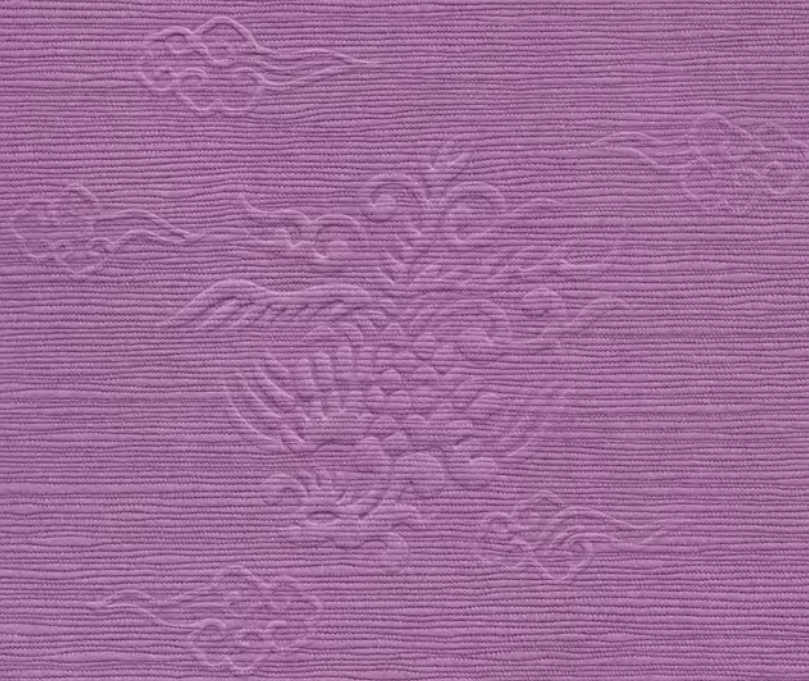


CHANOYU

Quarterly

TEA AND THE ARTS OF JAPAN

No. 62



The embossing on the cover is adapted from a gold embroidered fabric called *Hōun kinran*, favored by Sen Sōshitsu XV, fifteenth generation grand master of the Urasenke tradition of chanoyu. The motif is composed of a phoenix (*hō*) amid clouds (*un*), and is the graphic representation of his Buddhist name, Hōunsai.

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The names of Japanese persons are written surname first, in accordance with the Japanese practice. Kanji for names, titles of works, and other terms marked with the symbol † 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 Sōshitsu XV, the Urasenke Foundation seeks to encourage the further development of these arts and to promote a worldwide understanding of the spirit of chanoyu.

Just Sit and Have Tea

Sen Sōshitsu XV

We human beings all exist in the midst of certain circumstances, and oftentimes it seems that we tend to become "victims" of those circumstances, ending up passing our days like leaves swirling about in an eddy, with no control over the next moment, or like a swimmer fiercely swimming against the current, but getting nowhere. Feeling victimized, we suffer from the frustration and self-pity gnawing within us, but cannot seem to grasp onto anything firm and pull ourselves away from the momentum of our circumstances. We are probably not really too busy to do so, but simply feel busy due to our poor use of time and our lack of inner calm. So we find it difficult to escape our daily rat race. Indeed it *is* difficult—but not impossible. As the saying goes, "Where there is a will, there is a way."

I am always amazed at the perceptiveness of those who invented kanji characters. The word for "busy" in Japanese is *isogashii*, which is written with the character 忙 (*bō*). The component on the left has various meanings, including "heart," "spirit," "core," "sincerity," and "attention." The component on the right can mean "die," "lose," "destroy," and so forth. In other words, to be busy is to have lost one's attention or to have had one's very heart destroyed. To put it in Buddhist terms, one who has a busy mind is one who has lost sight of his innate Buddha-nature.

Of course, all of us spend every moment of our lives doing things that we must, or should, or simply choose to do. But, however full our schedules are with these things, we must retain the ability to remain attentive to each thing that we do, and to keep our heart—our Buddha-nature—alive. Then, no matter what the circumstances, we will not be tossed about by them and in danger of having them engulf us altogether.

In the *Rinzai Roku* [Record of Linji], a two-volume work containing the sayings and sermons of the founder of the Rinzai sect of Zen Buddhism, there is the phrase, "*Buji kore kinin*." This Zen phrase is often seen on scrolls displayed for chanoyu, for it points to the spirit for which people of tea aspire. The first word of the phrase, "*buji*," literally means "no thing" or "no happening," and, in everyday usage, the word means "safe." In the Zen sense, however, it means "without hindrance," or "free of obstruction." The rest of the phrase roughly means, "this is a nobleman"; so, in sum, the phrase "*Buji kore kinin*" means that the person who is free (i.e., has reached enlightenment) is a nobleman—a person to be respected.

Another saying that appears in both Zen and chanoyu is as follows: "The tea ladle passes through the Hell of Cold and Heat, but, having no ego, it suffers not."

The fact that both of the above phrases are as much a part of Zen as they are of the Way of Tea shows the close link between the two practices. Both Zen and the Way of Tea are ways of training towards achieving the mind of "*buji*," and both—though in somewhat different manners—involve the act of "sitting."

