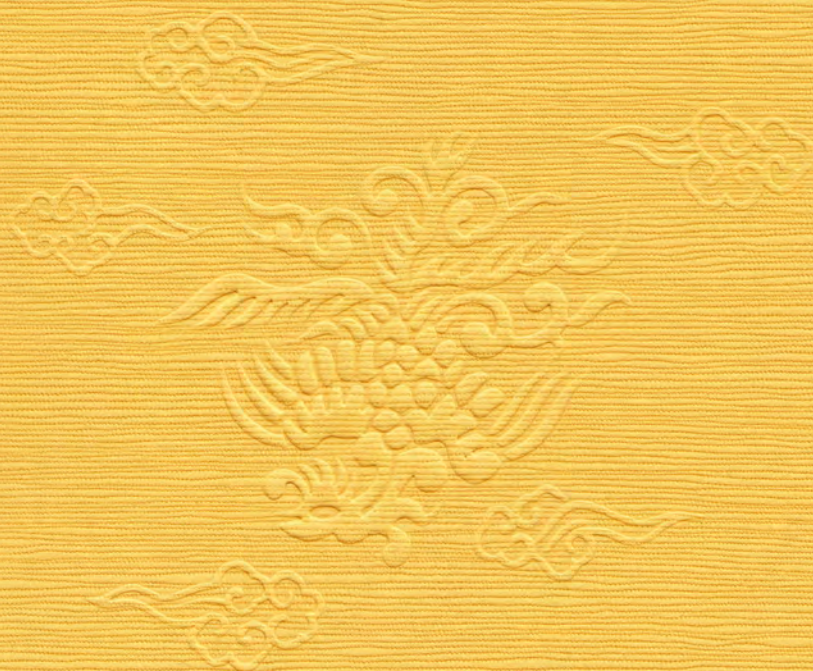




CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 60



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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Chanoyu Quarterly is published quarterly by the Urasenke Foundation, Kyoto, and the Urasenke Chanoyu Center, New York. Subscriptions: U.S.A., four issues \$25.00 (airmail delivery \$14.00 extra); elsewhere, ¥4,400 (airmail delivery ¥2,600 extra). Single copies: U.S.A., \$7.00 (airmail delivery \$3.50 extra); elsewhere, ¥1,100 (airmail delivery ¥650 extra). Prices subject to change. Please allow 6 - 8 weeks for delivery on all orders. Back issue list sent free upon request. U.S.A. residents write: *Chanoyu Quarterly*, Urasenke Chanoyu Center, 153 East 69th Street, New York, NY 10021. All others write: *Chanoyu Quarterly*, Urasenke Foundation, Ogawa Teranouchi agaru, Kamikyo-ku, Kyoto, Japan 602.

NUMBER 60

<i>Sen Sashitsu XV</i>	The Moon Beyond the Clouds	5
<i>Nisbitani Keiji</i>	The Japanese Art of Arranged Flowers	7
<i>Shigematsu Soiku</i>	The Heart of Hakuin's Zen Folk Sayings	17
	<i>Temae</i> — Tea Procedure:	43
	<i>Kinin Kiyotsugu Koicha (Ro)</i>	
	Book Reviews	62
	Categorized Contents of Back Issues	69
	Glossary / Chronology	80

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.

The Moon Beyond the Clouds

Sen Soshitsu XV

There once was an old woman, a devout Buddhist, who became devoted to the training of a young monk, building him a hut in which he could live and discipline himself. The monk diligently studied and trained himself in order to attain enlightenment, while the old woman looked after his daily needs.

Twenty years quickly passed, and the time came for her to test the monk. She asked the aid of a young woman. "I would like you to serve food to the monk today. He is meditating, sitting facing the wall. When you take his food there, he will gratefully eat it and then continue his sitting. I beg you to do me a favor then. When you withdraw the tray, without a word, embrace him and carefully observe his response."

The young woman, though reluctant, carried in the tray as the old woman had requested. The monk, looking serious as usual, accepted the meal, thanked her, and finished the meal, saying that it was good. The woman removed the tray and, as instructed, advanced to embrace him.

He pushed her away and said, "The withered tree clings to a cold crag; the three months of winter harbor no warmth."

"The three months of winter" refers to the months of November through January. In this cold season, there is nothing that gives warmth. Therefore, what the monk meant was that, even though the woman might come to him, he was like an old tree clinging to a cliff in the dead of winter, having no spark of life.

The old woman, upon hearing his response, drove him out, telling him to begin his discipline again, and she burned down the hut.

This story constitutes a very famous Zen koan. In Zen Buddhism, a monk is often given a question called a koan. It is not a question to interpret and solve with the intellect alone. The monk must project himself into the problem, so that his heart becomes one with it. The state he reaches at that instant is called satori or "enlightenment" – the written character representing satori, 悟, being made up of two parts: "heart" and "self." Satori is reached when the monk knows his own heart.

Imagine that you are that monk living in the old woman's hut. How would you behave if the young woman suddenly embraced you? What would be your response? What reaction would have pleased the old woman?

As your response would expose your state of mind, it would serve as a valuable lesson for you to assign yourself this koan. If you are bound by form, you might refuse the woman's approach as the monk did.

The revered Zen priest Muso Kokushi (1275-1351) said, "You should stand high above the clouds, then the moon will never be clouded, not even for an instant." However one tries to see the moon hidden by clouds, it is impossible. Yet it seems that most human beings are struggling vainly to see the moon while they stand below the clouds. If they could mentally stand above the clouds – to transcend their present state of mind – they could see the moon.

The ordinary human mind is usually preoccupied and constrained, "clouded" by irrelevant thoughts. However, it is possible to have the strength of mind to control these distracting thoughts. If one succeeds in controlling them, one will always be able to keep the moon in sight regardless of any distractions. One will be able to transcend the "double bind" of being torn between bondage to form and slavery to various desires – both of which belong to the realm below the clouds. ☂

The Japanese Art of Arranged Flowers

Nishitani Keiji

The term ikebana, used in the original title and throughout the text of this article, derives from ikeru (to keep alive) and hana (flowers). In its common connotation, ikebana – usually rendered “Japanese flower arrangement” in English – is a highly stylized form of decorative flowers, of which there exist many styles and formal rules of arrangement, and many schools (ryuha). A number of ikebana schools in modern times are noted for their avant-garde techniques employing materials other than fresh flowers and grasses. In contrast, chabana – the kind of flower display used in chanoyu and seen in the photographs featured here – has no school or formal rules, and thus is usually regarded as a genre unto its own, separate from ikebana. Broadly, however, what distinguishes [the orthodox forms of] ikebana from ‘ordinary’ decorative flowers is the attention given to the choice of plant(s) and the container, and the relationship of the plant(s) to the container and the surrounding space, and it is in this sense that the author uses the term. His description of the beauty of Japanese arranged flowers is, in its essence, well a description of the beauty of chabana. –E.

I once read a newspaper article to the effect that the existentialist philosopher Sartre was interested in the Japanese art of ikebana, “arranged flowers.” The article was a brief one and it did not give the reason for his interest in it, but I felt I had some idea why. I recalled the impression I myself had upon seeing ikebana with new eyes when I returned to Japan from study in Europe ten or so years ago.

Translated from the author's *Kaze no Kokoro* (Tokyo: Shinchosha, 1980); pp. 235-242. The text was first published in the June, 1953 issue of *Rakumi*. The translation appeared, under the title “Ikebana,” in the Spring 1986 issue of *FAS Society Journal*. It is reprinted here, with some editorial changes, by permission of the author and translator. Photos courtesy of Tankosha Publishing Co., Tokyo Branch. Flower arrangements, by Kawase Toshiro; photography, by Kobayashi Tsunehiro.





My study abroad lasted only two-and-a-half years, but by the time I had to return home I had become accustomed to life in Europe. And so, upon my return I saw many things with something of a foreigner's eye. Being in such a state of mind, I was particularly struck by the beauty of ikebana in houses I visited. No matter how accustomed we may be to seeing something, after not seeing it for awhile our curiosity is reawakened and we are made to see it anew. This is a common enough occurrence, but on occasion one's eyes might even be struck open in amazement. Seeing ikebana again was one such experience for me.

While in Europe, I had gone to see as many works of art as I could, not only in the large cities but in small towns and villages as well. There I found art which had been made by techniques handed down for many generations, and it possessed a real refinement and sense of composure. But I realized in ikebana something entirely different from the whole ethos of European art.

First of all, the beauty expressed in ikebana is created to last only for a short time. Such art changes with the season and reveals its beauty only for the few days after the flowers and branches have been cut. It is, by its very nature, something temporary and improvised. The essential beauty lies precisely in its being transitory and timely. It is a beauty which embraces time, a beauty which appears out of the impermanency of time itself. People who arrange flowers understand this. The pleasure found in creating such beauty might even be in proportion to its temporal character.

Of course it is true that all art has some kind of life expectancy. Even the great cathedral at Cologne, and Saint Peter's — all things in the world eventually perish. And yet buildings, sculpture, paintings, and so forth, are all made to withstand this thing called time. Ignoring the change wrought by time and desiring to remain no matter what, these works of art manifest a will to endure. Perhaps this desire or will to endure is present in the artist's urge to produce, and so we find it reflected in the work of art.

Ikebana and the mind of the artist reflected in it are of a completely different character. Instead of trying to deny time while in the midst of it, ikebana moves along in time without the slightest gap. It is like the legend of Senjo sick in bed and at the same time gone away,* or like breathing naturally during zazen so that the inhalation and exhalation become as one and the person thoroughly identifies with his existence in time.

The art of ikebana is wholly encompassed in the cutting and arranging of the flowers and branches. The difference between ikebana and the other plastic arts is not simply that with ikebana the artist works with material just

* A T'ang dynasty legend of a young woman who runs away to live with her childhood sweetheart while her body remains sick at home in bed. This story is taken up as a koan for Zen study in case 35 of the Zen classic, *Mumonkan* [The Gateless Gate]. See Shibayama Zenkei's *Zen Comments on the Mumonkan* (New York: Harper & Row, 1974) pp. 245-252.

as it is found in nature; that is merely a superficial difference. The essential difference lies in the cutting of the flowers and branches.

A tree or blade of grass growing naturally out of the ground also shows a mode of being which tries to deny time while in the midst of it. It resists the pull within itself working to bring about its own cessation, as if it were trying to get ahead of time, continually going beyond itself, forging ahead of itself. But it cannot transcend time in this way because its existence is in time to begin with. In trying to deny time or get ahead of it, the tree or grass is itself a temporal existence continually changing. In trying to deny time, it is alive and can exist (albeit in time). Its existential possibility is realized in the gravitational field. It is fighting a losing battle within itself. The tree or grass is giving itself to the sunlight, rain and wind, to the nutrients and insects in the soil. This giving is also a part of its struggle to live. All of this is nothing but a way of trying to deny time. Trees and grass naturally growing out of the earth are like this.

And not only trees and grass, but people as well – all natural life is so. Plato said that all living things seek eternity in this changing world through procreation, but even here we can find the same attempt to deny time while in the midst of it. The life of the artist and his urge to produce mentioned above is the same as the life of natural things. Art belongs to the world of man and his culture, and is different from simple nature. But life in art has its fundamental source in the life of nature. It was Goethe who realized that artistic creativity is based on natural productivity, that it is alive and is the same as all life, and that its essence is the will or desire to deny time while in the midst of it.

Ikebana is a severing of this very life of nature. Flowers in the field or garden pollinate in order to procreate. This is part of the natural will or desire of life. The arranged flower has had this will or desire cut off. It is rather in the world of death, poised in death. It has become severed from the life which denies time, and has itself entered time and become momentary.

While the life of nature has temporality as part of its essence, it goes against and conceals that essence. Nature exists as if it were trying to slip away from time. On the other hand, the flower with its roots cut off has, in one stroke, returned to its original, essential fate in time. This is not the life of a flower in nature. The flower cannot do this by itself. It is merely man's caprice to force the flower against its natural will or desire. The flower is thus made to stand poised in its hidden essence, to reveal that essence.

From the perspective of their fundamental nature, all things in the world are rootless blades of grass. Such grass, however, having put roots down into the ground, itself hides its fundamental rootlessness. Through having been cut from their roots, they are, for the first time, made to thoroughly manifest their fundamental nature – their rootlessness. To be shifted from the world of life into the world of death is, for the flower, a kind of transcendence. The flower made to stand upon death has been cut off from the





constructs of time that occur in life, and it is just as though it stands in the timeless present: its evanescent existence of several days becomes a momentary point in which there is no arising or perishing. The flower is shifted to this transcendent moment and fixed there. It becomes a temporary manifestation of eternity that has emerged in time.

Death in which life has been severed, or nothingness (*mu*) in which the possibilities of existence have been cut off — this is not a mere natural death. The natural death of flowers lies in withering and decaying, and arranged flowers must be thrown out before they wither. The death of flowers that have been severed while living transcends the life of nature, transcends the constructs of time, and signifies a movement into new life as a moment. This nothingness is the attainment of new possibilities of existence as a temporary manifestation of eternity within time. Probably the person who arranges the flowers senses these things, either consciously or unconsciously — for example, when he or she places them in the tokonoma and gives them the space they are to dominate. Within that space, the flowers exist with solemnity, floating in emptiness, just as though they have emerged from nothingness. The space about them, the space of the entire room, is drawn taut by the existence of the flowers, just as if it had received a charge of electricity, and the air takes on a tension and gravity. The flowers, through the certainty with which they occupy the space, sweep clear the atmosphere. The flowers themselves, however, have no awareness or intention of doing this. The sweeping clear of the air about them is the response of the space of nothingness (it is for this reason that arranged flowers, by their fundamental nature, require a setting like the tokonoma). The flowers are simply there, in their correctness. While sending forth a faint coolness from within a fathomless composure — like a person who has eradicated all attachments to life and abandoned all the expectations fundamental to our mundane existence — through a complete silence they communicate that which is eternal.

I have been talking about the character of beauty in ikebana. Being completely momentary, it is an improvisational art. The beauty of ikebana changes with the seasons and with the temporal existence of the plants. The beauty of ikebana is one that vanishes after only a few days, and yet it can be created easily. Such beauty is momentary and yet it is as if that momentariness is transformed into a beauty of a higher order. The essence of the plant being turned into art lies in the aforementioned activity of cutting the plant. With this activity, the emptiness (*ku*) which lies hidden in the depths of the plant is unveiled. It can even be said that the plant itself, in being empty, is the appearance of eternity in time. This momentariness of a higher order expresses eternity. Finitude itself, in being thoroughly finite, becomes a symbol of eternity. Time itself, in being completely temporal, becomes an eternal moment. With the activity of cutting, emptiness is unveiled in the depths of existence, and the eternal moment is realized.

With this realization, one enters a completely different dimension in

which art is of two possible kinds. One is an art directly in life, and the other is an art alive in death. In other words, one kind of art seeks eternity by denying temporality, and the other tries to unveil eternity by being thoroughly temporal. The former arises out of the natural will or desire of life, and the latter arises out of emptiness which has severed that natural will or desire.

Many Japanese arts, particularly those influenced by Zen, belong to the latter – for example haiku, waka poems, the noh theater, the Way of Tea, and perhaps ikebana as well. These are pure Japanese arts, and they have often been criticized because of their uniqueness or peculiarity. However, I think such criticism is superficial, for their peculiarity is due to the way in which this kind of dimension in art developed in Japan.

This kind of dimension also seems to be developing gradually in Europe (of course in a uniquely European way). For example, Rilke (Rainer Maria; 1875-1926) wrote the following in a letter:

The thing has had boundaries put around it. How much more so has the artistic thing (*Kunst-Ding*) had boundaries forced on it. All chance has been pulled apart from it, all indistinctness stripped away; transcending time it is placed in a space, becomes lasting, and is received by eternity. The prototype is assembled while the artistic thing exists. . . .

