to their parents. This is presumed to have led to Shen-hsiu's banishment to Ching-chou, where he began his teaching career. Later he was welcomed with great fanfare to the court by the pro-Buddhist Empress Wu, partly as a symbolic gesture of support and partly because he may have been related to the imperial clan. Although this hypothesis may explain some of the conundrums of early Zen history, further historiographical investigation of why there should have been three biographies of Shen-hsiu in the *Sung Kao-seng chuan* [Lives of Eminent Monks (compiled during the) Sung Dynasty] and more attention to socio-political contexts are needed to give a firmer backing to this hypothesis. Part One ends with an analysis of the nature and origin of the "transmission" claims

of Northern Zen, and their resulting "encounter dialogue" and "transmission of the lamp" histories. These latter appear as the *yü lu* (recorded sayings) and the *Ching-te ch'üan-teng lu* [Record of the Transmission of the Lamp (compiled during the) Ching-te period] and its successors.

"Part Two: Doctrine" outlines the development of Northern Zen teachings from the earliest texts attributed to Bodhidharma through the major works of Shen-hsiu. McRae cautions that none of the doctrinal texts attributed to Zen figures before Shen-hsiu can be accepted as being fully representative of the ideas of their reputed authors, for usually some later reinterpretations have intervened. Full translations are given of the *Erb-ju ssu-hsing lun* [Treatise on the Two Entrances and Four Practices] (attributed to Bodhidharma and his pupils), the *Hsiu-hsin yao lun* [Treatise on the Essentials of Cultivating the Mind] (compiled by Hung-jen's pupils), and Shen-hsiu's *Yuan-ming lun* [Treatise on Perfect Illumination] (edited from Tun-huang manuscripts) and *Wu fang-pien* [Five Expedient Means] (rearranged from the texts in *Suzuki Daisetsu Zenshu* [Collected Works of Suzuki Daisetz], vol. 3). Shen-hsiu's thought is further elucidated by references to his *Kuan-hsin lun* [Treatise on the Contemplation of the Mind]. Finally, a translation of Tu Fei's *Ch'üan fa-bao chi* [Annals of the Transmission of the Dharma-treasure], a Northern Zen "transmission of the lamp" history, is given as an appendix.

McRae discovers the basis of the later Northern Zen works in the *Erb-ju ssu-hsing lun*'s advocacy of the recognition of the Buddha-nature within oneself. The later texts represent the Buddha-nature metaphorically as the sun hidden under the clouds of illusion or the mirror covered with the adventitious dust of sense-data. The practitioner was simply required to maintain a constant awareness of his Buddha-nature or pure mind. Shen-hsiu elucidated this program of practice by means of a metaphorical "contemplation analysis" or "expedient means," and he radically reinterpreted all Buddhist texts and rituals as metaphors for the contemplation of the pristine mind. The contemplator had but to constantly view the illusions as "nonsubstantial" (*k'ung*), and consequently the realization of this had to be sudden. This realization was achieved by the "non-activation" (*pu ch'i*) of the discursive mind and by the "transcendence of thoughts" (*li nien*). McRae claims that preliminary exercises and the discipline of morality were not considered necessary for this program of practice, but it may be that these preliminaries were taken for granted in a Buddhist candidate for monkhood. I find some of the descriptions of these practices ambiguous, for at times a practice seems to be an elementary one, and at times to be an advanced one. Moreover, as McRae admits, it was the very ambiguity in the varied expressions of Northern Zen doctrine that probably resulted in it being mistakenly (or deliberately) represented as teaching gradualist and dualist doctrines.

McRae concludes by indicating areas for future research. For example, Northern Zen doctrine may have contributed much to the thought of such later pillars of Southern Zen orthodoxy as Ma-tsu Tao-i (Baso Doitsu; ? -988)

and Dogen (1200-1253). There are also some remarks on methodology which imply that the methods of modern Western historiography should not be ignored by future historians of Zen.

Although there are some minor problems with this study, it is a most valuable book, and should be a fundamental reference work for those seeking to understand the history of Zen. It will open up new perspectives to those who wish to integrate Zen into the history of the Buddhism and culture of T'ang China, and it will help dispel long outmoded misconceptions about Zen.

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**Last Writings: Nothingness and the Religious Worldview.** By Nishida Kitaro. Translated with an Introduction by David Dilworth. Honolulu: University of Hawaii Press, 1987. 155 pp. including index. US\$18.00.

David Dilworth has done the student of Japanese philosophy a dubious turn in this little book. If it were not such a good piece of work, or not so important, it would be a lot easier to set aside. But the bright flashes of insight that here and there pierce the thick fog of his commentary, and of his original conception of translation, work a seduction that is hard to resist.