Here again, let me explain the character for this word, "to sit" 座 (*za*; *suwaru*). The enclosure at the top and left is what is known as the "dotted cliff" radical, and under it are graphically represented two humans sitting on the earth. I think it is interesting that two humans are represented, and not one. My interpretation is that this represents the two aspects of a human being's nature: a person's physical, tangible nature and a person's spiritual, intangible nature. Both of these should be nurtured and educated in harmony, so that the person grows and develops completely and correctly. I believe that, by sitting in the tearoom, one unites these two into a single whole. And that is why one of my favorite sayings is, "*Kissa ko*," or, "Just have a bowl of tea!"



Sen Rikyū's Tea Utensils

Introduction*

Despite both the fame and the importance of the figure, Sen Rikyū¹ (1522–91), and the number of utensils that are said to have been "favored by Rikyū" (*Rikyū-gonomi*)⁺ or to be of the "Rikyū shape" (*Rikyū-gata*),⁺ there are actually relatively few concrete objects left today that have undergone scientific study and can, with certainty, be attributed to his own hand or design, or that can be proven to have been owned by him.

The earliest record of a tea gathering hosted by Rikyū appears in the year 1544, when he would have been about twenty-three years old. It is not certain how many tea gatherings he hosted during his lifetime, but just within the so-called Four Great Tea Diaries of the period—the *Matsuya Kaiki*, the *Tennōjiya Kaiki*, the *Sōtan Nikki*, and the *Yamanoue Sōji Ki*—we can count 57 such occasions.¹ Add to this the 97 gatherings recorded in what is known as the *Rikyū Hyakkai Ki* [Record of One Hundred of Rikyū's Gatherings], and we have a total of 154 tea gatherings of Rikyū's on record.² During the fifty or so years that Rikyū was active, however, he must have hosted many more tea gatherings than this.

¹ The *Matsuya Kaiki* [松屋会記] consists of the records kept by three generations of the Matsuya Genzaburō family of lacquer craftsmen of Nara, pertaining to chanoyu gatherings which they attended as guests. Altogether, the records cover the years 1533–1650. The originals no longer exist; however, there are a number of variant copies available today.

The *Tennōjiya Kaiki* [天王寺屋会記] consists of the records kept by three generations of the Tsuda family, owners of the Tennōjiya merchant house of Sakai. These records contain sections pertaining to tea gatherings which they attended as guests between the years 1548–85 and during the year 1590. The originals are still extant. See Sen Sōshitsu et. al., ed., *Chadō Koten Zenshū* [茶道古典全集] (Kyoto: Tankōsha, 1956), vols. 7–8.

The *Sōtan Nikki* [宗湛日記] is the diary of the Hakata merchant Kamiya Sōtan (1551?–1635), and covers the years 1586–1613. The whereabouts of the original manuscript are unknown. An edited version based on scattered transcriptions of various portions of the work is included in *Chadō Koten Zenshū*, vol. 6.

The *Yamanoue Sōji Ki* [山上宗二記] is a record by the chanoyu devotee Yamanoue Sōji (1544–90), who is counted as one of Rikyū's disciples. There are four known versions. For a detailed explanation of theories pertaining to the various versions, and Kuwata Tadachika's carefully researched version based upon them, see *Chadō Koten Zenshū*, vol. 6.

² The *Rikyū Hyakkai Ki* [利休百会記] is an anonymous record of approximately one hundred tea gatherings hosted by Sen Rikyū from the 17th day, 8th month, 1590 to the 24th day, intercalary 1st month, 1591. There exist several late Edo Period copies, each varying in the number of tea gatherings listed (93, 95, 97, etc.). See *Chadō Koten Zenshū*, vol. 6, for details regarding these, and for a copy of the version in the collection of Sue Sōkō. Also, see Sen Sōshitsu and Sen Sōshu, supv. eds., *Chadō Zenshū* [茶道全集] (Osaka: Sōgensha, 1936), vol. 9, for explanation as to the basis for dating the tea gatherings to the years 1590–91.

What is more, of the specific utensils mentioned in those tea diaries and records, there are relatively few that have come down to us today. Or, perhaps it should be said that, of the numerous articles that have come down to us, there are quite a few which are of questionable history, and which must await future research before they can be properly assessed.

In a word, it is difficult for us—four centuries after Rikyū's death in 1591—to know exactly what Rikyū's utensils and utensil combinations were like.

It should be noted here, also, that "Rikyū's tea utensils" is, in itself, a rather loose term. Utensils connected with this famous personage, Rikyū, fall into three diverse categories: (1) those which were already being used in chanoyu before Rikyū's time; (2) those which were "discovered" and adopted into chanoyu during Rikyū's time; and (3) those which Rikyū himself actually made or designed. In addition, there were ancient calligraphic works and paintings which Rikyū had remounted to his own taste. Of the items in all of these categories, some can be proven, or at least surmised, to have been owned by Rikyū himself; some, he merely "approved" or "certified" (*kiwameru*)[†] or—as with the above-mentioned calligraphic works and paintings—had remounted to his liking; while some are things reputed to have been made according to Rikyū's design (*Rikyū-gonomi*; again, a rather perplexing term broadly meaning that the article reflects Rikyū's taste; usually translated "favored by Rikyū"). Among all of these "Rikyū's tea utensils" that still exist, there are those with clearly-recorded histories, and those without. In the following text, Akanuma Taka helps to "demystify" the notions of "*Rikyū-gonomi*," "*Rikyū-gata*," and "Rikyū tea utensil" in general, and to place these in perspective in regards the practice of tea from Rikyū's own time to the present.