Rilke's use of the term "exists" refers to a way of existing which has been pulled out of time and put into space. It is comparable to the aforementioned existence in emptiness which is an eternal moment. In contrast to this is Rilke's assembled prototype which can be considered existent. This is comparable to the life of nature mentioned above. In Rilke's artistic thing and in pure Japanese arts, we find common ground for the second kind of art. Thus, in pure Japanese art a basis can be found for something common to a world art. We can understand what Rilke wrote above as clarifying Japanese art.

R. Guardini, in his work *Zur Rainer Maria Rilkes Deutung des Daseins* points out a common thread in the thought of Montaigne, Holderlin, Rilke in his later days, and Nietzsche, when he writes:

They knew the world was neither absolute nor unlimited. But they did not feel that the limitations of this world represented a deficiency; rather they valued them. That very finitude in which there is nothing extra in the world and in human life was experienced as conveying the wondrous essence of living. . . .

This idea which had lain dormant for so long is gradually grasping the hearts and minds of Europeans. Can not pure Japanese art, thus, be recognized as something which profoundly embraces the whole world?

Recently many European artists who are known worldwide have visited Japan and have come to cherish the traditional Japanese arts. What an ironic contrast this is to the Japanese intellectuals who are fond of criticizing these same arts. But there really is nothing surprising about this. Those Europeans, being truly cultured Europeans, are therefore sensitive to the virtues of Japanese art. They are, in this sense, cosmopolitan. Japanese intellectuals are for the most part neither European nor Japanese; this is the sense in which they are cosmopolitan. And so the above contrast bears no reflection on the nature of Japanese art itself.

One of the great strengths of many pure Japanese arts is that their creative activity is not limited to the professional but is taken up by the common people. Therefore, this creative activity is connected to the daily life of the people. Eliot (T.S.; 1888-1965) said that culture is not just the thought and art of so-called chosen people of culture; it is life and even includes daily life and its activity. I agree completely, but in the case of the Japanese arts of which I speak here, it is not even limited to that. The activity of everyday life is itself connected with art and is equal to the arts of the chosen people of culture. And it is this that is found in the Way of Tea and ikebana. There are no other arts like these. If this can be elucidated, the unique character of Japanese art can be seen from a new and different angle. ♪

Translated by Jeff Shore
in collaboration with Fusako Shore

The Heart of Hakuin's Zen Folk Sayings

Shigematsu Soiku



Fig. 1. Hakuin Ekaku. Property of Rokuoin Temple, Kyoto.

In the province of Suruga two eminences tower above all:
The peak of Mount Fuji and Zen Master Hakuin.

This popular song of the Edo period was written in praise of Zen Master Hakuin Ekaku, one of the greatest figures in the history of Japanese Zen Buddhism. He was born on the 19th day of the 1st month, 1685, the son of a samurai in the village of Hara in Suruga Province (present-day Shizuoka Prefecture). The time of his birth, according to his autobiography, the *Isumadegusa*, was the year of the ox, the month of the ox, the day of the ox, and the hour of the ox.

Translated from the article "*Hakuin-san no Sego no Kokoro*" appearing in *Tanko* vol. 39, no. 3 (March, 1985), by permission. Unless specified otherwise, photos courtesy of Tanko-sha Publishing Co., Kyoto.

At the age of 15, Hakuin became a disciple of the priest Tanrei Soden at Shoinji, a small Zen temple in his native town, at the same time receiving the name Ekaku. He then commenced a lengthy pilgrimage that took him to many temples across Japan, until in his 24th year he experienced an enlightenment which resolved all of his previous doubts. Convinced that this was the greatest enlightenment in hundreds of years, he set out to receive confirmation from Shōju Rojin (Dokyo Etan, 1642-1721) of the mountain temple Shōjuan. The old master brought a quick end to Hakuin's pride, however, with an enormous twist of his nose and a summary rejection of his understanding. Hakuin resumed training under Shōju Rojin's severe guidance until he received the master's seal of transmission. From that time until his death on the 18th day of the 1st month, 1768, at the age of 83, he devoted himself to the training of "true men" of Zen.

Hakuin left behind many writings. One was the *Yasen Kanwa*, which describes his recovery from a serious illness using the "introspection" (*naikan*) meditation technique taught to him by Haku-yushi, a hermit living in the mountains northeast of Kyoto. Other writings, such as the *Orategama*, the *Zazen Wasan*, and the *Otafuku Joro Konabiki Uta*, consist of easy-to-understand vernacular works intended principally for lay practitioners. Also among his writings are such formal Zen works, written in Sino-Japanese, as the *Keiso Dokuzui* and *Kaian Kokugo*. Nor were his written works his only legacy to the Zen of the future. One of the koans he developed, "The Sound of a Single Hand," is commonly used as one of the beginning koans in present-day Rinzai Zen training.

Among his disciples were the outstanding masters Torei Enji (1721-1792) and Suio Genro (1717-1789). It was Gasan Jito (1727-1797), however, whose line had the greatest influence on the subsequent development of Zen. A disciple during Hakuin's final years, Gasan produced the Dharma heirs Inzan Ien (1751-1814) and Takuju Kosen (1760-1833), founders of the two teaching lines which comprise modern Rinzai Zen.

Hakuin, revered as a master the stature of which appears only once in five hundred years, is known as the Second Founder of Japanese Rinzai Zen because of the renewed vitality and strength he imparted to the then declining sect. His presence is still felt, both by the monks who train under the system he inspired and by the laity for whom his vernacular writings have made Zen so much more accessible. —E

Introduction

Most Japanese view the literature of Zen as a compilation of difficult Chinese characters, nearly as unapproachable for them as it is for Westerners. Many Japanese Zen works are, in fact, written in classical Chinese (*kanbun*), since Zen began its history in Japan as a virtually untouched import from the Sung Dynasty, with Chinese as its de facto official language. Even today, the ability to write classical Chinese poetry (*kanshi*) is a necessity for high ranking Zen priests.

For centuries, one of the most commonly used Chinese-language works in Zen – particularly Rinzai Zen – has been the *Zenrin Kusbū* ["Zen Forest" Phrase Anthology]. Also known as the *Ku Zosbi*, this collection was assembled during the Muromachi period by Zen Master Toyo Eichō (1428-1504), who drew from ancient Zen records and a broad cross section of Chinese classical texts. This work is the constant companion of every monk during his years of training, being a repository of Zen's rich cultural tradition as well as the source of most of the "capping phrases" (*jakugo*) which students use to demonstrate their understanding of koans.

Classical Chinese is, nevertheless, a foreign language to the average Japanese, and works composed in it appeal to few except scholars and priests. Native Japanese writings were thus needed to introduce the teachings of Zen to ordinary people. These began to appear quite early in the form of sermons written in the Japanese syllabary (*kana bōgo*) and didactic poems (*dōka*). Written by monks who were often first-class poets in their own right, many of them were superb expressions of the Zen spirit. In this way, Zen literature – once the exclusive domain of classical Chinese – was enriched by a steady infusion of native Japanese works.

Selections from these Zen writings were later combined with works from a broad range of other native Japanese sources, including ordinary literature, popular sayings, and children's songs, to form a collection of phrases succinctly expressing various aspects of Zen understanding. This was called the *Segosbū*, "Anthology of Zen Folk Sayings." The *Segosbū* is, as it were, a Japanese-language version of the *Zenrin Kusbū*. The collection includes selections in both prose and verse, the latter taken from 31-syllable Japanese verse (*waka*, *tanka*), haiku, ditties (*dōdōitsu*), and other poetic forms. The *Zenrin Segosbū*, which first appeared in published form in 1935, lacks the long history of the *Zenrin Kusbū*. Yet the phrases it contains are far more approachable, thus lending themselves to use on the hanging scrolls featured in chanoyu.

This article, in commemoration of the three hundredth anniversary of Hakuin's birthday, will devote particular attention to the *shōga*, or "drawing-and-calligraphy" works, of this exceptional Zen master. Of the numerous *shōga* which Hakuin left, several with *sego* in verse form have been selected as especially expressive of his spirit. Through them we can taste something of the humor and the severity of Zen. □

我が身ながら肝をひやして水かがみ

Waga mi nagara kimo o biyashite mizukagami

My reflection in the water terrifies even me!

[Fig. 2] The drawing associated with this *sego* depicts Shoki, the mythological being said to have had the power to drive away the Plague God. An expression of round-eyed terror sweeps over his face as he catches sight of the reflection of his own face upon the surface of the water.

Shoki is a folklore figure originally created by the Chinese; in Japan, he has been given a place as one of the May Festival dolls. A thick beard covers his jowls, and his huge eyes have a fearsome gaze. Japanese mothers use him as a handy weapon with which to threaten misbehaving children.

In the drawing, Shoki is looking at his own reflection in confusion, as if to say, "What, this is my face? It's terrifying! No wonder I scare everybody. I had no idea I looked like this!"

Our eyes are physically constructed to look outwards, to see only those objects which are separate from us. They are thus incapable of seeing the face from which they gaze out upon the world. A strange and ironic fact!

People tend to ignore their own faults and concentrate solely upon the failings of others. Perhaps this is in the nature of things, our eyes being made to see only the world outside of us. Ignoring our own blemishes, we condemn those of others. In the pithy words of a Zen saying, it is a matter of "Not realizing that one's own shit stinks" (*jishi kusaki o oboezu*).

That isn't all. The cake on someone else's plate always looks bigger than the piece on one's own, even when they are exactly the same size. The food ordered by someone else always seems more delicious than what we ourselves ordered. Other people seem to grow rich with no effort while we have to slave for a living. Such petty delusions form the content of the human ego-consciousness. It is characteristic of the ego to be self-centered, to be severe with others and easy on oneself.

This ego, however, cannot possibly be fulfilling to those with a sincere desire to devote their few precious years of life to the pursuit of truth. We talk all the time of "ourselves," but what exactly is our true "self"? Is it this entity which views the world through tinted spectacles, always at the mercy of the whims of the ego? That is a hard notion to accept. Deep within, beneath this immature, unreliable self of ours, there must lie a more immovable, original self.

A glance in the mirror is one of those things which can awaken the desire to abandon our base, superficial self. Shoki, always chasing after fearsome-looking demons, saw his own face reflected in the water and paused for a moment of self-examination.



Fig. 2

Property of The
Eisei-Bunko Museum,
Tokyo

True religion originates in reflection upon the state of one's own spirit. What Shoki saw on the surface of the water was not simply his external appearance. The following thoughts must have passed through his mind.

"I've spent my life in the angry pursuit of demons, forgetting something very important along the way – gentle words and a peaceful face. There's more to life than anger. Kindness and friendly words are necessary. At heart I'm really not such a bad sort. I wish people liked me a little more."

All those who seek to live in accordance with truth must embark upon a spiritual search for their true selves. What is this true self?

おふじさん霞の小袖ぬがしゅんせ
雪の肌が見度うござんす

*Ofujisan kasumi no kosode nugashanse;
yuki no hadae ga mitougozansu*

Oh Miss Fuji, won't you take off your misty garment
and show me your snowy white skin?

[Fig. 3] The "Miss Fuji" that Hakuin is here addressing is Mount Fuji, located not far from his temple in Hara. "You look beautiful in your misty garment," he tells her, "but what I would really like to see is your snowy white skin."

Mount Fuji is indeed beautiful when slightly veiled by the mist, which looks just like a robe as it trails off the summit. But that mist, however beautiful, is not Mount Fuji itself. The mountain in its true form only appears when the misty veil is gone.

The makeup of the human mind is precisely the same. Believing that the "misty veil" visible to the eye comprises what we really are, we make no attempt to discover that which lies, unseen, underneath. As one of the characters in Antoine de Saint-Exupery's *The Little Prince* says, "What is most important cannot be seen by the eyes." This is precisely the point.

This superficial "misty veil" is, as it were, our everyday ego. It is the rootless self which blows away with the slightest breeze. Thus Hakuin says, "Throw off that misty garment and show me your true form. Inside that robe is hidden a beautiful body with snowy white skin, bright enough to light up heaven and earth. That is your true form, and that is what I'd like you to show me."

This image, with its sense of fresh eroticism, is used by Hakuin to point at the pure body hiding within all of us.

Still, throwing off the misty robe is not an easy matter. How can we break through the shell of our superficial ego and encounter our true selves? Hakuin's answer:

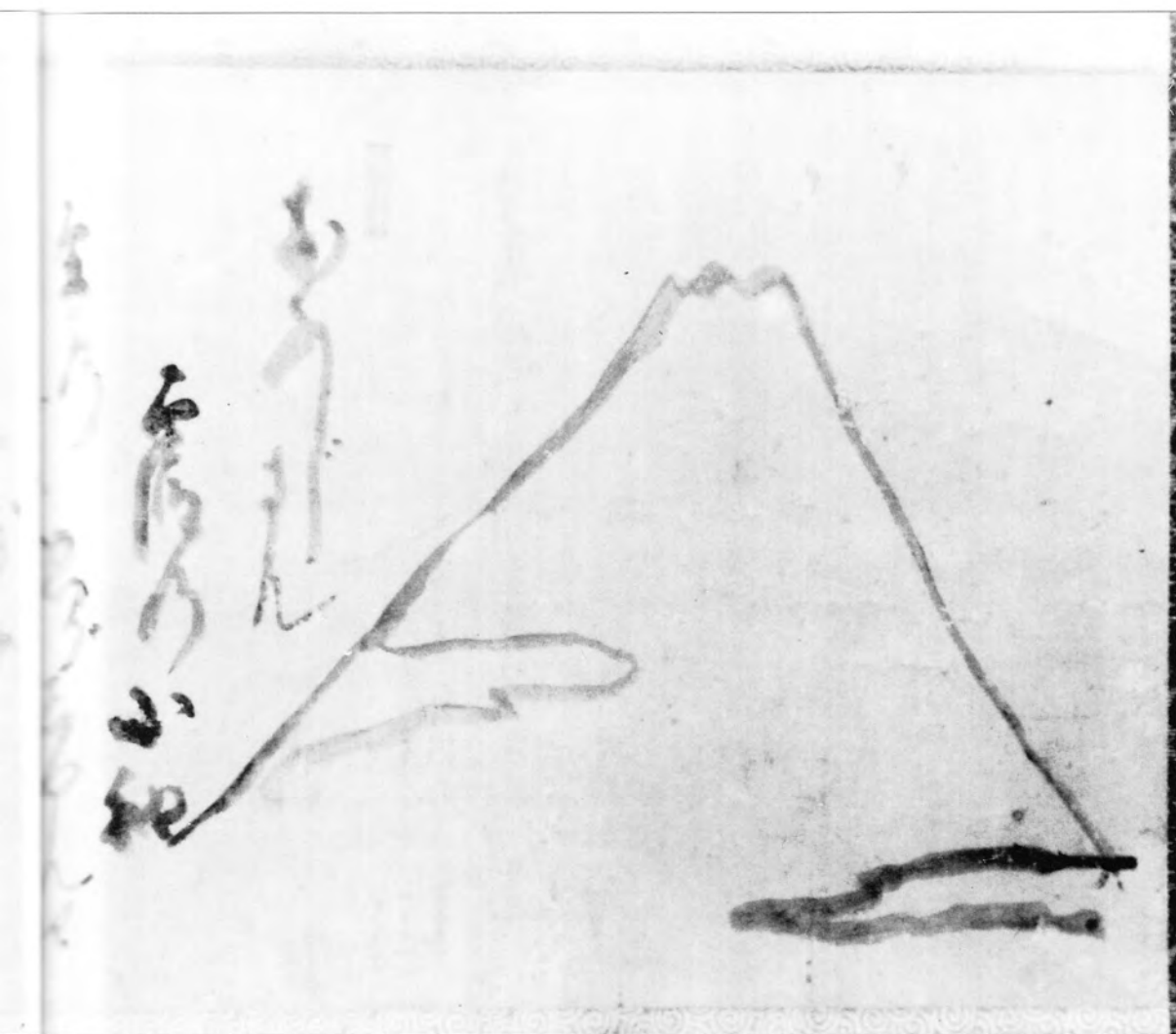


Fig. 3



Fig. 4

若い衆や死ぬがいやなら今死にやれ
ひとたび死ねばもう死なぬぞや

*Wakai shu ya shinu ga iyanara ima shiniyare;
hitotabi shineba mou shinanuzoya*

Young people – if you're afraid to die, die now;
Die once, and you'll never have to die again.