The book is divided into three parts: a lengthy introduction that presents the last major essay of Japan's first "world-class" modern philosopher as a distillation of his alternative to the logics of traditional Western philosophy, a translation of that essay together with a brief note of Nishida's on the question of logic, and a concluding appraisal of where to place his work in the history of philosophy.

Let me begin with the translation of the essay, which is after all the core of the work. Some months before Dilworth's book was published, *The Eastern Buddhist* had already begun to publish a translation, by Michiko Yusa, of the same essay. Having taken a small hand in that work, I am somewhat familiar with the problems involved in translating the piece. Comparing both texts with the original, I am driven again and again to the same conclusion: If one is going to read the work in English for the first time, either of the translations will serve. In general, Dilworth's text reads more naturally, especially if read at a single sitting, though on more than one occasion Yusa's prose is better. If, however, one is going to cite Nishida, focusing on a few chosen words and perhaps directing one's readers to the context of the citation, Yusa's translation seems the more responsible choice.

Throughout the text, Dilworth takes liberties with pinning down Nishida's allusions, sometimes with strange results. For example, "devil" is regularly altered to "Satan," which is wrong enough in the Judeo-Christian tradition but worse still in the Buddhist (p. 100). "Kant's followers" become "the Neo-Kantian school" (p. 61). "*Gottbeit*" becomes "the Western medieval notion

of a *Gottheit*" (p. 75). Or again, the ancient gnostic image of an infinite circle (not "sphere") whose center is everywhere and whose circumference nowhere is twice attributed to Cusanus (pp. 53, 76). And so on.

The more serious editorializing on the translation has its apologia in the opening essay. For example, Dilworth, rightly I think, points to the variety of meanings of the ambiguous term *basho* or *place* that appears in the title of the essay (literally: "The Logic of Place and the Religious Worldview"). This is why he retranslates the title to read "The Logic of the Place of Nothingness and the Religious Worldview" (which, I know not why, is again altered for the title of the book). Fair enough. But then to arbitrarily translate *basho* as "absolute present," "matrix," "human-historical world," and even "absolute affirmation through absolute negation," without any notice in the text to that effect, can only frustrate the reader's desire for a reliable English version of the original text. Yusa's use of the term *topos* is fairer to Nishida's own terminology, and has the desired effect of drawing attention to the technical use of the word.

A more radical disturbance of the text appears in Dilworth's replacement of the word *paradoxical* for Nishida's *dialectical* on the grounds that the former term belongs to a supposed Hegelian logic of sublation which Nishida had rejected but whose language he continued to fall into after the manner of a karmic lapsus linguae (p. 29). In my view, the argument over dialectical versus paradoxical logic (part of the "architectonic structure of logical operators," which Dilworth borrows freely from Walter Watson) limps because of a failure to locate the text in the philosophical circle of Kyoto, where these terms were being discussed, and where Hegel's dialectic was hardly read in the crude thesis-antithesis-synthesis mold.

All the same, what Dilworth is attempting is as admirable as it is difficult. There certainly is a need for more critical reading of Nishida and even some serious correcting.

Given the fact that we are dealing with an important essay by a deceased author, I should have thought that setting the annotations in footnotes would have done nicely. My own rather extended involvement in the translation of Nishida's *Intuition and Reflection in Self-Consciousness*, a work which was shortened by about one-third in the English edition (SUNY, 1987), has taught me what Dilworth has known for many years: that Nishida often needs editing, his sources need checking, and his obscurities need accusing. Moreover, ever since he began adjusting Nishida's terminology to contemporary terminology in his translation of *Art and Morality*, Dilworth has been trying to mark off an arena in which Western philosophers who have dabbled in the philosophy of the Kyoto school can seriously lock horns with one another and bring the whole discussion to a higher plane. However, I should still prefer a more objective presentation. In a sense, he has invited the charge of the very thing that Nishida says in "Concerning my Logic": "Not that there hasn't been criticism. But the kind of criticism it has received has distorted my meaning—merely criticizing by objectifying my standpoint from its own" (p. 126).

The problem with reading Dilworth's commentaries — it is only a friendly exaggeration to say so — is that one already has to know what he is saying to understand what he is saying. They are for the most part over-written and often more obscure than the texts on which they are focusing. Of the two, the post-script reads much better than the introduction, and indeed makes some very telling points regarding the problem of logics East and West. Some may question Dilworth's view that Nishida's thought is the ideal way to highlight the biases latent in the discussion, but it is *one* way, and we can only thank him for demonstrating the point convincingly.