Of course, one of the reasons for the scarcity of items which have undergone proper appraisal is that, because tea utensils are basically utilitarian items oftentimes passed down from one user to the next, they have not been subject to modern, scientific study. One imagines that there are extant, authentic utensils of Rikyū's that have not yet come to light, while, on the other hand, some of the known items may not be authentic Rikyū pieces.

As we widely understand it, Rikyū's great achievement was his realization, and his concretization, of the aesthetic ideal called "*wabi-suki*"[‡] in chanoyu—an aesthetic ideal which, as opposed to conventional notions of beauty, saw a profound appeal in "the lonesome" and "the humble." This he achieved, in large part, by way of the space and the utensils—the setting—that he created for his chanoyu. In surveying those items of, or supposedly of his that

are available to us, one notices, however, that the pieces brimming with this "*wabi-suki*" flavor are those which were either made by his own hand or according to his specifications, or that he "discovered" and adopted for use in chanoyu; and that these mainly date from the last decade or so of his life. As even his own close disciple, Yamanoue Sōji, commented, such novel devisings and creations did not win public acceptance at the time. But they had an impact that was to change the very spirit of the practice of chanoyu.

Although one of the characteristics of *wabi-suki* chanoyu is the harmonious usage of classic, "polished" items together with fresh and "unpolished" items, Rikyū, in his twilight years, tended more and more toward the latter. He did continue to use scrolls that had been brushed by Chinese Zen masters of old, classical Chinese tea caddies, and old Chinese bronze flower containers; but, other than these, it seems to have been the rustic and somehow temporal "things of the present" that attracted him. □

- Adapted from the preface to the section "*Rikyū no Chagu*" 利休の茶具 [Rikyū's Tea Utensils] in *Rikyū Daijiten* 利休大事典 [The Rikyū Encyclopedia] (Kyoto: Tankōsha Co., Ltd., 1989)

[Photo 1]

Shin-nuri Teoke Mizusashi —
Formal Black Lacquer Hand-bucket Water Container
by Kizō

Momoyama Period; 16th c.
H. 25.3; D. mouth, 24.3.