[Fig. 4] Every human being alive has to die sometime, so, if you fear death, then die now and you won't have to die again. How are we to construe this strange reasoning of Hakuin's, which reads like a recommendation of suicide?

There is a Zen expression, *daisbi ichiban* – the Great Death. When all thought, discrimination, and attachment is cut off, the Zen practitioner can for the first time encounter true self. This is the Great Death – not the death of the physical body, but the pulverization of the knot of egotism which most of us mistake for our true selves. This is Hakuin's meaning in the *sego* above.

"If death is so frightening, try throwing away that self to which you cling so desperately. The true self which transcends life and death will, without fail, appear. Live in complete accordance with that self and your life will be, just as it is, an expression of truth." With such words, Hakuin opened the hearts of his youthful listeners.

Shido Bunan Zenji (d. 1676), the teacher of Hakuin's master Shōju Rōjin, expressed this point in the following verse: "Be dead, thoroughly dead, while still alive. Then act as you will and all will be right" (*Ikinagara shinin to narite narihatete, omoi no mama ni suru waza zo yoki*). Throw away egotism and become as a dead man. Then do as you like with an empty mind, and your abilities will express themselves to their fullest capacity.

Everyone has experienced how the ego can interfere with the natural flow of our movements. Give a wadded piece of tissue an absent-minded toss in the direction of the wastebasket and, more often than not, you make a direct hit. Try to impress someone with your prowess, though, and self-consciousness renders you unable to score no matter how many shots you take. It is useless to claim that you always hit it before – one glance and you see that no one believes you.

It is not just a matter of tossing tissue paper, of course. Whatever you might be doing, if ego makes its presence felt, the results are seldom good. This is as true in the practice of tea as in anything else. The distracting thoughts which arise whenever you are conscious of other people, whenever you try to make a good impression, have an immediate effect upon your physical actions. Your body tenses, your hands tremble, and your efforts end in failure. The free movement natural to man becomes impossible. It is only with the transcendence of calculation and petty cleverness that the inborn capabilities of the human being can function.

ねたうちは神か仏か布袋

Neta uchi wa kami ka hotoke ka nunobukuro

While you sleep, are you a god or a buddha or a cloth bag?

[Fig. 5] In the drawing are depicted a fan, a staff, and a cloth bag lying on their sides (the cloth bag represents Hotei-san, one of the seven gods of good fortune, as “cloth bag” and “Hotei” are both written with the same Chinese characters). The *sego* contains one of the word-plays that Hakuin so enjoyed – the Japanese for “while you sleep” (*neta/uchi/wa*) can also mean “a fan on its side” (*neta/uchiwa*).

While one is awake, the intellect fills the mind with various thoughts and images. However, when one is asleep, it can – with the silencing of the superficial ego-consciousness – become as a god or buddha.

The moment your alarm clock rings in the morning, though, the godlike state vanishes and the ego-consciousness begins to function again. “Ah, I’m sleepy. I went to bed late, I’m tired from work, and I had to go to the bathroom halfway through the night. Why don’t I sleep for just three . . . no, five more minutes. . . .” The moment consciousness returns, self justifications begin.

Getting up when your alarm clock rings isn’t really such a difficult thing. Just jump out of bed the moment it sounds, before the mind has a chance to start working. Not “Ring-ring . . . well, let’s get up,” but “Ring-ring let’s get up.” No pause. If you accustom your body to it for five days, then there’s nothing to it. What is important is not to let ego-consciousness interfere. The moment the storehouse of the ego is opened, self-justifications appear one after another. The waking human consciousness is a den of fantasy and delusion. Thus it is best to leap out of bed while something of the “god and buddha” state remains.

True wakefulness, however, is not simply a matter of opening one’s eyelids. Even less is it a matter of being driven to and fro by illusion and passion. The meaning of the word “buddha” is “an enlightened one” – one who is enlightened to the truth of human existence, to the reality of this self which is standing here at this moment.

Sleep may indeed take us to the state of the gods and buddhas, but a fully lived life is impossible if we remain perpetually asleep. The Zen practitioner aims at a life spent with both eyes fully open, a life of no-mind and of “living as one likes.”



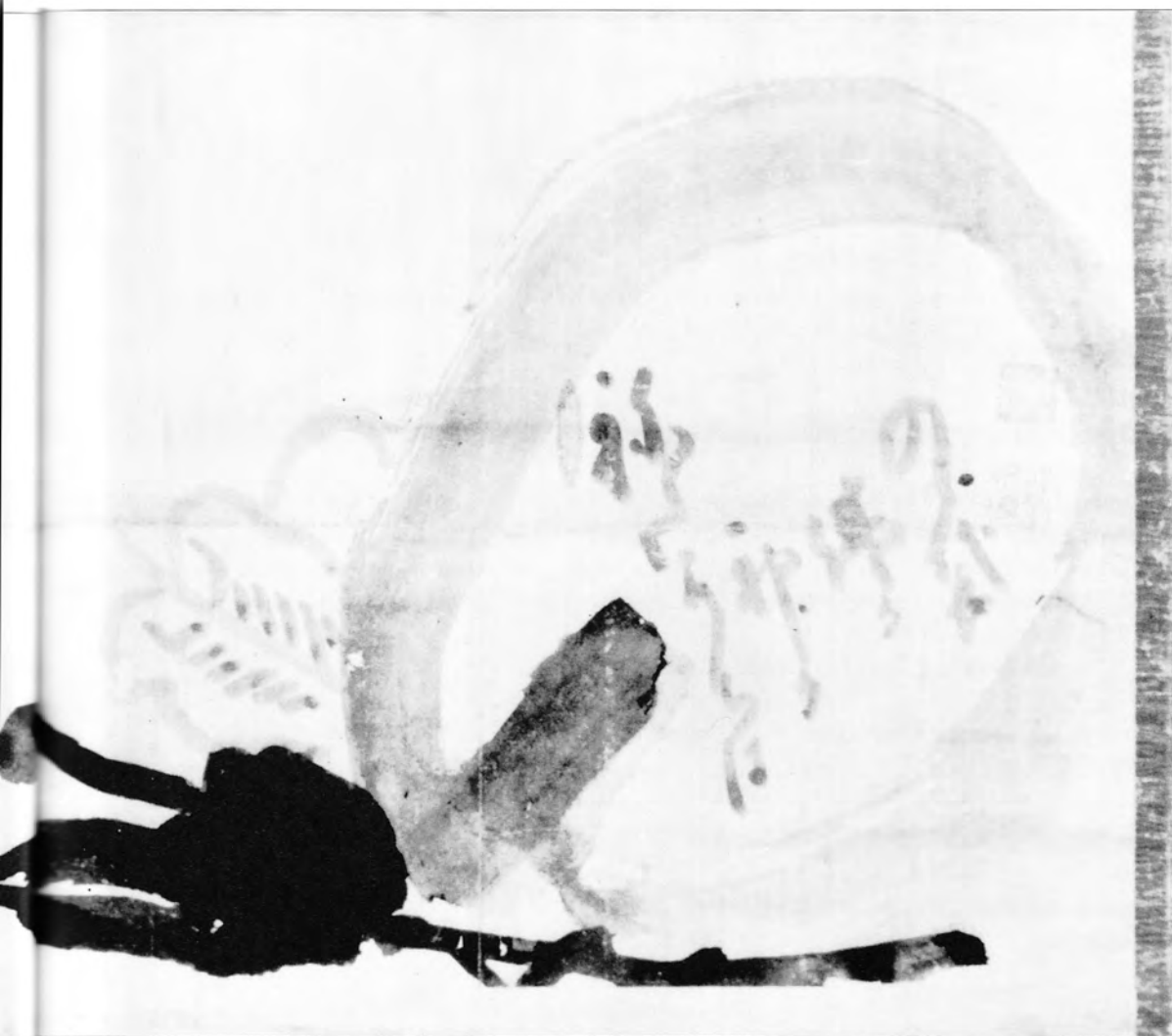


Fig. 5

寒熱の地獄に通う茶びしゃくも
心なければ苦しみもなし

*Kan-netsu no jigoku ni kayou chabishaku mo
kokoro nakereba kurushimi mo nashi*

Though the tea ladle passes through the Hell of Cold and Heat,
it has no mind, and suffers no pain.

[Fig. 6] A tea ladle is first dipped into a container of cold water, then plunged into a kettle of hot water. Its destiny is thus to alternate continuously between the Hell of Cold and the Hell of Heat. As it has no mind, though, it remains free from suffering.

What Hakuin is saying here is not that the tea ladle is an inanimate object and thus lacks the sensations of a human being. His point is that the ladle, whether it finds itself in the Hell of Cold or the Hell of Heat, has no mind to become enmeshed in either state.

The tea ladle's state of no-mind is praised in this verse, but one must also realize that this state, of itself, is lacking in function. Life is meaningless unless one engages in activity with no-mind as its source. It was with this in mind, perhaps, that the great agrarian reformer Ninomiya Sontoku (1787-1856) rewrote the latter part of the above verse to read, "Maintain the mind of a tea ladle and you will feel no pain" (*chabishaku no kokoro o moteba kurushimi mo nashi*). This is an interesting interpretation. As a verse it may suffer from Ninomiya's changes, but as an admonition it is far more to the point.

The Zen master Ryokan (1757-1831) wrote, "When misfortune comes, misfortune is fine. When death comes, death is fine. This is the wonderful teaching on how to avoid misfortune." When misfortune comes, acceptance often leaves you far easier at heart than attempts to escape. Your chances of recovering from a disease are greatly enhanced if, instead of confusing yourself with fear, you undergo treatment with an attitude of friendliness toward your disease. When death approaches, accept it, and when it finally arrives then there is no longer any problem.

If there is no "I" to get bound up in things, then one can deal freely with any situation that arises without ever losing one's centered individuality. In the words of a Zen saying, "Be master, then wherever you stand is the world of truth" (*Zuisho ni shu to nareba tatsu tokoro mina shin nari*). No-mind is, in other words, a mind of flexibility.



Fig. 6

五月雨に露折れやあるいと柳

Samidare ni tsuyuore ya aru itoyanagi

Has a weeping willow ever broken in the spring rain?

The weeping willow is symbolic of the Zen spirit. Its hanging leaves are unaffected by the rain, its flexible branches unresisting to winds both gentle and strong. The willow appears at first to be at the mercy of the elements, but it is unconquerable. When snow falls, its branches bend and slough the snow off before enough accumulates to cause any damage. There are two virtually identical sayings in Japanese, "Willows are never broken by the wind" (*yanagi ni kazaore nashi*) and "Willow branches are never broken by the snow" (*yanagi no eda ni yukioire wa nashi*), similar in meaning to the English saying, "Oaks may fall when reeds stand the storm." Whether wind or snow, willows handle them with ease. Gentle winds and light snows may have no effect upon stronger trees, but more severe conditions may prove them unexpectedly weak. It is the same with human beings. During times of great trial, it is often those of seeming integrity who fall apart with little concern for others, while those who looked weak pull through without any apparent difficulty.

What the Zen practitioner values is this firmly centered individuality of the willow. It is the individuality of no-mind, the individuality of a flexible mind. It is an individuality which functions with disinterested freedom, like clouds floating in the sky or water flowing in the valley.

In such a mind of freedom, unattached to anything, there is neither good nor evil.

よしあしの葉をひっ布いて夕涼み

Yoshi-asbi no ha o bisshiite yusuzumi

Laying down a seat of reeds, I enjoy the evening cool.

[Fig. 7] The two words which Hakuin uses in this verse for "reeds"—*yoshi* and *asbi*—can also indicate "good" and "bad" in Japanese, and hence this verse features one of the word-plays that Hakuin enjoyed so much. Bodhidharma spreads the stems of both *yoshi* ("good") and *asbi* ("evil") under him and enjoys the evening cool.



Fig. 7

Property of Ryounji Temple, Shizuoka

No matter how good a thing is, if one clings to it too strongly it constitutes an impediment to true good. Good, when not performed in a perfect state of no-mind, becomes mere hypocrisy.

Good and evil are, of course, aspects of the dualistic world. The coolness of evening, on the other hand, belongs to the world of the absolute. In order to enjoy its sweetness, though, it is necessary for a time to put the dualistic world of good and evil under one's behind, so to speak, and return to the original world prior to the separation of the two. There you can sit, like Bodhidharma, and enjoy the evening cool.

At the source of all existence is something universal which extends equally in all directions. In explaining Zen to Westerners, I call this dimension "Zen Universalism" (the realm of equality). It is something which cannot be seen with the eye or explained with words. Hakuin likened this world which transcends words and letters to the snow white skin beneath the misty garment.

Our actual everyday lives, however, are spent in the world of individuality, which I term the world of "Zen Individualism" (the realm of duality). All things are possessed of separate existences — The willow is green, the flower is red. A warbler is a warbler, a wren is a wren.

鶯になりが似たとてみそさざい

Uguisu ni nari ga nitatote misosazai

It resembles a warbler, but it is a wren.

[Fig. 8] In the drawing is depicted a mortar for grinding miso, with a wren perched upon the mortar's pestle. Here again is one of Hakuin's word-plays, using the word "miso" this time — the word for "wren" in Japanese is *miso-sazai*.

The wren and the warbler do indeed resemble one another, but their habits are completely different. According to an ancient Chinese legend, the warbler flies lightly from flower to bush, while the wren is content to perch on a single branch on a single tree in the middle of the great forest — a symbol of honest poverty. The wren's perch on the end of the miso pestle somehow suits it very well, the miso pestle being one of the humblest and most familiar objects in the daily life of the Japanese.

The difference between the warbler and the wren is also obvious the moment they start to sing. The warbler has its distinctive trill, the wren its special cry. Hakuin's words can be interpreted in favor of the warbler; do what it might, the wren can never match the beauty of the warbler's song. (This judgement, however, is a bit harsh, for the wren too is known for the beauty of its call.)

The relation between the warbler and the wren is perhaps best viewed from the perspective of equality when considering their appearance and voice, and from the perspective of duality when considering their character and ability to sing.



Fig. 8



Fig. 9

鮭は瀬に住む鳥は木にとまります
人は情けの下に住む

*Sake wa se ni sumu; tori wa ki ni tomarimasu;
bito wa nasake no shita ni sumu*

Salmon dwell in the rapids, birds inhabit the trees,
and people live in the warmth of affection.*

[Fig. 9] The point of this *sego* is aptly summarized in the expression “To be in one’s element” – to be in the environment allowing fullest play to one’s character and natural abilities. Fish swim freely in the swiftly flowing rapids, birds nest in branches and fly unhindered through the skies. Water is the element of fish, air is the element of birds. And the proper element of human beings is, as Hakuin says, affection. Peace of mind is found in the warmth of mutual consideration and thoughtfulness. True humanity exists only in the midst of genuine communion with other people.

Every being on earth possesses its own innate and independent nature. Animals have their individual cries: crows caw, pigeons coo, horses neigh, pigs oink. Men have their distinctive characteristics, women have theirs. Each creature fulfills its existence in accordance with the providence of nature. And even as countless individual beings manifest their individuality, the entirety maintains its overall harmony. This “just-as-it-is” world is known as “truth” (*nyo*) or “the One” (*ichinyo*) or “the Absolute” (*shinnyo*). If one looks at the universal dignity possessed by all that is, then everything in existence is in a state of equality. If one looks at the distinctiveness of individual beings, then everything in existence is in a state of duality. Yet speak as we may of equality or duality, the beings we assign these qualities to are simply doing their best to live in accordance with their own innermost nature. Any distinctions we draw are like taking a single sheet of paper and arbitrarily calling one side the front and the other the back.