Since I have already overextended the limits of a brief review, I shall let the matter rest here for the time being. Meantime, I can only stress that this alternately illuminating and annoying little book is an important new addition to an important new shelf in the philosophical libraries of the world.

James W. Heisig  
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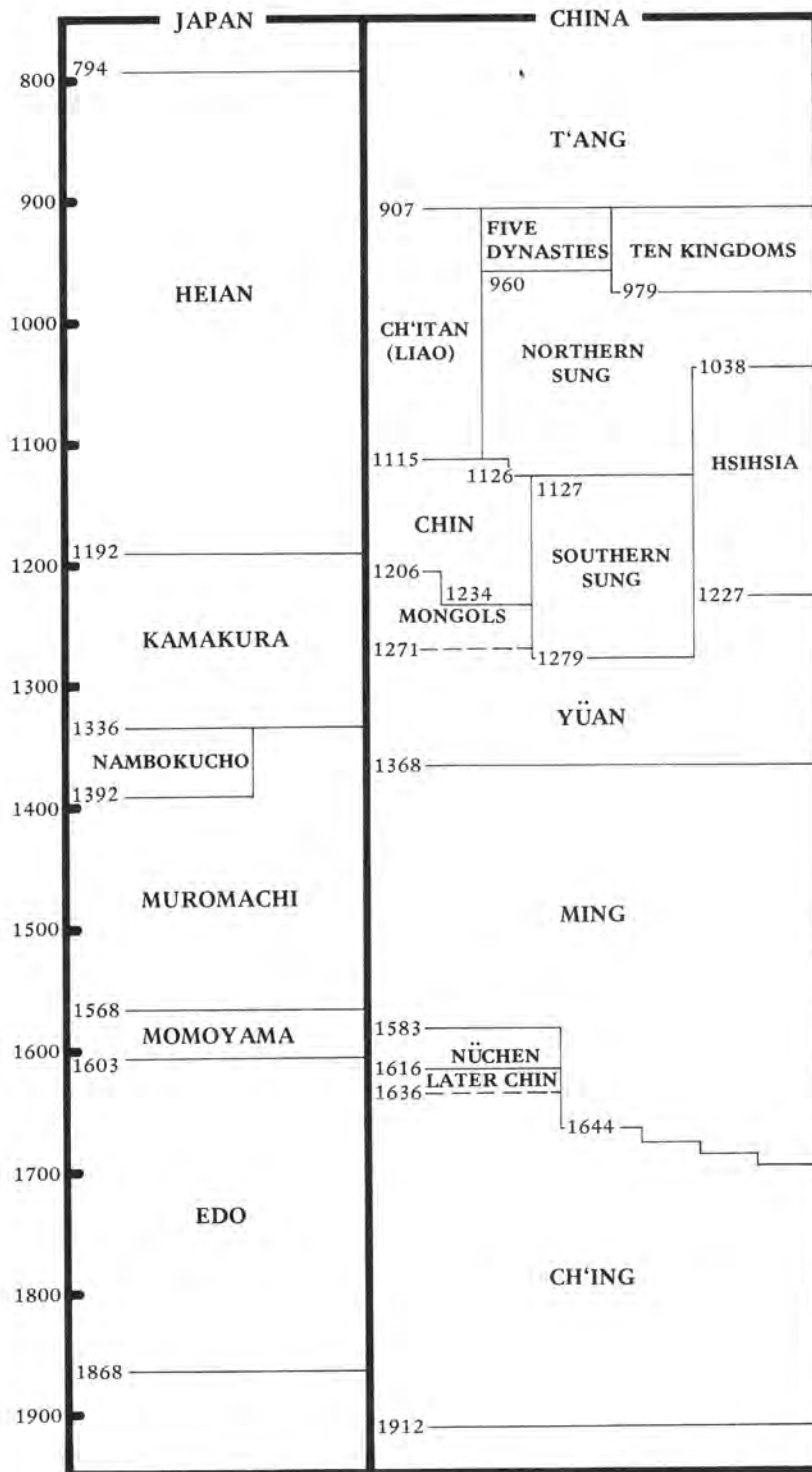
# Glossary

( ) denotes alias, [ ] denotes Japanese reading.