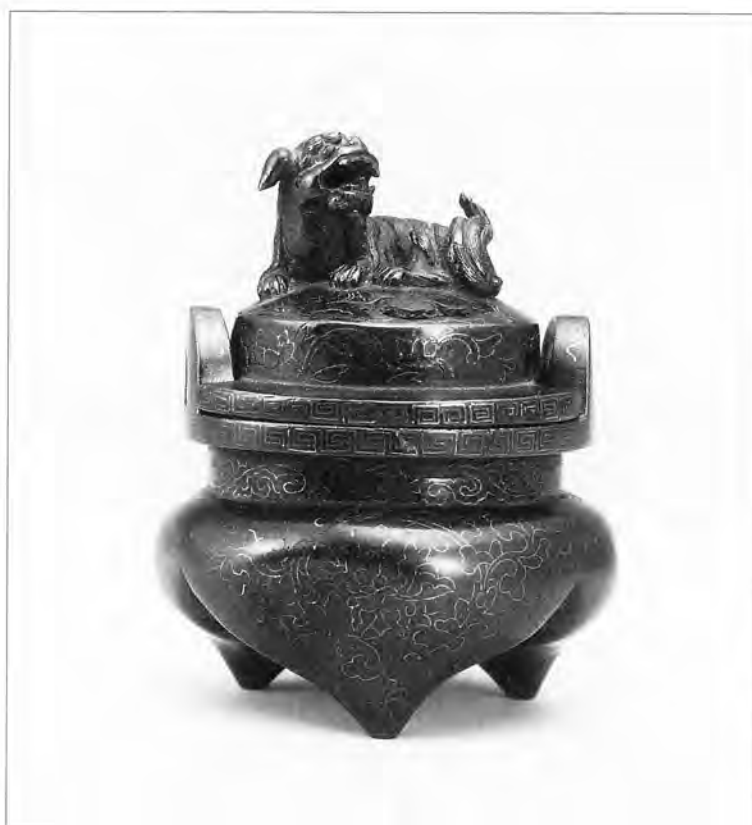
Fushin'an Collection

Hand-bucket type water containers were popularly used in the practice of tea from the Muromachi Period, before Rikyū's time, and records show that Rikyū's instructor in chanoyu, Takeno Jōō,[†] was the first to have one finished in *shin-nuri*,[†] or highly polished black lacquer. Like the water container seen here, Jōō's *shin-nuri teoke mizusashi* also had three short legs on the bottom. Records of tea gatherings hosted by Rikyū show that he used hand-bucket type water containers quite frequently. The particular example seen here is signed "Kizō,"^{††} the name of the lacquerer who made it, in lacquer on the bottom. It seems that this Kizō, a resident of Sakai, had done lacquer work for Jōō. Together with another lacquerer named Mon'ami,[†] he continued to do lacquer work for Rikyū until Rikyū started employing the services of Seiami,[†] the famous lacquerer who, through the work he did under Rikyū's supervision, earned the title "*Tenka ichi*," or "Foremost in the Realm." There are several extant order letters of Rikyū's addressed to Mon'ami and Kizō. One letter, addressed to Ki(zō?) [unfortunately, the second character of the name is too faded to be deciphered], accompanies this water container. Although the letter is not dated, it is believed to have been written some time around the year 1582. In it, Rikyū places an order for five hand-buckets, and stipulates as follows: "The width of the legs, as I've previously said, should be within two weaves of tatami; the lacquering and also everything about their form should have a decidedly good cadence about them (*ikanimo yoku ginseraru beku*)."

Of interest is a passage in a 1701 work entitled *Chawa Shigetsu Shū*[†] [Tea Stories Pointing to the Moon], by Kusumi Soan,[†] who was one of the four closest disciples (*shitenno*)[†] of Rikyū's grandson, Sen Sōtan.[†] The passage relates some technical advice which Rikyū is said to have given to Seiami. Rikyū instructs that *natsume*[†] should be lacquered "lightly," and says that the *nakatsugi* type tea containers by Kizō were lacquered so painstakingly as to have a "heavy" appearance. Thus it would seem that Rikyū was not quite satisfied with Kizō's work, and therefore began to train Seiami as his personal lacquerware maker.



1



[Photo 2]

***Karakane Shishi Kōro* — "Chinese Bronze" Lion-motif Censer**

Chinese Ming Dynasty; 15th c.
H., 11.5.

Fushin'an Collection

In Rikyū's day, it was common practice to display a censer in the room where a tea gathering was to be held, or to bring one into the room during the course of a tea gathering. Of the censers believed to have been owned by Rikyū and known to survive today, there are two whose motif is a lion. The one shown here was made in China. Both the lid and body are decorated with fine-line silver inlay work in a "peony arabesque" design. The lion's mouth serves as the escape hole for the incense. The underside of the lid of the inner storage box is inscribed and signed by the 5th generation head of the Omotesenke (Fushin'an) household, Zuiryūsai Sōsa: "Lion owned by Rikyū. Fushin'an, (cipher)."

Sen Rikyū's Tea Utensils: The Question of Imitations

Akanuma Taka

Today, four hundred years since the death of Sen Rikyū, there exists quite a large number of utensils which have been transmitted down to us as items *connected with* Rikyū. If we add to this the utensils that, in their shapes, are said to directly reflect Rikyū's "*konomi*," or, in other words, whose shapes were designed or "favored" by Rikyū, the total number is more than one would imagine. This goes to show how strongly chanoyu has been influenced by Rikyū ever since the Momoyama Period.

As for the exact nature in which these items are "connected with Rikyū," giving them their reputation as "Rikyū's tea utensils," they can roughly be classified as follows:

- (1) items owned by Rikyū
- (2) items novelly adopted for use in tea by Rikyū
- (3) items ordermade according to Rikyū's specifications
- (4) items actually made by Rikyū
- (5) items bearing Rikyū's cipher and/or accompanied by a document written by Rikyū
- (6) items made in later generations as "recreations" of Rikyū's designs or "taste" (*konomi*).

In terms of the question of authenticity—whether a certain item can be said to be "the original" (*honka*) as opposed to an imitation (*utsushi*) Rikyū piece—all but the items fitting the last description would be qualified as originals. The problem is that not all of the items known as "Rikyū's tea utensils" strictly fit one or another of the above descriptions. For instance, among the utensils which belonged to Rikyū, there were those which pre-existed outside of chanoyu but were newly used for chanoyu by Rikyū, or those which he had ordermade, or those which he made himself. Looking

Translated and adapted from the essay "*Rikyū Yukari no Dōgu to Katōchi no Denshō*" 利休縁の道具と形の伝承 in the special feature, "*Rikyū Honka to Utsushi*" 利休本歌と写し, appearing in *Tanko* vol. 44, no. 7 (July, 1990), by permission.

at the items accompanied by some form of written document by Rikyū, there were items that Rikyū presented to acquaintances from his own collection, and also a great many which Rikyū simply certified. Take, for example, the calabash flower container named "*Gankai*" [Photo 4]. This is a representative flower container made by Rikyū, and, according to his accompanying letter, he had it in his collection but, with some feeling of sadness, gave it away. In other words, of the above classifications, this flower container fits (1), (4), as well as (5). This sort of "multiple connection" is not unusual for a Rikyū utensil.