The difficulty is that we see only a single side of things. Neither viewing the back nor viewing the front constitutes an apprehension of the whole. What is vital is to see that the front (equality) and the back (duality) are merely aspects of the original whole (equality equals duality, duality equals equality). The phrase I use to express this is “Zen Universal-Individualism.”

* In rewritings of this verse after Hakuin’s time, the word “salmon” often became “trout” or simply “fish.”

芭蕉葉をえっと蝸牛の一日路

Bashōba o etto kagyu no ichinichiji

Crossing a banana leaf – a whole day's journey for a snail.

[Fig. 10] Traveling from one end of a banana leaf to the other, regardless of how trifling a matter it may seem to a human being, is a full day's task for a snail. For this slow-moving creature, the distance involved is enormous.

Everything is relative in this world in which we live. It is truly the realm of duality.

The eye which views this duality must, however, be grounded in the experience of equality, i.e., the experience of *sunyata* or nothingness. The ego must be obliterated and the mind awakened to the fundamental dignity which lies at the source of all existence. It is only with this experience that living in the warmth of affection becomes truly possible.

かわい子やつかうも人のかわい子よ
我がかわい子に思いくらべて

*Kawai ko ya tsukau mo hito no kawai ko yo;
waga kawai ko ni omoikurabete*

Those under you are someone's beloved children.
Think of them as your own beloved children.

Hakuin placed this *sego* in accompaniment not with drawings but with calligraphy displaying such characters as 慈 ("compassion"), 如 ("truth" or "suchness"), and 憐 ("mercy" or "sympathy"). He is saying to the rulers and employers of his day that those in their service should be treated with as much love and consideration as are their own children. All the rigors of Zen training boil down to this simple practice – the understanding and carrying out of everyday compassion.

The Japanese word for "compassion" is *jibi*, made up of the two characters 慈 and 悲. The first, *ji*, or *maitreya* in Sanskrit, originally meant friendship, indicating that all beings should be treated as friends. The second, *bi*, or *karuna* in Sanskrit, meant to moan or groan, signifying that one must feel true sympathy with the suffering borne by all sentient beings. Compassion,



Fig. 10

in other words, signifies the sympathy which those who understand the grief and suffering inherent in human existence feel for all others who suffer. The word "compassion" derives from the Latin *com*, "with" or "together," and *pati*, "to bear" or "suffer." One gives of one's heart in sharing the anguish of another.

The ability to do this necessitates the development of thoughtfulness and profound insight into human nature. One must be able to put oneself in the place of another, to send one's mind, as it were, into the hearts of others. If we take our thoughts, so habitually self-centered and egotistical, and consign them to the mind of another, then our own minds become empty and free.

This does not, of course, refer to a state of self-forfeiture or stupefaction. Even less does it comprise self-abandonment or loss. As mentioned before, the state of no-mind is a condition of "centered individuality" (*shutai-sei*), with the heart as clear and bright as a mirror. The mirror of the mind cannot reflect things as they truly are when it is soiled and distorted by the dust of egotism. One must render the mirror pure so that it can perceive the grief and suffering of others just as they are. This is the functioning of no-mind, of the flexible spirit which operates in complete and perfect freedom. This functioning must be thoroughly grasped if one is to know the true meaning of shared suffering.

Compassion, expressed in a more positive sense, is love. In his classic, *The Art of Loving*, Erich Fromm writes that with the true maturation of love the miracle occurs of two human beings becoming as one, yet preserving their individual integrity. In this we have the mystery of love. The identity which lovers feel with each other causes a natural dissolution of the barrier between their egos, and the two become as one. Yet even in this state, the consciousness that "the person here is me, the person there is you" remains clear. The distinction implied in this—that I am I and you are you—then returns again to the unity where the lovers are of one mind and one body. This experience is nothing unique—we all experience it to one degree or another when we really love someone.

Interestingly enough, women in love is a common theme in Zen *sego*. The reason for the existence of so many fine verses on this subject may be that love and "Zen vitalism" have much in common. Love inspires an approach to life which surmounts the inherent suffering of existence in an attempt to share a positive experience of joy. It is a joy experienced only by those who have come to terms with life's grief and suffering and have learned to live in sincerity and fullness. Zen is, so to speak, a song in praise of such human beings.

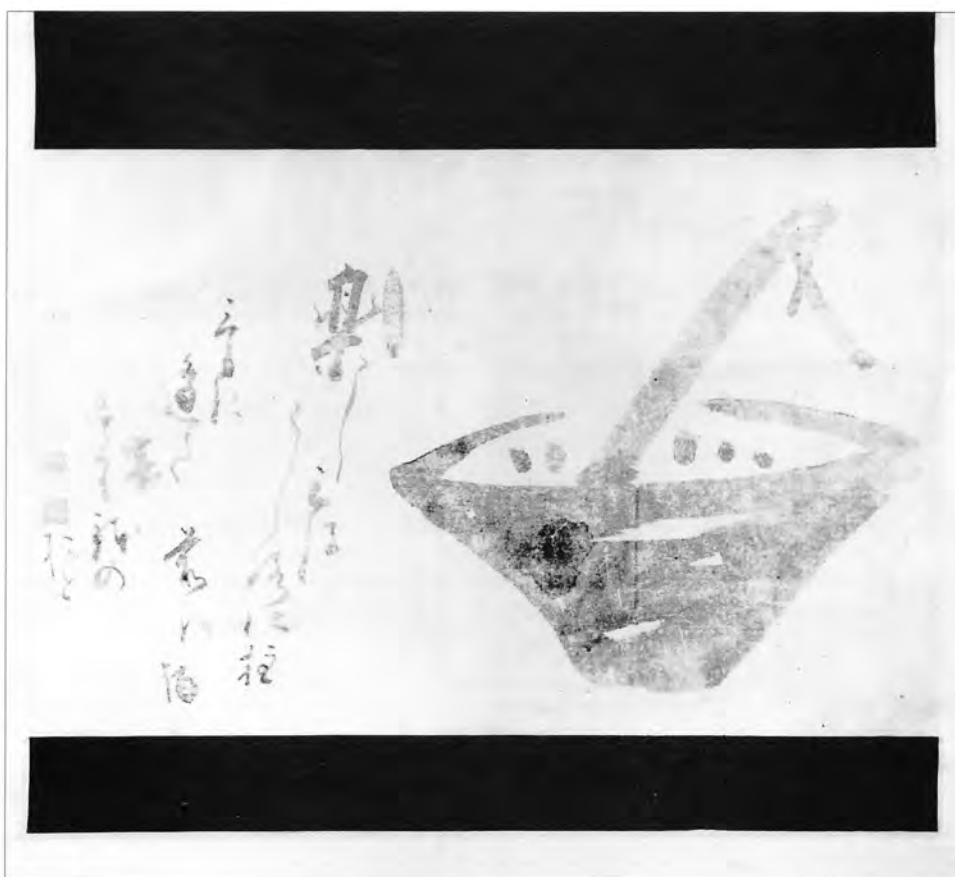


Fig. 11

楽しみはうしろに柱前に酒
 気に逢うた客すり鉢のおと

*Tanoshimi wa ushiro ni bashira, mae ni sake,
 ki ni outa kyaku, suribachi no oto*

Happiness is a pillar behind one and *sake* in front;
 a welcome guest and the sound of a mortar and pestle.

[Fig. 11] Leaning back against a pillar and trading drinks with a good friend while the sound of food being prepared drifts from the kitchen. . . . No more need be said to those who appreciate the pleasures of wine and good company.

It is the world of those whose hearts are in communion. In Zen, such intimate friends are known as *chi'in*, written with the characters for “understand” and “sound.”

The origin of this expression lies in an ancient story. In China during the Spring and Autumn period (722-481 B.C.), there were two friends named Bo Ya (Jp., Hakuga) and Zheng Zi Qi (Jp., Sho Shiki). Bo Ya was an expert musician, while Zheng Zi Qi was an expert listener. If, for example, Bo Ya was attempting to portray a lofty mountain range with his lyre, Zheng Zi Qi would intuit his meaning immediately.

“Your playing is superb. It’s as though the peak of Tai Shan is soaring up before me.”

If Bo Ya was attempting to represent the leisurely flow of a mighty river, Zheng Zi Qi would say, “Wonderful! I can almost see the flowing waters of the Yangtze.”

Bo Ya was deeply moved by his friend’s acuteness. “Your ear is unerring – you understand the subtlest movements of my heart.”

Eventually Zheng Zi Qi fell ill and died. Bo Ya, for all his love of music, cut the strings of his lyre and never played again.

Such friendship is imbued with the spirit of Zen. This is the meaning of *chi'in* – a true comrade who knows the sound of one’s mind. There is a Zen saying, “Three thousand leagues yonder, I have a true friend” (*Sanzenri gai, chi'in ari*). If two people are joined in genuine fellowship, their minds remain in communion though they may be physically separated by three thousand leagues. A true friend is always by your side.

However, the opposite also holds true. As another phrase expresses it, “Facing each other, but a thousand leagues apart” (*Taimen, senri o bedatsu*). Even people in close daily contact are, in effect, a thousand leagues apart if they have nothing in common. For a person who values human relationships, the communication of the heart is everything.

“On the way to meet a lover, a thousand leagues seem as one; returning home without meeting, a thousand leagues is again a thousand leagues” (*Horete kayoeba senri mo ichiri; awade kaereba mata senri*). As this *sego* indicates, distances vary according to one’s state of mind. The human spirit is a mysterious thing, both frightening and splendid. This is precisely the reason that those who wish to live in accordance with truth need a *chi'in*, a friend who understands their innermost feelings.

箏瓢の楽しみを知る人しあらば
田もあぜもやろ植も袋も

*Tan-pyo no tanoshimi o shiru hito shi araba
ta mo aze mo yaro, tsuchi mo fukuro mo*



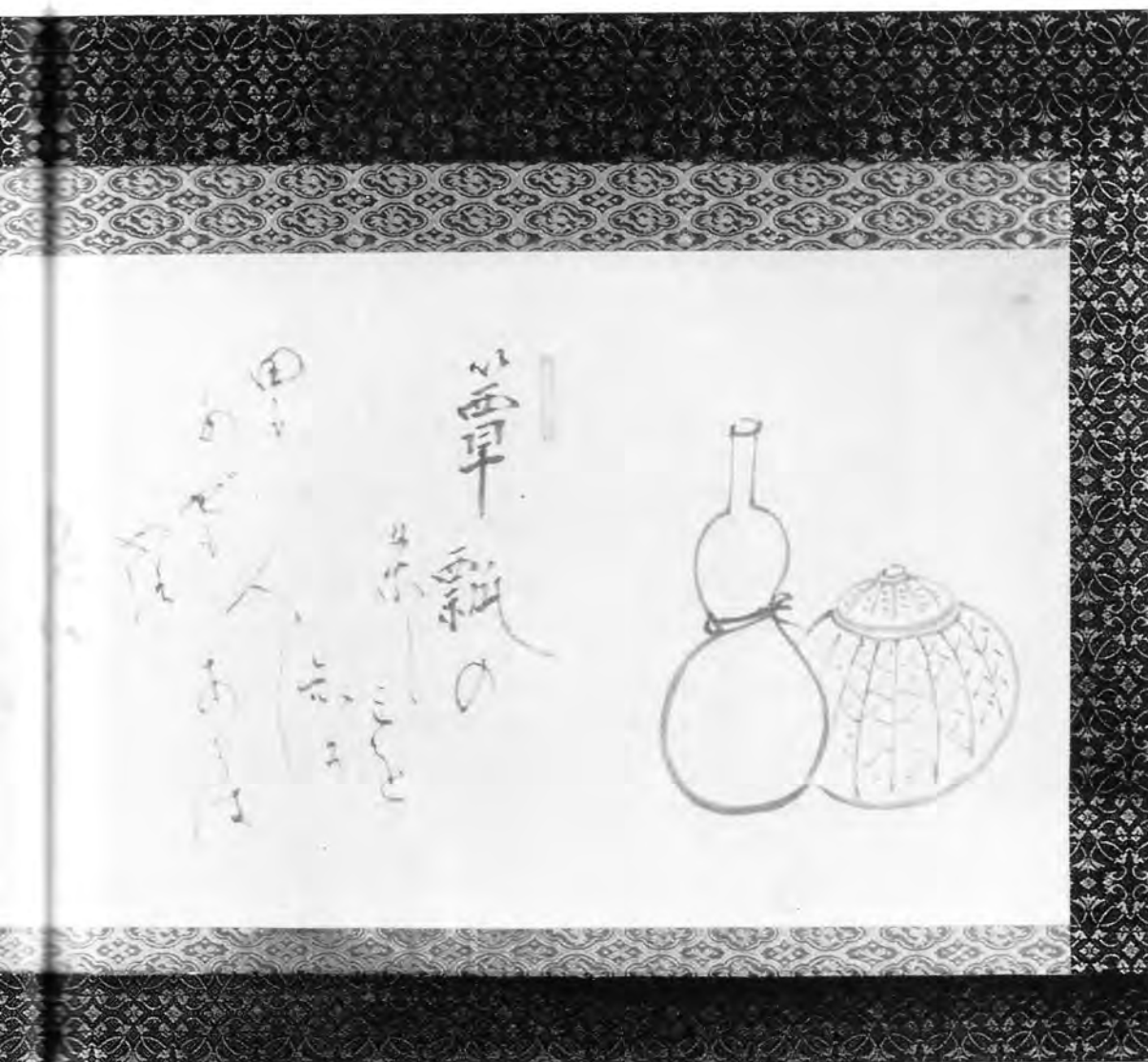


Fig. 12

To one who knows the pleasure of a bamboo basket and gourd,
I will give paddies and levees and a mallet and a sack.

[Fig. 12] This rather cryptic verse has its origin in the story of Yan Hui (Jp., Gankai), a disciple of Confucius. Choosing a life of poverty, his only possessions a basket of rice and a gourd of water, he passed his days in the pursuit

of the Way. Hakuin is saying that to one who knows the satisfactions of such devotion to truth, he will gladly present rice paddies and the levees which divide them. He will give such a person a magic hammer that pounds out gold pieces with every blow, and a bag that overflows with treasure.

For a Zen practitioner, the encounter with a true friend is every bit this important. No, it is even more important. It is upon such an encounter that everything depends. I call this special disposition of spirit "Zen Radical Humanism" — a humanism which values, above all else, the heart-to-heart communication of kindred minds.

Zen doesn't limit such communication to fellow human beings, however. Animals, herbs, trees, mountains, rivers — these and everything else are all *chi'in*, since all existence is one in origin. This realm of oneness is clearly visible to anyone who has freed his eyes of the distortions of ego.

Like Shoki, so busy chasing off demons that he forgot the appearance of his face, human beings in the modern world have lost sight of their own spirits. Contemporary society has the unfortunate tendency to direct our vision to solely external things. Yet humanity, if it is to ever achieve true happiness, must turn its vision inward and clearly perceive the truth of its own existence. Happiness is something which can emerge only from within our own hearts.

The voice of Hakuin, speaking through his drawings and verses of over two hundred years ago, seems to lament the state of modern man. His words, directed toward the ordinary people of his day, strike every bit as deeply into the hearts of his modern readers. 

Translated by Thomas Kirchner

Temae — Tea Procedure: *Kinin Kiyotsugu Koicha* (Ro)

In Chanoyu Quarterly no. 59, the ro-season version of *kinin kiyotsugu usucha* was described. As the introductory words given there pertain, equally, to *kinin kiyotsugu koicha*, readers are requested to see p. 55 therein for preliminary information regarding the present *temae*.