|                                              |       |                                   |            |
|----------------------------------------------|-------|-----------------------------------|------------|
| <i>Bunrui Sōjimboku</i>                      | 分類草木  | <i>kairagi</i>                    | 梅華皮        |
| <i>Chagu Bitō Shū</i>                        | 茶具備討集 | <i>Kaki-no-heta</i>               | 柿の蒂        |
| <i>Ch'i-feng</i>                             | 七峯    | <i>Kanzan Egen</i>                | 関山慧玄       |
| <i>Chitose</i>                               | 千歳    | <i>karamono</i>                   | 唐物         |
| <i>Chōsa Yūzan</i>                           | 長沙遊山  | <i>Kenchōji</i>                   | 建長寺        |
| <i>Chōyō no Sekku</i>                        | 重陽の節句 | <i>Kissayōjō Ki</i>               | 喫茶養生記      |
| <i>Dentō Roku</i>                            | 伝灯録   | <i>Kizaemon</i>                   | 喜左衛門       |
| <i>Dōgen</i>                                 | 道元    | <i>Kobori Nanrei Sōhaku</i>       | 小堀南嶺宗柏     |
| <i>Dōjōji</i>                                | 道成寺   | <i>Kōhō Kennichi</i>              | 高峰顕日       |
| <i>Eisai</i>                                 | 榮西    | <i>Kokan Shiren</i>               | 虎関師錬       |
| <i>Fa-yen [Hōen]</i>                         | 法演    | <i>Komogai</i>                    | 熊川         |
| <i>Feng-hsüeh Yen-chao [Fūketsu Enshō]</i>   | 風穴延昭  | <i>Kōrai-jawan</i>                | 高麗茶碗       |
| <i>Fen-yang Shan-chao [Fun'yō Zenshō]</i>    | 汾陽善昭  | <i>Kundaikan Sōchōki</i>          | 君台觀左右帳記    |
| <i>Gappo</i>                                 | 合甫    | <i>kyō</i>                        | 虚          |
| <i>genjō kōan</i>                            | 現成公案  | <i>Kyōun Shū</i>                  | 狂雲集        |
| <i>Genkō Shakusho</i>                        | 元亨釈書  | <i>Lao-tzu [Rōshi]</i>            | 老子         |
| <i>gohon chawan</i>                          | 御本茶碗  | <i>Ma-tzu [Baso]</i>              | 馬祖         |
| <i>Goshomaru</i>                             | 御所丸   | <i>Ming-chueh [Myōkaku]</i>       | 明覺         |
| <i>gozan jissatsu</i>                        | 五山十刹  | <i>Mishima</i>                    | 三島         |
| <i>Hakeme</i>                                | 刷毛目   | <i>mujō bussbō</i>                | 無情仏性       |
| <i>Hakuin</i>                                | 白隠    | <i>Mumonkan</i>                   | 無門関        |
| <i>Hayashiya Seizō beki</i>                  | 林屋晴三碧 | <i>Murata Shukō</i>               | 村田珠光       |
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| <i>Hsueh-tou Ch'ung-hsien [Setchō Jūken]</i> | 雪竇重顕  | <i>Nampō Roku</i>                 | 南方録        |
| <i>Huang-mei [Ōbai]</i>                      | 黄梅    | <i>Nehan-gyō Gobun</i>            | 涅槃經後分      |
| <i>Ikkyū Sōjun</i>                           | 一休宗純  | <i>Nitoku Mishima</i>             | 二徳三島       |
| <i>imayaki</i>                               | 今焼    | <i>Ō-ido</i>                      | 大井戸        |
| <i>I-shan I-ning [Issan Ichinei]</i>         | 一山一寧  | <i>Ōtsu</i>                       | 大津         |
| <i>Ju-ching [Nyojō]</i>                      | 如浄    | <i>Rinzai</i>                     | 臨濟         |
| <i>Kaian Kokugo</i>                          | 槐安国語  | <i>sangen san'yō</i>              | 三玄三要       |
|                                              |       | <i>sanzen</i>                     | 参禅         |
|                                              |       | <i>Sen Rikyū</i>                  | 千利休        |
|                                              |       | <i>Sesshū</i>                     | 雪舟         |
|                                              |       | <i>Shōbōgenzō</i>                 | 正法眼藏       |

|                                 |            |
|---------------------------------|------------|
| <i>shozumi</i>                  | 初炭         |
| Shūhō Myōchō<br>(Daitō Kokushi) | 宗峰妙超(大燈国師) |
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| Takeno Jō'ō                     | 武野紹鷗       |
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| Totoya                          | 斗々屋 魚屋     |
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| Yanagida Seizan                 | 柳田聖山       |
| <i>yō</i>                       | 漾          |
| Yōgi                            | 楊岐         |
| Yōhen Temmoku                   | 曜變天目       |
| Yüan-wu [Engo]                  | 圓悟         |
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