Of the afore-mentioned classifications, it is the last—the "recreations of Rikyū's designs"—that, in this sense, is the easiest to set apart. However, utensils belonging to this description are more numerous than one might imagine, and they differ widely depending upon the historical period in which the particular item was made and/or the purpose behind its making. If one merely concerns oneself with the shapes of such "recreations," they cannot be looked upon as anything more than copies or imitations. However, through gaining a good knowledge of the utensils directly connected with Rikyū, one will come to appreciate why such "recreations" have been produced.

In present-day usage as regards tea utensils, the Japanese term "*honka*" (literally, "original verse" [the term originates from the tradition of poetry composition]) connotes "the original," and predisposes the existence of a copy, or "*utsushi*." The tendency seems to be to use the term "*honka*" as opposed to "a copy." In its original usage within chanoyu, however, the term was mainly used in reference to *chaire*—the small ceramic jars used to hold powdered tea—and was applied to the most representative example of any particular type of *chaire*. This did not infer that other examples of the same type of *chaire* were copies or imitations.

If one is to use the term *honka* in the strict sense, it thus becomes a matter of great debate whether *all* utensils directly connected with Rikyū—regardless of the fact that "*utsushi(mono)*" (copies) of them may exist—can properly be called the *honka*. One should keep in mind that the range of items generally acknowledged as "Rikyū's tea utensils" may be linked with Rikyū in diverse ways. Within this article, I should like to restrict my application of the term to only the utensils which Rikyū himself personally designed or showed a fancy for, with the understanding that these constitute the most representative examples of Rikyū's taste.

Now, let us take a closer look at the types of utensils belonging to the afore-mentioned classifications. In the first category—the items owned by Rikyū—we have, firstly, *chaire*. Of the Chinese (*karamono*) *chaire* bearing Rikyū's name, because he once owned them, there are the "*Rikyū enza katatsuki*," the "*Rikyū nasu*" (also known as *Rikyū motsusō*), the "*Rikyū marutsubo*," the "*Rikyū shiribukura*" [Photo 3], and the "*Rikyū tsurukubi*." In the letters which Rikyū's grandson, Sen Sōtan, wrote to his son (i.e.,

Rikyū's great-grandson), Sōshin, in which Sōtan mentions Rikyū's *chaire*, we find only an "*enza katatsuki*" and a "*shiribukura*." In reference to Rikyū's *chatsubo*, or leaf-tea storage jars, Sōtan altogether mentions six, of which only the "*Hashidate*" is known to still exist. Among the flower containers that Rikyū owned, the old bronze vase "*Tsuru no hitokoe*" and the "*Kōrai tsutsu*" [Photo 5] are particularly famous. In terms of teabowls, among those which Rikyū owned, there was the Korean (*kōrai*) teabowl known as the "*Rikyū totoya*"; the bowl "*Hikigi-no-saya*," which he later presented to his disciple Hosokawa Sansai; and the Raku-ware bowls that he had Chōjirō⁺ make according to his specifications, including the black "*Ōguro*" and "*Kaburo*," and the red "*Tarōbō*." In addition to these, Rikyū also owned various water jars, boxed tea sets, charcoal equipment, waste-water receptacles, lid rests, and so forth. The number of items fitting the first category is, thus, quite large.

How is it known that Rikyū owned these items? The "proof" lies in their box inscriptions (*hakogaki*), accompanying documents, mentions within chanoyu records, clarity of transmission from Rikyū's time on, hearsay from of old, and so forth. The dependability of this "proof" thus runs from the unquestionable to the somewhat questionable. Within this rather broad spectrum, it is often the case that notes written in Rikyū's own hand, stating that he was presenting someone with the particular item, or box inscriptions by people of the least far-removed generations from Rikyū, are regarded to have the highest credibility.

The next classification consists of the items which Rikyū adopted for use in tea. The "*Kōrai tsutsu*" flower container and "*kimma*" boxed tea set fit this description. The "*nata kago*" basket type flower container and charcoal basket are also of this classification, although in these cases it appears that Rikyū simply incorporated household items into his chanoyu. The "*Kōrai tsutsu*" flower container is the only one of its kind, and so it is not known where it was produced. Most likely, however, it belongs to the category of what are known as *Namban-mono*,⁺ or "Southeast Asian wares." Whatever the case, in both its style and size, it is akin to the various utensils attributed to Rikyū's design, and definitely appears to reflect the standards by which Rikyū selected his utensils.

Of Rikyū's tea utensils, the varied group of items which Rikyū had made according to his specifications are quite numerous, and, as I earlier suggested, probably reflect his feelings regarding tea utensils most decidedly. Heading the list of items of this description are the Raku teabowls made by Chōjirō, the kettles made by (Tsuji) Yojirō,⁺ and the various *natsume*, or lacquered containers for powdered tea, made by Seiami and other such lacquer craftsmen. We often read of the fact that Chōjirō began making teabowls as a result of Rikyū's instigation. As opposed to other pottery types, Raku ware is molded by hand and is given its final shaping with a pallet; and, it would seem that the use of [text continued on p. 18]

[Photo 3]

*Karamono Shiribukura Chaire, "Rikyū Shiribukura" 利休尻膨 —
Chinese Distended-bottom Tea Container, "Rikyū Shiribukura"*

Southern Song–Yuan Dynasty; 13th–14th c.
H., 6.2; D. mouth, 2.8; D. base, 2.9.