Before attempting *kinin kiyotsugu koicha*, students should already have a thorough grasp of the standard (*hiradema*) *koicha* procedures, as well as the manners for handling the *kinin chawan* and *dai*, as learned when practicing *kinindate usucha*, *kinindate koicha*, and *kinin kiyotsugu usucha*. Therefore, the following outline simply focuses on the order of events for the ro-season version of *kinin kiyotsugu koicha*. It is based on the premise that the *kinin* is accompanied by at least two attendants, and the *tana* is a *Koko-dana*.*



(1)

Sit before closed *sagoguchi* with *kinin chawan* and *dai* placed to the side. Open door, and bow (1).

* For detailed instructions on the standard, ro-season *koicha* procedures, see *Urasenke Chanoyu Handbook Two* (Kyoto: Urasenke Foundation Foreign Affairs Division) and *Chanoyu Quarterly* no. 54. For instructions on the ro-version *kinindate koicha* procedures, see *Chanoyu Quarterly* no. 58. Descriptions of various *tana*, and information regarding their usage, is given in the two-part series, "*Chadogu Notes: Tana*," *Chanoyu Quarterly* nos. 51, 52.

Photos courtesy of Tankosha Publishing Co., Kyoto.



(2)

Take kinin chawan and dai to temaeza, temporarily place them near the wall, move chaire slightly to the right (2), then place chawan and dai to left of chaire.



(3)

Go to mizuya, and reenter tearoom with kensui, closing door before proceeding to temaeza. At temaeza, sit at imae (body directed toward outer corner of ro frame), set kensui down, take hishaku and hold in "mirror" pose, take futaoki from kensui (R) and place in corner of ro tatami (3), and rest hishaku on futaoki.



(4)

Bow together with guests (4). Then move kensui up, straighten kimono and adjust sitting position if necessary, and pause to gather concentration.



(5)

Place chawan and dai in front of knees, leaving enough space to place chaire. Place chaire between chawan and knees, and open shifuku (5).



(6)

Remove chaire from shifuku (6). Place chaire between chawan and knees.



(7)

Smooth out shifuku (R + L) and place on R palm, turning it over so cord knot is on the right (toward the fire source). Place shifuku on tana (L) (7).



(8)

Take fukusa from belt, do *yobosabaki* (inspect the four sides [8] and fold for purifying chaire). Purify chaire, and place chaire in standard position between tana and ro.



(9)

Refold fukusa, purify chashaku, and rest chashaku on chaire. Place chasen to right of chaire (9).



(10)

If mizusashi lid is lacquered, transfer fukusa to R, fold it under once (10), use this to dust the lid in two strokes (R), and hold it again with L.



(11)

Transfer chakin from chawan to mizusashi lid (R) (11).



(12)

For men, if the knob of the kettle lid does not require handling with a fukusa, now put fukusa away into belt. (Women, or other cases in which fukusa is required, now clasp fukusa between L fingers.) Take hishaku and hold upright with L. Remove kama lid (R) and place on futaoki (12). (Those using fukusa, now place fukusa near right knee.)



(13)

Pour hot water into chawan (13), then again hold hishaku upright with L. Replace lid on kama, closing it completely. (Those using fukusa, again place fukusa near right knee.) Rest hishaku on futaoki.

(14)



Place chasen in chawan, then move chawan and dai closer to knees (14). Examine chasen in standard manner. Return chasen to its place.

(15)



Discard water into kensui, wipe chawan with chakin (15), return chawan to dai, and return chakin to mizusashi lid.

(16)



Take chashaku (R) and chaire (L), transfer suitable amount of tea for one person to chawan (16), rest chashaku on chawan, and return chaire to its place.

(17)



Smooth out the tea with the chashaku (17), and return chashaku to its place on chaire.



(18)

Take hishaku and hold upright with L. Remove kama lid and place on futaoki (18). (Those using fukusa, now place it to side of left knee [R].) Scoop ladleful of hot water, pour small amount into chawan, return remainder to kama, and rest hishaku on kama.



(19)

Take chasen, blend the tea, then lean chasen against left-hand side of chawan. Take hishaku and scoop another ladleful of hot water. Raise chasen (L), and pour proper amount of hot water over the tines (19). Lean chasen in chawan again, return remaining hot water to kama, and rest hishaku on kama. Take chasen, further blend the tea, then return chasen to its place.



(20)

Pick up chawan and dai, shift body to sit centered with right-hand edge of ro frame, turn chawan and dai two quarter turns clockwise (20), and place on ro tatami.



(21)

Sit slightly further back, and rest hands on tatami (21). [The first otomo takes the tea to the kinin.]



(22)

[The kinin places the chawan and dai between himself and the next person, within the tatami border, and all guests bow. Then the kinin places the chawan and dai to his right, takes the chawan from the dai, bows his head in appreciation, turns the chawan, and begins to drink.] After the kinin's first sip, bow and inquire if the tea is to his satisfaction (22). [The kinin answers that it is fine, and continues to drink.]



(23)

Assured that the tea is fine, move forward and then shift body to face tana. (If fukusa is on tatami, first shift to imae, put fukusa into belt, then shift further to face tana.) Pick up kensui (23) and go to mizuya.

Meanwhile, once the kinin has finished drinking, he examines the chawan, then passes the chawan and dai to the next person. Each otomo in turn examines the chawan, keeping it on the dai when not in the hands, and keeping the dai outside the tatami border. The last person keeps the items at his place until it is time to return them to the host, at step 38.



(24)

Return to tearoom with second chawan on R palm and holding emptied kensui with L (24). (Close door again before proceeding to temaeza.)



(25)

Sit at imae, place kensui in its former position, and place second chawan before knees (L, R) (25).



(26)

Take second chasen and place by far right side of kensui (R) (26).



(27)

Take chidori ita from your kimono, set it on L palm while R regrasps it, and place toward your right — at right angle with and two weaves of tatami away from the tatami border, so left edge is aligned with right-hand edge of ro frame (27).



(28)

Take chakin from second chawan and place on chidori ita (28).



(29)

Pour hot water into chawan. Inspect second chasen (raising it only once). Discard water, wipe chawan with second chakin (29), replace chawan in front of knees, and return chakin to chidori ita.



(30)

Take chashaku and chaire, transfer three scoops of tea to chawan, rest chashaku on chawan, and rotate chaire to pour the remainder of the tea out (30). Wipe chaire lip with R fingers, wipe fingers on kaishi in kimono, replace chaire lid, and return chaire to its place. Take chashaku, smooth out the tea, and return chashaku to its place on chaire.



(31)

Pour small amount of hot water into chawan. Take second chasen (R), and prepare the koicha in the standard manner, as described in step 19 (31).



(32)

Pick up chawan, turn it two quarter turns clockwise, and place on ro tatami (32).



(33)

If the chawan is other than Raku ware, take kobukusa from your kimono and place it to right of chawan, so the folded side is to the left (R) (33). [The first otomo goes to get the tea. He places it between himself and the next guest, bows to excuse himself for drinking first, then takes the chawan – (placed on the opened kobukusa) – and begins to drink.]



(34)

After the first otomo's first sip, bow and inquire if the tea is satisfactory (34).



(35)

Assured that the tea is fine, transfer kinin chakin from mizusashi lid to kama lid (R) (35).

Meanwhile, the otomo each, in turn, quickly drink their portions of the koi-cha. When the last person finishes drinking, the kinin may ask to examine the chawan. If so, the last person cleanses the chawan especially well, using the dampened chakin he carries with him, then takes the chawan (and folded kobukusa) to the kinin. The kinin examines these and passes them down for all otomo to examine in turn.



(36)

Remove mizusashi lid and lean it against left-hand side of mizusashi (36).



(37)

Pour ladleful of cold water from mizusashi (37) into kama, and again rest hishaku on kama.



(38)

At this time, the kinin may inquire about the tea. Bow and answer his questions (38). [The last guest returns the kinin chawan and dai to the ro tatami.]



(39)

Shift body to face right-hand edge of ro frame, pick up kinin chawan and dai (39), shift to face imae again, and place chawan and dai in front of knees.



(40)

Bow together with the kinin (40), and answer any questions he might ask about the kinin chawan.



(41)

Pour hot water into kinin chawan (41), discard the water, and replace chawan on dai.



(42)

Bow and inform the kinin that you will close the procedure (42).



(43)

Pour cold water into chawan, rinse and inspect kinin chasen in standard manner for closing procedure (43), discard the water, place kinin chakin in chawan, and return chawan to dai. Place kinin chasen in chawan. Take chashaku, fold fukusa, and purify chashaku in standard manner for closing procedure. Place chashaku across chawan, dust fukusa off, and return fukusa to belt.



(44)

Move chaire to front right of mizusashi (44).



(45)

Place chawan and dai to left of chaire (45). [The last guest brings the second chawan (and kobukusa) forward, and the first otomo also comes forward. The last guest passes the items to the first otomo, who returns them to the ro tatami.]



(46)

If kobukusa was used, first return it to your kimono. Then pick up second chawan (46) and place it before knees.



(47)

Bow together with all the otomo (47), and answer any questions the first otomo might ask about the second chawan. Then pour hot water into chawan, discard the water, and replace chawan in front of knees.



(48)

Pour cold water into chawan. Take second chasen (R), swish it in chawan water (48), return it to its place near kensui, and discard the water.



(49)

Place second chakin in chawan (49), then replace chawan in front of knees.



(50)

Return chidori ita to your kimono (50).



(51)

Place second chasen in chawan (51).



(52)

Place the second chawan near the wall (R, L) (52). Move kensui near the wall, placing it far behind the chawan (L).



(53)

Move chawan closer to kensui (L), leaving enough space for cup of hishaku to fit between it and kensui (53).



(54)

Take hishaku (54), pour ladleful of cold water into kama, then scoop up ladleful of hot water and return it to kama.



(55)

Hold hishaku upright with L, and close kama lid, leaving it slightly ajar (55). Rest hishaku on futaoki.



(56)

Close mizusashi lid (56).



(57)

The kinin asks to see the chaire, chashaku, and shifuku. Acknowledge this request with a bow (57).



(58)

Take hishaku and set it across kensui (R, L). Hold futaoki on L palm, shift body to face tana, and place futaoki behind kensui (R, L). (Photo 58 shows positions of utensils at this point.) Place kinin chawan and dai near the wall, above the second chawan.



(59)

Hold chaire on L palm, shift body to face right-hand edge of ro frame, and place chaire before knees. Fold fukusa, purify chaire (59), place fukusa before knees, turn chaire two quarter turns clockwise, and place on ro tatami. Return fukusa to belt.



(60)

Shift body to face tana. Take chashaku from kinin chawan (R), hold with L, shift body to imae, and place chashaku on ro tatami (60).



(61)

Take shifuku from tana (L), transfer to R, and place on L palm. Shift body to face right-hand edge of ro frame. Place shifuku on ro tatami (61).



(62)

Shift body to face tana. Display hishaku and futaoki on the tana. (As the tana featured here is a *Koko-dana*, first the usuki is transferred from the middle shelf to the top shelf [R], then the hishaku and futaoki are placed on the middle shelf, as in photo 62.)



(63)

Pick up second chawan (L), place it on R palm, and hold kensui with L. Return these to mizuya (63). [The first otomo takes the chaire, chashaku, and shifuku to the kinin. The kinin places the items to his right, within the tatami border, and waits until the door is closed at step 66 before examining them.]



(64)

Reenter tearoom, sit facing tana, pick up kinin chawan and dai, and go to mizuya. Entering mizuya, turn and sit facing sado-guchi, place chawan and dai to side, and bow to the kinin (64). Again pick up chawan and dai, stand up, and set the items in the mizuya.



(65)

Enter tearoom with mizutsugi, and replenish mizusashi (65).



(66)

Return to mizuya with mizutsugi, sit at sadoguchi with mizutsugi before knees, and close door (66). [The guests in turn examine the chaire, chashaku, and shifuku. The last otomo returns them to the ro tatami.]



(67)

Sit before sadoguchi, open door, and go sit facing the utensils. Bow, answer any questions that might be asked about them (67), and bow again.



(68)

Pick up the utensils (68), and leave the room.



(69)

At the sadoguchi, turn, sit down, place the utensils to the side, and bow together with all guests (69). Close door. 

Book Reviews

Pilgrimages: Aspects of Japanese Literature and Culture. By J. Thomas Rimer. Honolulu: University of Hawaii Press, 1988. xi + 146 pp. US\$17.00.

When sitting down to read this book, those familiar with earlier works by Thomas Rimer, such as *Modern Japanese Fiction and Its Traditions: An Introduction* (Princeton, 1978), will know to expect a mature and engaging prose style; and they will not feel let down. *Pilgrimages* is a series of fascinating studies based on the proposition that pilgrimage is a major theme in Japanese literature and culture. The breadth of scholarship and superb interweaving of Western and Japanese ideas are a delight to observe. The book is comparative, in that the essays compare writers and/or literary texts from different periods of Japanese literature, introduce the reader with a base in literature to important figures from the world of art, make use of art criticism in discussing drama, or compare an approach taken by a Western writer with one taken by a Japanese one.

The approach underlying these essays comes from the model of the process of a pilgrimage which was developed by the anthropologist Victor Turner, whose influence on western literary criticism has been growing for the last ten years. It is exciting to see his ideas so successfully applied here. According to Turner, the three conditions necessary for a genuine spiritual experience while on a pilgrimage are: 1) a feeling of estrangement from one's ordinary sense of self, 2) travel to an unfamiliar, usually holy spot, and 3) experience of a sense of a larger purpose to life on an occasion when one feels the passage of "symbolic time" (pp. 20-21). Rimer sees the movement from everyday reality to an "unknown, holy place" as the movement from "an ordinary comprehension of reality to a moment of insight, an epiphany of *aware* [pathos]" (p. 122). The goal of attaining heightened awareness (or, rephrased, of experiencing and then expressing *aware*) is convincingly presented as a major goal in both traditional and modern Japanese literature.

The first section, "The Search for a Special Felicity: Five Japanese in Paris," is made up of three essays. In the first, "*Aware* on the Seine: Shimazaki Toson Reads Basho," Rimer shows readers the background of Toson's feeling of "a sort of transcendental yearning for some quality of experience that lies outside the everyday experience of life" (p. 6) by tracing its roots in Japanese literature, focusing on Basho, who used both travel and another culture (Chinese) as ways of changing the point of reference. Applying Turner's conditions for the pilgrim's spiritual experience, Rimer concludes that Toson's sojourn in France, from 1913 to 1915, was "a pilgrimage rather than a tour,"

and that "the end of that pilgrimage was personal renewal and a heightened sense of self" (p. 20). In the second essay, "Three Japanese Painters in Paris: the Interwar Years," Rimer presents three painters, each of whom responded to the stimulus of Europe (specifically European painting) in a different way. These painters are Fujita Tsuguji, Saeki Yuzo, and Umehara Ryuzaburo. In the third essay, "Kishida Kunio: Europe as Art Object," Rimer discusses the relationship between Kishida's years in Europe and his growth as a dramatist. This essay contains a translation of "Buranko" [The Swing], one of Kishida's plays.

The second section, "The Theatre as Pilgrimage," begins with "Mokuami's Evil One and Her Modern Counterpart," in which Rimer compares how two different dramatists, the kabuki playwright Kawatake Mokuami (1816-1893) and Yashiro Seiichi (b. 1927), made use of the same material: the story of the murderess and criminal, Takahashi Oden (1841-1880). In this essay, Rimer is concerned with comparing texts from the point of view of the society which produced them. The importance of the relationship between the artist and his audience is emphasized in the next essay, "Japanese Theatre: Language as Pilgrimage," in which Rimer posits that the audience *sees* "the pilgrimage spread out before them" (p. 74). To illustrate his thesis, Rimer considers the noh play "Taema" [Taema Temple], the *yoruri* (text of the *bunraku* puppet play) "Shinju ten no Amijima" [The Love Suicides at Amijima], and the modern drama "Sanetomo Shuppan" [Sanetomo Sets Sail]. He concludes that all three plays "show a poetic style, a thrust away from mimesis, an invitation for the audiences to lose themselves in an experience that can draw them out of their normal mental structures of reality. . . . What Zeami and Chikamatsu knew, and what Claudel, Yeats, and Britten recognized, is finally coming to be appreciated again in contemporary Japan" (pp. 89-90). In the final essay in this section, "The Pilgrimage of Personality: Kamo no Chomei and Cultural Continuity, an Example from the *No* [noh]," Rimer considers the relationship between cultural change and modal personality by examining how the figure of Kamo no Chomei (1153-1216, famous poet and author of the *Hojoki* [The Ten-foot-square Hut]) has been presented in different periods of history, beginning with Chomei as seen in the noh play "Kamo no Chomei," going on to Basho's view of Chomei in *Oino Kobumi* [The Travel-worn Satchel], and ending with the modern poet Nishiwaki Junzaburo's view of Chomei.