Ō-meibutsu

Eisei-Bunko Museum

This shoulderless tea container with distended lower portion is one of several famous Chinese tea containers that take their name from the fact that Rikyū once owned them. It seems that this particular one was used by Rikyū at a tea gathering which he hosted on the 26th day of the New Year, 1579 (*Tennōjiya Kaiki: Sōgyū Takai-ki*), as well as at one which he hosted on the 9th day of the 8th month, 1590 (*Matsuya Kaiki: Hisayoshi Chakaiki*). Also, the entry for the 12th day of the 11th month (year unspecified) in the "Kai" ["Gatherings"] section of the *Nampō Roku*[†] shows Rikyū using a "shiribukura on a square tray" at a gathering held in the early dawn after the year's first snowfall, with the Daitokuji priest Kokei Sōchin, the nobleman Hosokawa Yūsai, and the author of the *Nampō Roku*, Nambō Sōkei, as guests. Unlike that of most Chinese (*karamono*) tea containers, the clay which this jar is made of is of a very viscous quality and a reddish coloration. The glaze has a purplish tinge and drips down on the two opposite sides of the jar. On the interior, it is glazed around the mouth only. After Rikyū, it was owned by the Tokugawa clan, and, according to a work entitled *Kansei Chōshū Shokafu*,[†] in 1601, Hosokawa Sansai received this prized jar from the second Tokugawa shogun, Hidetada, as a reward for his success at the Battle of Sekigahara, and the jar was thereafter handed down in the Hosokawa family. The topside of the inner storage box for this tea container is inscribed "Rikyū shiribukura," by Hosokawa Sansai. There are three accompanying cloth pouches (*shifuku*): two of a striped pattern (*kantō*), and one of a variegated patterned silk (*nishiki*). The storage box for these also bears Hosokawa Sansai's writing.



3

this technique is what allowed for this ware to clearly embody Rikyū's ideas. The same can be said about Yojirō's kettles. The casting produced a kettle that accurately reflected Rikyū's design. This is exemplified by the fact that there are teabowls by Chōjirō that are of a shape akin to Yojirō's *Amidadō*⁺ kettle [Photo 12]. Furthermore, the series of black-lacquered *natsume*—the *ō natsume*, *chū natsume*, *ko natsume*, *shiribari natsume* [Photo 10], and such—which are attributed to Rikyū's design are well known. Like Chōjirō's teabowls and Yojirō's kettles, all of these have a severity about their silhouettes within which one also senses a quality of tranquility.

Besides these, there are scroll mountings attributed to Rikyū's design [Photo 8]. Rikyū had a number of preexisting calligraphic works by Zen masters remounted according to his specifications. Compared with the former mountings, his were less colorful and rather plain, so that they would "bring out" the main body of the scroll—the actual calligraphic work.

Other types of utensils attributed to Rikyū's design include display stands (*tana*), water jars and water pitchers, and charcoal-laying equipment ranging from charcoal containers and ash scoops to metal chopsticks. However, very few of these actually date from Rikyū's time, and it is rather more common that they are later-day copies "taking after" the so-called *honka*; in other words, most of them belong to the "recreations" classification.

Along with the items fitting description (3), the other classification in which Rikyū's taste is clearly exhibited is number (4)—the items which Rikyū himself made. These are limited to bamboo teascoops, bamboo or gourd flower containers, bamboo lid rests, and other such items, but they run quite high in number. Among them, the bamboo flower container is said to have been an original innovation of Rikyū's. The most well-known of these are the single-opening (*ichijū-giri*) "*Onjōji*," the double-opening (*nijū-giri*) "*Yonaga*," and the "*Shakuhachi*" flower container [Photo 7], all three of which are said to have been made by Rikyū at the time of the Odawara Campaign (1590). There do exist other bamboo flower containers said to have been made by Rikyū, or which bear his seal; however, there are some among them that, judging from their overall style and such, leave room for doubt as to whether they were truly made by Rikyū. On the other hand, the three mentioned above clearly display Rikyū's creative sense, being made of natural bamboo but achieving a presence about them that even surpasses that possessed by vases made of old bronze.

Another notable genre of handmade items by Rikyū are his bamboo teascoops [Photo 9]. Compared with later-day teascoops, Rikyū's do not display very much natural, decorative coloration in the bamboo itself, and are extremely straightforward in their silhouettes. And, compared with the teascoops of Takeno Jōō, of the preceding generation, Rikyū's teascoops are shorter and more trim. As with his bamboo [text continued on p. 33]

[Photo 4]

Fukube Hanaire, "Gankai" 顔回 — Calabash Flower Container, "Yanhui"
by Rikyū

Momoyama Period; 16th c.
H., 19.3; D. mouth, 7.8; D. body, 18.6.

Eisei-Bunko Museum

According to a document entitled "*Zuiryūsai nobegami no sho*,"¹⁴ by Zuiryūsai Sōsa, the 5th generation head of the Omotesenke household, as well as the *Chawa Shigetsu Shu*, Rikyū got the idea for this after seeing the gourds worn around the waist by certain types of religious pilgrims. The name "Yanhui" refers to Confucius' most outstanding disciple, who is said to have lived an admirably frugal life and possessed but one rice basket (*tan*) and one gourd (*hyō*) from which to eat and drink. ("*Tan*" and "*hyō*" written in reverse order, *hyōtan*, also means "gourd" in Japanese.) There is a letter by Rikyū which accompanies this flower container. The name of the addressee is not given, but is believed to be Matsui Yasuyuki, a samurai who was one of Rikyū's closest friends, to whom Rikyū presented this container. Rikyū's letter is in response to a letter of thanks which he had received, and it good-humoredly mentions that, though he had planned to bequeath this personal possession of his to the addressee to remember him by after his death, he didn't want to be wished dead, so he went ahead and gave it to him. The letter is dated the 25th day of the 2nd month, with no year given. Calabash flower containers do not appear in any tea diaries of Rikyū's era. It is generally believed, however, that this extremely rustic and "wabi-flavored" flower container was a product of Rikyū's late years.



4



5

[Photo 5]

***Kōrai Tsutsu Hanaire* — Korean Cylindrical Flower Container**

16th c.

H., 15.7; D. body, 9.1; D. base, 8.3.

Sen Family *Meibutsu*
Private Collection

Although this flower container has long been known as a "*Kōrai*" or "Korean" ware, it may actually have been produced somewhere in southeast Asia (including the Ryūkyū Islands and southern China), making it a so-called *Namban-mono*. It is of relatively thin build, and the clay beneath the bright brown glaze is of a fine texture and blackish color. There is a metal ring attached to the back, for hanging the container, and because the remains of another hole are visible, it appears that this ring was originally situated at a different spot. The inscription "flower container, cylinder" on the topside of the lid of the storage box, as well as the signature "Sōeki"[†] [i.e., Rikyū] on the bottom of the box, are believed to be in Rikyū's own hand. The flower container is accompanied by a protective cloth bag which is said to have been sewn by Rikyū's wife, Sōon. There is also an accompanying letter from Rikyū's grandson, Sen Sōtan, addressed to a certain Iehara Jihei, pertaining to "Sōeki's Korean cylinder"; a document describing the history of the flower container; and a copy of the container, made by the renowned Kyoto potter, Eiraku Hozen. In the portion of the *Tennōjiya Kaiki* pertaining to the tea gatherings which Tsuda Sōgyū attended as a guest, the entry for the second day of the New Year, 1585, shows Rikyū using a flower container of this description, while the *Sōtan Nikki* contains references to Rikyū's use of a "*Kōrai tsutsu*" on both the 12th day of the New Year and the 14th day of the 6th month, 1587.

[Photo 6]

*Aka Raku Chawan, "Ichimonji" 一文字 —
Red Raku Teabowl, "The Character 'One' "*
by Chōjirō

Momoyama Period; 16th c.
H., 8.0; D. mouth, 11.4; D. foot, 4.9.

Private Collection

This teabowl is highly unusual because of the fact that it features the character for the number "one," and Rikyū's cipher (*kaō*), written in lacquer in the bottom within the interior of the bowl. However, these are now almost totally worn away, and the glaze both on the interior and the exterior of the bowl has become quite dry and dull in appearance. The evenly balanced form and "quiet" style of the foot are typical of the Raku teabowls that Rikyū had Chōjirō make for him. On the topside of the lid of the inner storage box for this teabowl, Kohitsu Ryōsa (1572–1662), who was a professional connoisseur of ancient script, and who received this teabowl from Sen Sōtan, writes: "Having Rikyū Koji's character 'one' and mark, (stamp), teabowl comes from Sen Sōtan." The topside of the lid of the outer storage box bears the inscription "Chōjirō ware, red teabowl," by Sōtan's son Sensō Sōshitsu, the 4th generation head of the Urasenke (Konnichian) household. The underside is co-certified by the 5th generation head of the Omotesenke household, Zuiryūsai Sōsa, and the 3rd generation head of the Mushanokōjisenke (Kankyūan) household, Shimpaku Sōshū. Major owners of this teabowl in modern times include the politician Inoue Segai (1835–1915) and the entrepreneur Masuda Don'ō (1847–1938).



6





7



[Photo 7]

Takè Shakuhachi Hanaire — Bamboo Shakuhachi-type Flower Container
by Rikyū

Momoyama Period; 16th c.
H., 26.2; D. mouth, 11.2.