The last two sections contain one essay each. The first, "Mori Ogai and Jean-Paul Sartre: Some Intersections of Biography, History, and Literature," compares Mori Ogai's *Shibue Chusai* (a study of a Tokugawa period doctor by that name) with Sartre's study of Flaubert's *L'Idiot de la Famille*. The final essay, "The Theme of Pilgrimage in Japanese Literature," is a study of the process of insight in Japanese literature, especially in the narrative. Rimer notes, "It is usually clear, even to a casual reader, that Japanese narrative depends much more on what might be termed lyric insight than on the clash of personality and the politics of power" (p. 113), and then goes on to give the reader

example after example from periods of Japanese literature extending from the kana preface of the early tenth century anthology of poetry, the *Kokin Shu*, to Kawabata Yasunari. This process is also successfully analyzed in terms of Victor Turner's model of the pilgrimage.

Rimer's conclusion, based on the premise that pilgrimage leads to a sense of *aware*, a heightened awareness, is that "in the Japanese tradition the climax of any sequence lies . . . in the genuineness and spontaneity of the human response to that event. Interestingly enough, it is the existence of that inward quality in even the oldest texts in the Japanese tradition that makes so many of the great Japanese works, classic and modern alike, surprisingly accessible to the modern Western reader" (pp. 132-133). This is an excellent book which should make stimulating reading for both non-Japanese and Japanese alike.

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The Tale of the Heike. *Translated, with an Introduction, by Helen Craig McCullough.* Stanford: Stanford University Press, 1988. 489 pp. US\$60.00.

In the introduction to her translation of the *Heike Monogatari* (*The Tale of the Heike*), Helen Craig McCullough states that probably "no single Japanese literary work has influenced so many writers in so many genres for so long a time as the *Heike*," and that "no era in the Japanese past can match the romantic appeal of the late twelfth century" (p. 9). A bold claim, but, on reading Professor McCullough's splendid translation, it seems that this could well be true. Certainly the story of the fall of the Taira clan is widely known and cherished in Japan even today, more than eight hundred years after the events it describes took place. The Japanese come to know the characters and plot of the story through *noh* plays and television dramas, scholarly studies and comic books. Without question, it is a text that should be known to those who aspire to 'cultural literacy' in things Japanese.

This book claims as its audience both the general public and specialists. The former may welcome a largely unencumbered text, but specialists who are familiar with Professor McCullough's work may be disappointed to find that she has largely eschewed the scholarly appurtenances that made her translation of the *Eiga Monogatari* (*A Tale of Flowering Fortunes*) such a valuable study of court life in Heian Japan.

While this book lacks the detailed examination of particulars found in McCullough's earlier works, what is included is concise, useful, and skillfully

presented. An introduction summarizes the historical background to the story and discusses the modes of narration by which *biwa hoshi*, blind men dressed as monks, recited the story to the accompaniment of the lute-like biwa. The translation is followed by maps, tables, and appendices that give information on such things as how the time of day was determined, the era names mentioned in the story, a list of emperors, genealogies of the principal clans, a brief description of the Hogen and Heiji Disturbances, and a chronology of events described in the text. A nineteen-page appendix devoted to McCullough's analysis of the *Heike* as literature is followed by a glossary that is helpful in locating place names and in identifying the many words of Buddhism and Chinese history mentioned in the text. Regrettably, there is no index to this otherwise well-ordered, attractive book. The existence of several early translations need not dampen our enthusiasm for Professor McCullough's splendid version of this story, and it will come as no surprise to readers of her other works that this translation appears in a consistently smooth English style that is a close rendition of the original.

The tale opens with the sound of the Gion Shoja bell in distant India echoing the impermanence of all things, and ends with the Jakkoin bell in the hills of Ohara announcing nightfall as Retired Emperor Go-Shirakawa bids farewell to Imperial Lady Kenreimon'in, now a nun. The Gion bell reminds us of a central theme of the story, that the mighty must fall, and all pretensions to everlasting glory are the folly of vain men. The final bell at Jakkoin sounds the knell of the Heike, destroyed for its failure to heed the earlier warning. The only hope for the Heike, and the object of Kenreimon'in's prayers, is that the clan's departed souls will find their way to Amida's Western Paradise.

A simple summary of the plot would not do justice to the story, since it is the drama of presentation rather than the complexity of plot that makes the *Heike Monogatari* a prized piece of literature. Between the sounding of the two bells there is a winding tale colored with scores of interesting characters and highlighted with dramatic battle scenes, frequently ending in mass decapitations and the parading of heads. From early on, it is clear that the narrator will not pass up an opportunity to spin off individual stories from the main line, a technique that the biwa hoshi undoubtedly used effectively in their public presentations. But no matter what digression the story takes, we are constantly reminded that the laws of karmic retribution are at work, and the good deeds and admirable characteristics of the descendants of Taira no Kiyomori are not enough to atone for the store of karmic misfortune he accumulated during his ruthless rise to power and his deliberate scorning of court precedent and procedure. The narrator of the *Heike Monogatari* gives evidence of a sympathetic understanding of Kiyomori's ambition, but the overall tone reveals a marked preference for the old order. Kiyomori's behavior is cited as the immediate cause of the fall of the Heike, but the times are one of the decline of Buddhist law, and in the end, it is clear that the victorious Minamoto will be not much better than their predecessors. Even the scheming behavior

of Retired Emperor Go-Shirakawa leaves much to be desired, although he escapes direct censure.

The *Heike Monogatari* is a work of both history and literature, seeking to discover the cause of important events in the past while at the same time instructing and entertaining its audience. For the Japanese audience, the original story in a variety of genres has done just this for centuries. Now English readers have in Professor McCullough's elegant translation the means to understand the spirit of this important text of Japanese culture. It is a welcome addition to Japanese studies for the general public and specialists alike.

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East Asian Civilizations: A Dialogue in Five Stages. By William Theodore de Bary. Cambridge, Massachusetts, and London: Harvard University Press, 1988. 160 pp. US\$20.00.

William Theodore de Bary, author and editor of a copious bibliography of works on the intellectual history of East Asia and long-time professor at Columbia University, presents in this small volume a distillation of his views on the Confucian experience. He has adapted them from lectures first given at Harvard University in honor of Edwin O. Reischauer, who introduced him in his student days to the East Asian classics.

The title is both apt and unfortunate. "East Asian Civilizations" is the sort of flavorless, characterless phrase favored by publishers of texts designed for undergraduates in survey courses of Chinese and Japanese history. This is nothing of the kind. It is a highly personal – indeed, partisan – examination of the Confucian tradition as it interacted with its opponents and interlocutors from its beginnings to the present age. Because of the very centrality of this theme in East Asian history, however, the title is not inappropriate. The book is a broad sweep through the area from its cultural origins on the north China plain to the most contemporary developments in Singapore, Hongkong, Taiwan, and Korea. It is truly East Asian in scope and reaffirms the author's belief in the necessity of bringing all its parts, not just China and Japan, into his purview. He omits only Vietnam from his analysis.

He calls his approach "a dialogue in five stages"; that is, he sees a dialectic in which the Confucian thesis in the first stage faces a Buddhist antithesis in the second, producing the Neo-Confucian synthesis in the third. The Western challenge since the nineteenth century leads to a fourth stage, and the contem-

porary era to a new synthesis in a fifth stage that he calls post-Confucian. This vehicle permits the author to display his masterful command of the literature and main currents of Confucian scholarship.

It is, however, partisan. It is less a critique of Confucianism than it is a defense. The author appears to lament the lack of an institutionalized Confucian "church" that could represent the ethical viewpoint of Confucius in councils of world religious bodies (p. 109). He writes that there is no one "both informed and qualified to speak for Confucianism" (p. 117). He has taken upon himself the position of spokesperson for those who profess the Way of East Asia.

In his defense, modernization is a major theme of the book. This approach to Asian civilization, which was popular a generation ago and closely associated with Edwin O. Reischauer, in whose honor the original lectures were presented, is perhaps the dominant thrust of the last three chapters. The chapter title "East Asia's Modern Transformation" is a paraphrase of the title of a popular text co-authored by his mentor. Far from acceding to the arguments of those, including the "Gang of Five" as well as many modern scholars, who say that Confucianism is essentially anti-modern, de Bary finds in it much that is viable and even valuable for modern society. He notes, for example, that many areas of the world have been the beneficiaries of postwar American aid and trade. "Yet not all . . . have been able to turn it to such good account as have the peoples of East Asia, and it may well be the cultural traits, skills, and disciplines brought from their past that have enabled East Asians to exploit these opportunities more fully" (p. 107). The attitude towards learning, "educational fever" in the words of one of his sources, is a Confucian trait that seems obviously to have applicability to modern needs. Even the Neo-Confucian family, so often condemned by "liberal and liberation movements," has provided "moral, emotional, and corporal support" amidst the stresses of modern life (p. 113). Indeed he suggests that family may provide in China a framework for a capitalism of a different sort, one that is not only small-scale and family-based, but one that is less individualistic than the Western variety. This modernization, he believes, will be a new synthesis, one that reaches out to new "peoples, religions and ethical traditions" and does not attempt to draw on the Confucian tradition alone (p. 122).

For all of his concern with modernization, however, the author decries a modernization that sees an Asia forever adjusting to European and American values and to the use of Western yardsticks to measure Asia. He evokes the familiar fable of the Sovereign Kings of the Three Seas (p. 74). Impatient, who is the King of the Southern Sea, and Impulsive, the King of the Northern Sea, find that the Sovereign of the Center, the Primal Whole, does not have the customary seven holes for seeing, hearing, eating, breathing, and so on. To correct this defect they decide to bore one hole per day, but on the seventh day Primal Whole dies. The West, de Bary says, has been like Impatient and Impulsive, boring holes for oil, nuclear wastes, and underground explosions all in

the name of "progress" and of doing good. All this may, alas, imperil the patient. The title "East Asian Civilizations," therefore, implicitly contrasts with Western barbarism. De Bary is saying that the synthesis of Confucian and Western values would do well to incorporate a measure of Confucian morality, so that instead of asking why Asia has so much difficulty catching up to the West, one may question why the West did not "act in a mature, responsible way by getting its own house in order . . . rather than chasing around the world to make trouble for others" (p. 68). He identifies as hubris the Western assumption that change need come only on one side.

In short, this volume is a modern Confucian lecture of the sort that scholars used to deliver to traditional East Asian rulers. It is didactic in intent and moral in tone, and examines the past in an effort to find guidance in the present. De Bary is the spokesperson who is "both informed and qualified to speak for Confucianism."

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Categorized Contents of Back Issues

Aesthetics

- Dan Ino. Introduction to the Aestheticism of Chanoyu. 1:2:28-32
- Furuta Shokin. Philosophical Aspects of the *Chashitsu*. 59:7-31
- Haga Koshiro. The Appreciation of Zen Scrolls. 36:7-25
- Hayashiya Seizo. Kobori Enshu's Chanoyu. 44:38-40
- Hirota, Dennis. The Practice of Tea 1—Heart's Mastery: *The Kokoro no fumi*; The Letter of Murata Shuko to His Disciple Choin. 22:7-24
- . The Practice of Tea 3—Memoranda of the Words of Rikyu: *Namporoku* Book 1. 25:31-48
- . The Practice of Tea 4—The One-page Testament Attributed to Rikyu (*Rikyu Ichimai Kishomon*). 33:41-52
- . The Practice of Tea 2—The Wabi Tea of Takeno Jo-o: The Letter on Wabi and Related Documents. 23:7-21
- . The Practice of Tea 5—The *Zen Tea Record*: A Statement of Chanoyu as Buddhist Practice. 54:32-59
- . In Practice of the Way: *Sasamegoto*, An Instruction Book in Linked Verse. 19:23-46
- Hubbell, Lindley W. No Notes. 11:2:20-27
- Inui Yoshiaki. Stone. 11:2:50-53
- Ishimaru Hisashi. The Aesthetic Principle of *Shibumi*. 11:1:38-42
- Itoh Teiji. *Kekkai*: The Aesthetics of Partitions. 32:47-57
- . The Lights of Chanoyu. 36:26-32
- James, Patrick M. Art and Everyday Life. 11:4:11-18
- Karaki Junzo. Perspectives on the Self: *Suki*, *Susabi*, and *Sabi* in Medieval Japanese Literature. 35:30-51
- . The Spirit of *Wabi*. 11:3:1-6
- . Wafting Petals and Windblown Leaves: Impermanence in the Aesthetics of Shinkei, Sogi, and Basho. 37:7-27
- Kato Shuichi. Esthetics in the Way of Tea: Three Forms. 11:24-27
- Kawakita Toshiaki. The Concept of *Hosomi*. 11:1:23-25
- Kumakura Isao. Seated in Solitary Contemplation. 21:7-14
- Kurita Isamu. The Spirit of Stone. 19:47-58
- Kurokawa Kisho. Rikyu Gray: An Open-ended Aesthetic. 36:33-51
- Minamoto Toyomune. Venus, Dragons, and Autumn Grasses: Europe, China, and Japan. 31:45-57
- Mizuo Hiroshi. The Color Purple. 53:45-51
- . Unmasking the "Work of Art." 11:1:9-12
- Nakanishi Susumu. Aspects of Beauty in Early Japan. 34:7-20
- . Colors in the *Man'yo Shu*. 52:18-29
- Nishibe Bunjo. Zen Priests and Their Concepts of Tea. 13:14-26
- Odin, Steve. Intersensory Awareness in Chanoyu and Japanese Aesthetics. 53:35-44
- Pilgrim, Richard B. *Ma*: A Cultural Paradigm. 46:32-53

- . Six Circles, One Dewdrop: The Religio-Aesthetic of Komparu Zenchiku. 33:7-23
- Shimizu Hajime. The Beauty of Earthen Walls. II:1:70-71
- Tanikawa Tetsuzo. The Esthetics of Chanoyu. Part 1, 23:37-47; Part 2, 25:7-21; Part 3, 26:33-49; Part 4, 27:35-50
- . Four Elements of Tea. 15:35-41
- Tierney, Lennox. Chanoyu as a Form of Non-Literary Art Criticism. 11:12-15
- Tsutsui Hiroichi. Like the Flowers in the Field: Rikyu's Flowers for Tea. 41:7-24
- Varley, H. Paul. Purity and Purification in the *Nampo Roku*. 48:7-20
- Yasuraoka Kosaku. On the Arts as Ways: Kenko and Zeami. 31:7-14
- Yoshimura Teiji. Shinkei's Aesthetics in the Art of Chanoyu. I:4:16-28

Applied Arts

(see also Ceramics, Tea Utensils, Textiles)

- Hughes, Sukey. Paper Clothing: A Brief History and Appreciation. 30:41-52
- Ikeda Hyoa. Appreciating Teascoops. 54:7-31
- Inui Yoshiaki. Japanese Paper. II:3:69-71
- Kenmochi Isamu. Woodcraft in Japan. II:1:13-14
- Matsuda Gonroku. Introduction to Lacquer. 16:20-44
- . Notes on Lacquer. II:4:19-25
- Oba Takemitsu. An Introduction to Mounting. 15:21-34
- Okada Yuzuru. Modern and Traditional Craftsmanship. II:1:33-37

Okamura Kichiemon. Simplicity and Sincerity—Folk Art. II:1:15-17

Osawa Shinobu. The Nishi Honganji Volumes: An Anthology of Thirty-six Poets. II:4:3-10

Sumi and How It is Made. 45:44-53

Taniguchi Yoshiro. Wood and Bamboo. I:4:29-33

Tanikawa Tetsuzo. The Beauty of Lacquerware. II:2:17-19

Architecture

Asano Kiyoshi. Traditional Japanese Roofs. 9:13-29

Covell, Jon Carter. Kanamori Sowa and Teigyokuken. 16:7-19

Furuta Shokin. Philosophical Aspects of the *Chasbitsu*. 59:7-31

Iguchi Kaisen. Sen Sotan and Yuin. 13:7-13

Itoh Teiji. Kobori Enshu: Architectural Genius and Chanoyu Master. 44:7-37

———. Sen Rikyu and Taian. 15:7-20

Kojiro Yuichiro. Japanese Housing Today: Three Examples. 9:40-46

Kurokawa Kisho. Rikyu Gray: An Open-ended Aesthetic. 36:33-51

Moriya Takeshi. The Mountain Dwelling Within the City. 56:7-21

Nakamura Shosei. Aspects in the Development of Tearoom Design: Jo-o to Modern Times. 9:30-39

———. Furuta Oribe and Ennan. 17:9-19

———. Katagiri Sekishu and Korin-an. 23:22-36

———. Kobori Enshu and Mittan. 14:7-19

———. Oda Uraku and Jo-an. 19:14-22

———. The Tearooms of Hosokawa Sansai. 18:7-20

- Sekino Masaru. Early Japanese Dwellings. 9:1-12
- Shimizu Hajime. The Alcove. 1:3:5-8
- . The View From a Window. 11:4:79-81

Biographical Studies

- Akutagawa Ryunosuke. The Winter Field. 9:71-79
- Brown, Kendall H. Shokado Shoji as "Tea Painter." 49:7-40
- Cieslik, Hubert. Takayama Ukon (in German). 1:3:28-36
- Furuta Shokin. Glimpses of the Life and Poetry of Ryokan. 20:7-14
- Guth, Christine. Masuda Don'ō: Tea and Art Collecting in the Meiji Era. 53:7-34
- Hata Kohei. Sen Rikyu, Last Man of the Middle Ages. 16:47-53
- Ikeda Hyōa. *Essay* — Oribe's Shoe-shaped Teabowl. 57:35-54
- Inoue Yasushi. Some Thoughts About Rikyu: The Man, His Death. 39:28-33
- Itoh Teiji. Kobori Enshu: Architectural Genius and Chanoyu Master. 44:7-37
- Komarovski, George E. Enku: His Life and Work. 10:32-42
- Kumakura Isao. Matsudaira Fumai: The Creation of a New World of Chanoyu. 25:22-30
- . Seated in Solitary Contemplation. 21:7-14
- Kuwata Tadachika. Men of Power and Their Tea Masters. 14:23-28
- Mizuo Hiroshi. A Portrait of Hon'ami Koetsu. 34:21-52
- Murai Yasuhiko. Furuta Oribe. 42:24-48
- Tanihata Akio. Men of Tea: An Evaluation by Yamanoue Soji. Part 1, 26:50-60; Part 2, 27:51-58; Part 3, 28:48-56
- Tsutsui Hiroichi. Sen Sotan. 46:7-31

Calligraphy

- Ayamura Tan'en. *Kaishi* Scrolls for Chanoyu. 38:23-35
- Furuta Shokin. Chanoyu and Calligraphy. 10:9-16
- Haga Koshiro. The Appreciation of Zen Scrolls. 36:7-25
- . Calligraphy as Zen. 10:1-8
- Horie Tomohiko. Understanding Ryokan's Calligraphy. 20:26-30
- Itami Matsuo. The Calligraphy of Ryokan. 20:15-25
- Kimos, C. E. Calligraphy of Zen Masters. 10:25-31
- Morita Shiryu. *Sho* as Creative Transformation of Self. 10:17-24
- Nagashima Fukutaro. Picture versus Word: Trends in Tokonoma Display. 35:7-15
- Nakada Yujiro. The Development of Japanese Calligraphy. 11:1:3-8
- Osawa Shinobu. The Nishi Honganji Volumes: An Anthology of Thirty-six Poets. 11:4:3-10

Ceramics

- Cort, Louise Allison. Genya's Devil Bucket. 30:31-40
- Covell, Jon Carter. The Zen Tea Bowl. 11:28-35
- Hayashiya Seizo. Hon'ami Koetsu: His Ceramic Works. 14:34-53
- . The Korean Teabowl. 18:28-46

- . Teabowls — Part I, 55:32-49;
Part II, 56:31-52; Part III, 58:
31-52; Part IV, 59:32-54
- Ikeda Hyoa. *Essay — Oribe's Shoe-shaped
Teabowl*. 57:35-54
- Kawahara Masahiko. *Early Kyoto
Ceramics*. 32:31-46
- . *Iga Tea Ware*. 47:7-30
- . *Tamba Ware and Chanoyu*.
51:33-49
- Narasaki Shoichi. *Seto and Mino Ceramics
of the Medieval Age*. 29:16-42
- Okuda Naoshige. *The Temmoku Teabowl*.
26:7-32
- Sato Masahiko. *The History and Variety
of Karatsu Ceramics*. 24:12-34
- Sawada Yoshiharu. *A Gallery of Shino
Ceramics*. 35:16-29
- Shibayama Zenkei. *One-Word Gates:
Ro, Kan, Jaku, Kan*. 50:7-22
- Tanihata Akio. *Tea and Kyoto Ceramics
in the Late Edo Period*. 39:7-27
- Uenishi Setsuo. *Bizen-ware Ceramics*.
38:7-22
- Yoshida Mitsukuni. *A Short History of
Japanese Ceramics*. I:1:48-63
- Yoshiga Taibi. *The History and Variety
of Hagi Ceramics*. 22:25-48

Essays

- Bavier, Charles S. *A Tomb*. II:2:15-16
- Bowers, Faubion. *Some Intimate
Memories of Kabuki*. 10:50-55
- Boyer, Martha. *Jakko-in: A Journey into
Stillness*. 11:87-91
- Bush, Lewis. *Island Pilgrimage*.
9:65-70
- Cohen, Kenneth. *T'ai Chi Ch'uan and
Chanoyu—Steps Along the Way*.
12:13-23
- . *Tea in My Life*. 14:29-33
- Cort, Louise Allison. *Looking at White
Dew*. 43:36-48
- Hamamoto Soshun. *Reflections on the
Buddhist Name "Rikyu."* 43:7-13
- Hamolsky, Esperanza B. *Mi amistad con
las damas de la Familia Sen
(in Spanish)*. I:2:25-27
- Hauchecorne, Jean Pierre. *Kyoto—Ville
Eternelle (in French)*. I:1:68-73
- Hisamatsu Shin'ichi. *The Significance of
the Nampo Roku*. 52:7-17
- Honda Giken. *The Colors Bloom and
yet . . . : Reflections on the
Japanese Appreciation of the
Transience of Life*. 58:19-30
- Inoue Yasushi. *My Thoughts on Chanoyu*.
I:1:14-15
- . *Some Thoughts About Rikyu:
The Man, His Death*. 39:28-33
- Inui Yoshiaki. *Harmony and Space in
Chanoyu*. II:1:1-2
- . *Water*. I:4:14-15
- James, Patrick M. *Chanoyu: Its Meaning
and Its Forms*. II:3:19-26
- Kirkup, James. *Essential Silences*.
II:1:26-32
- Kumakura Isao. *Rikyu and the Birth
of the Nijiriguchi*. 44:41-46
- Kushida Magoichi. *Stillness*. I:4:1-3
- Leavitt, Richard P. *An Exercise in
Awareness*. 11:16-23
- Marti-Ibanez, Felix. *In an Oriental
Garden*. 9:54-56
- Martin, Burton E. *Tea: Folly and
Profundity*. I:2:8-15
- Martin, Peter. *Two Cultures: A
Comparison*. I:4:4-6
- Matsushita Konosuke. *A Precious Moment
with a Bowl of Tea*. I:1:12-13

- Mushakoji Saneatsu. Return to Nature. 1:2:1-4
- Nagai Michiko. Graceful Summer. 1:2:55-56
- Nishimura Koji. Tea and Liquor. 1:2:21-24
- Okamura Kichiemon. Simplicity and Sincerity—Folk Art. II:1:15-17
- Sen Soshitsu. An Art of the Seasons. 31:5-6
- . As October Comes Around. 51:5-6
- . The Attainment of Inner Tranquility and Strength. 28:5-6
- . The Blossoming Plum Tree. 44:5-6
- . Chanoyu and One's Chosen Path. 41:5-6
- . A Cold Episode. 56:5-6
- . A Cuckoo Singing! 14:5-6
- . The Delivery of the Tea Jar. 52:5-6
- . Doing What is Right. 57:5-6
- . A Dream Remembered. 26:5-6
- . The Dropped Camellia. 53:5-6
- . Everyday Life and the Heart of Tea. 11:1-11
- . Flowers in the Tearoom. 58:5-6
- . Form in Chanoyu. 24:5-6
- . Four and One-half Mats. 22:5-6
- . The Grain Beneath the Bark. 59:5-6
- . The Green Oasis. 20:5-6
- . Host and Guest. II:2:1-2; 15:5-6
- . In Summer, a Sense of Coolness. 54:5-6
- . Just Being Not Angry. 40:5-6
- . A Lesson from a Leaf. 50:5-6
- . A Lesson from the Commonplace. 35:5-6
- . *Ma*: A "Usefully Useless" Thing. 46:5-6
- . Martial Arts. 13:5-6
- . The Master in Ourselves. 17:5-8
- . The Meaning of *Kokoro*. 21:5-6
- . Notes on the Way of Tea. 12:6-7
- . One-sided Tea People. 42:5-6
- . One Time, One Meeting. 49:5-6
- . Pause and Reflection. 29:5-6
- . The Pure Heart. 30:5-6
- . Reflection at Year's End. II:4:1-2
- . Remembrances of My Father and Mother. 48:5-6
- . Rikyu and the Mud Puddle. 9:80
- . The Role of Research in the Way of Tea. 23:5-6
- . Scraps of Paper, Bits of String. 37:5-6
- . Seeking the Spirit. 55:5-6
- . Selfless Action. 36:5-6
- . Sweeping Away the Dust. 43:5-6
- . The Taste of Tea. 25:5-6
- . Tea for the World. 47:5-6
- . To Forget the Self. 39:5-6
- . To Illuminate the Way. 34:5-6
- . Tradition and Adaptation. 32:5-6
- . Traditional Greeting—East and West. 33:5-6
- . Two Attitudes Toward Nature. 16:5-6
- . Understanding Chanoyu. I:1:1-2
- . Understanding Samadhi through Chanoyu. 45:5-6
- . Water: The Great Gift. 38:5-6
- . Where Cool Breezes Blow. I:3:1-4
- . A Wider Realm. 27:5-6

- Sen Tomiko. Kyoto Green. 13:41-42
 ——. *Shikimatsuba*. 16:45-46
- Shibayama Zenkei. One-Word Gates: *Ro, Kan, Jaku, Kan*. 50:7-22
- Shimizu Hajime. The View From a Window. 11:4:79-81
- Shimizu Yoshiko. Flavor and Taste in *The Tale of Genji*. 22:60-62
- Suzuki, D.T. Some Thoughts About Chanoyu. 42:7-11
- Tada Yukei. Beauty and Man. 1:2:16-20
- Tsutsui Hiroichi. Appropriateness, the Key to Tea Etiquette. 40:47-56
- Yanagida Seizan. Japanese Zen and the turning of the Seasons. 55:13-31
- Yasuda Yojuro. Inanimate Life. 1:4:7-13
- Yoshimura Teiji. The Humanism of Chanoyu. 11:1:18-22

Food

- Mittwer, Gretchen. Tea Sweets: A Historical Study. 57:18-34
- Okubo Dofu. Dogen on Food. 15:51-53
- Shimizu Yoshiko. Flavor and Taste in *The Tale of Genji*. 22:60-62
- Suzuki Soko. *Okashi* for Autumn. 15:60-64
 ——. *Okashi* for Spring. 13:60-64
 ——. *Okashi* for Summer. 14:60-64
 ——. Presentation of *Okashi*. 16:60-64
- Tanihata Akio. Famous Sources of Water In and Around Kyoto. 38:45-52
- Teruoka Yasutaka. Nameless Chefs: Cuisine at the Time of Ihara Saikaku. 24:7-11
- Tsutsui Hiroichi. From “*Kaiseki*” to “*Kaiseki*”: The Development of Formal Tea Cuisine. 50:40-57

- Wakahara Eiichi. Uji Tea and Its History. 17:37-46
- Wright, Thomas. Instructions for the Monastery Cook: Dogen Zenji’s *Tenzo Kyokun*. 32:7-30
- Yoshida Mitsukuni. Caffeine Culture. 9:47-53

Gardens

- Covell, Jon Carter. My Domestic Outlook on Kyoto: Three Different Tea Gardens. 1:4:67-69
- Kurita Isamu. The Spirit of Stone. 19:47-58
- Nakane Kinsaku. The Character and Development of the Tea Garden. 11:1:43-49
 ——. Character of Japanese Gardens. 1:3:16-27
 ——. Zen and Japanese Gardens. 1:4:43-47
- Tachihara Masaaki. The Path to the Tearoom: An Expression of the Tea of Quiet Taste. 18:47-58

History

Chanoyu Related

- Bodart-Bailey, Beatrice M. Tea and Politics in Late-Sixteenth-Century Japan. 41:25-34
- Cieslik, Hubert. Takayama Ukon (in German). 1:3:28-36
- Cooper, Michael. The Early Europeans and Chanoyu. 11:36-50
- Cort, Louise Allison. Genya’s Devil Bucket. 30:31-40
 ——. The Grand Kitano Tea Gathering. 31:15-44
- Haga Koshiro. The Sen Family Tradition of Chado. 29:7-15

- Hayashiya Tatsusaburo. Historical Review of Chanoyu. Part 1, I:2:33-39; Part 2, I:3:37-50; Part 3, I:4:48-60; Part 4, II:1:50-56; Part 5, II:2:28-42; Part 6, II:3:37-54; Part 7, II:4:48-67; Part 8, 12:24-26
- Itoh Teiji. The Lights of Chanoyu. 36:26-32
- Johnstone, Milly. Chanoyu in New York. I:1:64-67
- Kagetsu and the *Shichiji-shiki*. 48:46-52
- Kumakura Isao. Kan'ei Culture. 42:12-23
- Kumamoto Kenjiro. Confluence of East and West: Okakura Kakuzo and Tea. 12:8-12
- Murai Yasuhiko. Chanoyu and the Early Christian Missionaries and Converts in Japan. II:3:27-36
- Nagashima Fukutaro. Picture Versus Word: Trends in Tokonoma Display. 35:7-15
- Nishibe Bunjo. Zen Monks and the Formation of the Way of Tea. 28:7-46
- Okada Akio. Chanoyu Through the Eyes of Visitors to Japan. II:4:42-47
- Oozono Yoshioki. The Art of Tea in the World. I:1:23-27
- Queen Elizabeth in Kyoto. 12:5
- Sen Soshitsu. The Classic of Tea: The *Ch'a Ching* of Lu Yu. 19:5-6
- . The Classic of Tea: The World of Lu Yu. 18:5-6
- Statler, Oliver. Tea Ceremony at Shimoda. 11:51-53
- . Tears. 14:20-22
- Tanihata Akio. Tea and Kyoto Ceramics in the Late Edo Period. 39:7-27
- Thrasher, William and Caroline Grayboys. The Beginnings of Chanoyu in America. 40:7-35
- Tsutsui Hiroichi. "The Essence of Chanoyu Lies Precisely in What Isn't Chanoyu." 32:58-61
- . Etiquette at a Sixteenth-century Tea. 43:49-54
- Wakahara Eiichi. The Business of Tea-making in Uji. 52:30-44
- . Uji Tea and Its History. 17:37-46
- Wilson, Richard L. Tea Taste in the Era of *Japonisme*: A Debate. 50:23-39
- Yamaguchi Osamu. Tea in World History. I:1:16-22
- Yamamoto Ichiro. Rikyu and Michelangelo. I:1:39-47
- Yoshida Mitsukuni. Caffeine Culture. 9:47-53
- Young, John. Chanoyu for the West. I:1:28-38
- Other**
- Bush, Lewis. Island Pilgrimage. 9:65-70
- Itoh Toshin. A Short History of Kennin-ji Temple. 23:48-69
- Naramoto Tatsuya. Priests and Scholars of Kyoto. 17:20-36
- Washio Ryuki. A Short History of Toji. 20:44-57
- Literature**
(see also Translations of Classical Works)
- Ando Tsuguo. Basho's Colors. 47:31-44
- Aoki Takako. Nukada no Okimi: A Profile with Poems. 30:7-30
- Arntzen, Sonja. A Chinese Poem in Praise of Powdered Tea. 28:47
- Baba Akiko. The Wandering Priest and the Willow. 56:22-30
- Eto Shun. Poetry Without Words and Painting in Words. Part 1, II:2:3-14; Part 2, II:3:7-18

- Fraser, Dan. A Chronicle of One Year: Haiku in English. 11:4:82
- Furuta Shokin. Glimpses of the Life and Poetry of Ryokan. 20:7-14
- . Sengai: Among Cherry Blossoms, Rivers, and Willows. 22:49-59
- Hirota, Dennis. Blossoms and Moon, Host and Guest: A Leaf from a Renga Sequence. 45:34-43
- Honda Giken. The Colors Bloom and yet . . . : Reflections on the Japanese Appreciation of the Transience of Life. 58:19-30
- Ishida Yoshisada. Fujiwara Teika. 33:24-40
- Jugaku Bunsho. The Sound of Rain. 1:3:60-69
- Karaki Junzo. Perspectives on the Self: *Suki*, *Susabi*, and *Sabi* in Medieval Japanese Literature. 35:30-51
- . Wafting Petals and Windblown Leaves: Impermanence in the Aesthetics of Shinkei, Sogi, and Basho. 37:7-27
- Kirkup, James. Umbrella Poems. 11:3:72
- Marks, Alfred H. Haiku in Japanese and English. 9:57-64
- Marti-Ibanez, Felix. The Time Talisman. 13:32-40
- Matsuo Yasuaki. Transcending the Mundane: Chinese Poems and Japanese Literature. 1:4:34-42
- Nakanishi Susumu. Colors in the *Man'yo Shu*. 52:18-29
- Omine Akira. Probing the Japanese Experience of Nature. 51:7-32
- . Nature, Man, and Poetry: Basho and Holderlin. 45:24-33
- Ooka Makoto. "Color," Colors, and Colorlessness in Early Japanese Poetry. 41:35-49
- Sato Hiroaki. Observations on Haiku. 18:21-27
- . tr. Poetry of Princess Shikishi. 10:56-57
- . Variations on a Theme of Basho. 19:7-13
- Sen Soshitsu. The Classic of Tea: The *Ch'a Ching* of Lu Yu. 19:5-6
- . The Classic of Tea: The World of Lu Yu. 18:5-6
- Stewart, Harold. Seventeen Syllables of Tea. 10:43-45
- Tamamura Takeji. Literature from the Gozan Zen Temples: A Historical Overview. 43:14-29
- Tsutsui Hiroichi. The Role of Anecdotes in the Transmission of Tea Traditions. 29:43-49
- . The Transmission of Tea Traditions Through Verse. 24:35-44
- Watson, Burton. Poems by Jakushitsu Genko. 49:41-46
- Yoshimura Teiji. Shinkei's Aesthetics in the Art of Chanoyu. 1:4:16-28
- Zolbrod, Leon M. Equality Before the Muse as Seen in *Haiga*. 48:21-39

Painting

- Brown, Kendall H. Shokado Shoji as "Tea Painter." 49:7-40
- Okamoto Taro. Ogata Korin. 11:2:48-49
- Osawa Shinobu. The Nishi Honganji Volumes: An Anthology of Thirty-six Poets. 11:4:3-10
- Zolbrod, Leon M. Equality Before the Muse as Seen in *Haiga*. 48:21-39

Recreational Arts, Other than Chanoyu

Sanjonishi Kinosa. The Way of Incense.
Part 1, 20:31-43; Part 2, 21:39-54

Religion and Philosophy

Flygare, Gyosei W. Buddhist Intonation.
11:4:26-41

Furuta Shokin. Philosophical Aspects of
the *Chashitsu*. 59:7-31

Haga Koshiro. Calligraphy as Zen.
10:1-8

Hamamoto Soshun. Reflections on the
Buddhist Name "Rikyu." 43:7-13

———. A Tea Master's Vision of the Ten
Oxherding Pictures. Part 1,
37:28-40; Part 2, 38:36-44; Part 3,
39:34-48; Part 4, 40:36-46

Hirota, Dennis. Higan: The Japanese
Observance of the Equinox. 57:7-17

Inada, Kenneth K. The Ontological Lag.
11:2:54-57

Kobori Nanrei Sohaku. Zen and the
Art of Tea. 55:7-12

Morita Shiryu. *Sbo* as Creative
Transformation of Self. 10:17-24

Nakamura Hajime. The Zen of Dogen.
15:42-50

Nishibe Bunjo. Zen Priests and Their
Concepts of Tea. 13:14-26

Oka Kiyoshi. The Second Mind.
1:2:5-7

Omori Sogen. Zen Sword: Comments on
the *Fudochi-shimmyoroku* of Zen
Master Takuan. 30:53-67

Pilgrim, Richard B. Six Circles, One
Dewdrop: The Religio-Aesthetic of
Komparu Zenchiku. 33:7-23

Shibayama Zenkei. One-Word Gates: *Ro*,
Kan, *Jaku*, *Kan*. 50:7-22

Suzuki Daisetz. The Japanese Mind.
1:3:9-15

Umehara Takeshi. A Philosopher Looks
at "The Way of Tea." 1:2:40-46

Wright, Thomas. Instructions for the
Monastery Cook: Dogen Zenji's
Tenzo Kyokun. 32:7-30

Yamada Mumon. A Flower in the Heart.
58:7-18

Yanagida Seizan. Japanese Zen and the
Turning of the Seasons. 55:13-31

Science

Dick, Robert H. Scientific Taste: The
U.S. Government Tea Examiner.
10:46-49

Harris, Penelope. Chanoyu: A Mediator
of Bihemispheric Interaction.
48:40-45

Kida Taiichi. Science of Tea. Part 1,
1:2:47-54; Part 2, 1:3:51-59;
Part 3, 1:4:61-66; Part 4,
11:2:43-47

Sculpture

Komarovski, George E. Enku: His Life
and Work. 10:32-42

Short Stories

Akutagawa Ryunosuke. The Winter Field.
9:71-79

Corman, Cid. The Teacup. 11:2:58-63

Sawano Hisao. First Disillusionments.
11:1:57-69

———. The Roof-Tile Maker. 11:3:55-68

———. Twilight at Koetsuji Temple.
11:4:68-78

Tea Procedures

Ishikawa Sojun. An Invitation to Tea.
Part 1, 11:54-59; Part 2, 13:27-31;
Part 3, 16:65-70

Kagetsu and the *Shichiji-shiki*. 48:46-52

Tea Procedure: The Basic Rules and
Principles of *Kagetsu*. 48:53-74

——: *Kagetsu*. 49:47-67

Temae: Chaji—Conclusion and Variations.
16:71-78

——: *Chaji-Kaiseki*. 12:27-45

——: *Chaji-Koicha*. 14:65-79

——: *Chaji*—The *Machiai* and *Roji*.
11:60-80

——: *Chaji-Shozumi*. 13:65-77

——: *Chaji-Usucha*. 15:65-78

Temae—Tea Procedure: *Arai-jakin*.
38:53-73

——: *Bon Kogo*. 28:57-71

——: *Chabako-Hana*. 34:53-74

——: *Chabako-Tsuki*. 35:52-74

——: *Chabako-Unohana*. 33:53-74

——: *Chabako-Wakei*. 37:55-73

——: *Chabako-Yuki*. 36:52-71

——: *Chaire Kazari*. 19:64-78

——: *Chasen Kazari*. 22:70-83

——: *Chashaku Kazari*. 21:65-80

——: *Chawan Kazari*. 20:64-78

——: *Chitose Bon*. 43:55-69

——: *Gozumi (Furo)*. 44:47-66

——: *Gozumi (Ro)*. 56:53-67

——: *Hana Shomo*. 30:68-73

——: *Irekodate*. 27:59-73

——: *Jiku Kazari*. 32:62-73

——: *Kasane Chawan*. 23:70-85

——: *Kinindate*. 17:64-78

——: *Kinindate Koicha (Ro)*. 58:53-68

——: *Kinindate Usucha (Ro)*. 57:55-70

——: *Kinin Kiyotsugu*. 18:64-78

——: *Kinin Kiyotsugu Usucha (Ro)*.
59:55-74

——: *Nagao*. 24:45-60

——: *Otsu-bukuro*. 26:61-73

——: *Ro Koicha* with *Tana*. 54:60-73

——: *Ro Usucha* with *Tana*. 53:52-67

——: *Ryurei Gozumi*. 46:54-69

——: *Ryurei Koicha*. 41:50-71

——: *Ryurei Shozumi*. 45:55-70

——: *Ryurei Usucha*. 39:49-70

——: *Shozumi (Ro)*. 55:50-64

——: *Shunju-dana (Misono-dana,*
Chishin-dana). 42:49-70

——: *Sumi Shomo*. 29:54-72

——: *Tsubo Kazari*. 31:58-71

——: *Tsutsumi-bukusa*. 25:62-76

——: *Tsuzuki Usucha*. 47:45-63

Tea Utensils

Chadogu—Tea Utensils. 11:81-86;
12:46-50

Chadogu—Tea Utensils: *Chaire*. 19:59-63

——: *Hanaire*. 22:63-69

——: *Kama*. 17:59-63

——: *Kogo*. 25:49-61

——: *Mizusashi*. 18:59-63

——: *Usuchaki*. 20:58-63

Chadogu Notes: *Tana*, Part I, 51:50-63;
Part II, 52:45-69

Ikeda Hyoa. Appreciating Teaspoons.
54:7-31

Kumakura Isao. *Chasen*: The Tea Whisk.
37:41-54

Palmer, Allan. *Chadogu*—Tea Utensils:
Bamboo. 14:54-59

- . Ceramics. 13:54-59
- . Lacquerware. 15:54-59
- . Wood. 16:54-59
- Starler, Oliver. Tears. 14:20-22
- Sumi* and How It is Made. 45:44-54
- Suzuki Tomoya. *Chanoyu-gama*: Iron Kettles for Chanoyu. 27:7-34
- Yoshimura Teiji. The Soul of *Chashaku*. 21:55-64

Textiles

- Ichida Hiromi. A Brief History of Kimono. 21:15-38
- Kitamura Tokusai. An Introduction to *Donsu*. 17:47-58
- . An Introduction to Weaving. 13:43-53
- Oda Eiichi. *Meibutsu-gire*: Famous Chanoyu Fabrics. 45:7-23
- . The Practice of Tea 2—The Wabi Tea of Takeno Jo-o: The Letter on Wabi and Related Documents. 23:7-21
- . The Practice of Tea 5—The *Zen Tea Record*: A Statement of Chanoyu as Buddhist Practice. 54:32-59
- . In Practice of the Way: *Sasamegoto*, An Instruction Book in Linked Verse. 19:23-46
- . Some Poems in the Gozan Tradition. 43:30-35
- Omori Sogen. Zen Sword: Comments on the *Fudochi-shimmyoroku* of Zen Master Takuan. 30:53-67
- Watson, Burton. Poems by Jakushitsu Genko. 49:41-46
- Wright, Thomas. Instructions for the Monastery Cook: Dogen Zenji's *Tenzo Kyokun*. 32:7-30

Translations of Classical Works

- Arntzen, Sonja. A Chinese Poem in Praise of Powdered Tea. 28:47
- Birnbaum, Alfred, tr. Exerpts from the *Chanoyu Kojidan*. 29:50-53
- Hirota, Dennis. Blossoms and Moon, Host and Guest: A Leaf From a Renga Sequence. 45:34-43
- . The Practice of Tea 1—Heart's Mastery: *The Kokoro no fumi*; The Letter of Murata Shuko to His Disciple Choin. 22:7-24
- . The Practice of Tea 3—Memoranda of the Words of Rikyu: *Namporoku* Book 1. 25:31-48
- . The Practice of Tea 4—The One-page Testament Attributed to Rikyu (*Rikyu Ichimai Kishomon*). 33:41-52

Glossary

() denotes alias, [] denotes Japanese reading.

Bo Ya [Hakuga] 伯牙
chi'in 知音
daishi ichiban 大死一番
Gasen Jitō 峨山慈禪
Hakuin Ekaku 白隱慧鶴
Hakuyūshi 白幽子
ichinyō 一如
Inzan Ien 隱山惟琰
Itsumadegusa 壁生草
Kaian Kokugo 槐安國語
Keisō Dokuzai 荆叢毒藥
kū 空
mu 無
Ninomiya Sontoku 二宮尊徳
Nishitani Keiji 西谷啓治
nyō 如
Orategama 遠羅天釜
Otafuku Jorō おたふく女郎
Konabiki Uta 粉引歌
Ryōkan 良寛

Segoshū 世語集
Shidō Bunan Zenji 至道無難禪師
Shigematsu Sōiku 重松宗育
shinnyō 真如
Shōju Rōjin 正受老人
 (Dōkyō Etan) (道鏡慧端)
Shōki 鍾馗
Suiō Genro 遂翁元處
Takujū Kosen 卓洲胡僊
Tanrei Soden 單嶺祖伝
Tōrei Enji 東嶺円慈
Tōyō Eichō 東陽英朝
Yan Hui [Gankai] 顔回
Yasen Kanwa 夜船閑話
Zazen wasan 坐禪和贊
Zenrin Kushū 禪林句集
 (Ku Zōshi) (句双紙)
Zheng Zi Qi 鍾子期
 [Shō Shiki]

Chronology

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

Design and English typesetting by the *Chanoyu Quarterly* staff, Foreign Affairs Division, Urasenke Foundation, Kyoto. Printing and binding by Nissha Inc., Kyoto.

Fill in reverse side and send, at time of payment, to:

U.S.A. residents:

Chanoyu Quarterly
Urasenke Chanoyu Center
153 East 69th Street
New York, NY 10021

four-issue subscription:

\$25.00 (airmail, add \$14.00)

single copy/back issue:

\$7.00 (airmail, add \$3.50)

per check *or* money order
payable to Chanoyu Quarterly

Non-U.S.A. residents:

Chanoyu Quarterly
Urasenke Foundation
Ogawa Teranouchi agaru
Kamikyo-ku, Kyoto, Japan 602

four-issue subscription:

¥4,400 (airmail, add ¥2,600)

single copy/back issue:

¥1,100 (airmail, add ¥650)

per int'l postal money order *or*
bank transfer to Chanoyu Quarterly
The Sanwa Bank Ltd., Kyoto Branch
Branch no. 431, Account no. 582907

Subscriptions commence with the current issue. Delivery of the journal constitutes acknowledgement of order. Please allow six weeks. Receipt and/or back issue list sent upon request.

〒602 京都市上京区小川寺の内上る 裏千家今日庵 茶の湯クォーターリー TEL 075-431-3111

Urasenke Foundation
Urasenke Chanaya Center

Kyoto, Japan
New York, U. S. A.