Konnichian Collection

Although there are several extant *shakuhachi* [†]-type flower containers attributed to Rikyū, this particularly renowned one is regarded as the *honka*, in that it is believed to have been one of the three bamboo flower containers made by Rikyū when he accompanied Toyotomi Hideyoshi to his battlecamp at Odawara in 1590; the other two are the famous "*Onjōji*" and the "*Yonaga*." As opposed to the other two, the bamboo of this flower container is rather soft, and it appears that Rikyū utilized a stalk of dead bamboo for it. The only signs of accent applied by human hand are the hatchet gouge at the bottom of the back side and, above that, a hole for hanging the flower container. Extremely simple though it is, its overall form and "mood"—produced by such factors as the slight curvature of the bamboo, the location of the joint, and the natural pattern of the bamboo—have won this piece a reputation as the finest bamboo flower container created by Rikyū. The topside of the lid of the inner storage box for this piece bears an eulogy composed by the 47th Chief Abbot of Daitokuji, Ikkyū Sōjun, and inscribed by the 153rd Chief Abbot of Daitokuji, Takuan Sōhō, which contains the words "*shaku hassun*" (this refers, literally, to a measurement equalling approximately 54.54 cm.) from where the appellation "*shakuhachi*" stems. The topside of the lid of the outer storage box is inscribed "*shakuhachi* flower cylinder" by the famous multi-talented tea master, Kobori Enshū (1579–1647), who had been a tea student of Rikyū's disciple, Furuta Oribe. This flower container is accompanied by a hanging scroll co-inscribed by the 156th Chief Abbot of Daitokuji, Kōgetsu Sōgan, and Kobori Enshū; a hanging scroll by the above-mentioned Takuan Sōhō; a handscroll by the 273rd Chief Abbot of Daitokuji, Daishin Gitō; a letter by the 8th generation head of the Omotesenke household, Sotsutakusai Sōsa; a certificate of authenticity by Sotsutakusai's successor, Ryōryōsai Sōsa; and a written record by the 11th generation head of the Urasenke household, Gengensai Sōshitsu.

[Photo 8]

Calligraphic work by Mian Xianjie (Jp., Mittan Kanketsu)

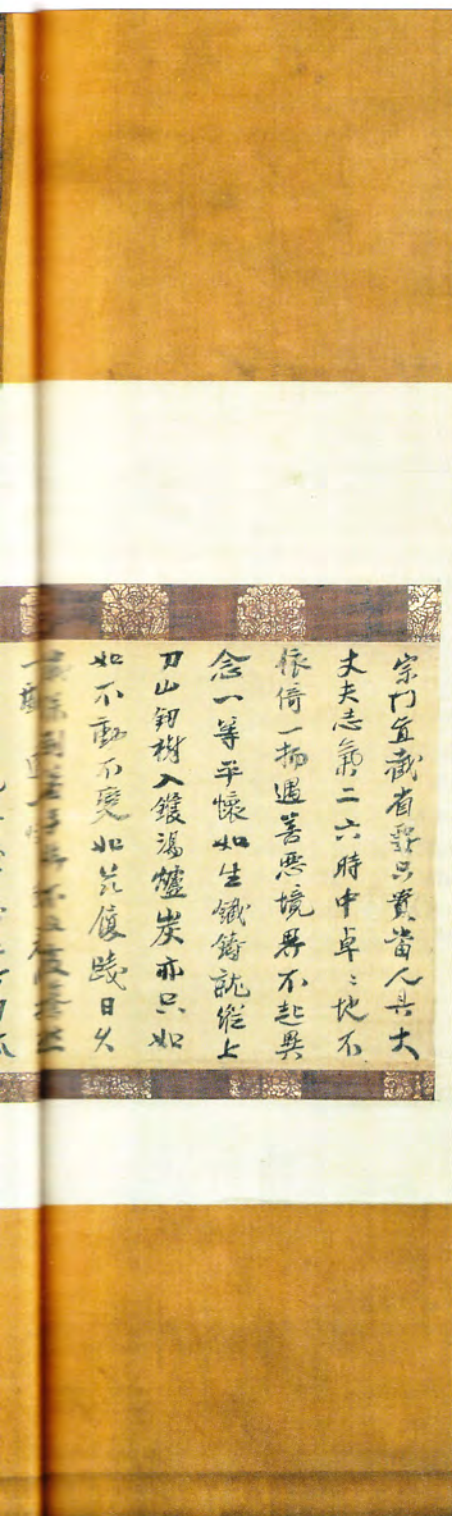
Dated 1179, 8th month.
Central area: H., 27.5; W., 102.0.

National Treasure
Ryōkōin Temple

The writer of this work, Mian Xianjie[†] (1118–86), was a revered Zen priest in China during the Southern Song Dynasty, and the writing consists of a sermon brushed on twilled silk. This is the only work by Mian Xianjie known to have been brought to Japan, and its rarity has contributed to its high value. In the portion of the *Tennōjiya Kaiki* pertaining to tea gatherings which Tsuda Sōgyū attended as a guest, we find Sōgyū seeing this calligraphy for the first time at a gathering hosted by a certain Ikeda Seiton in the 12th month of 1574. Its next appearance in a tea diary is in Sōgyū's record of a tea gathering hosted by Yamanoue Sōji in the 9th month of 1577. Then, in the 10th month of 1581, we find Sōgyū himself hosting a tea gathering at which he displays this calligraphy. Sometime during the few years in which Yamanoue Sōji owned the work, Sōji apparently asked Rikyū to remount it for him. There is a letter accompanying this scroll today, addressed to Hyōan (i.e., Sōji) from Rikyū. The letter informs Sōji that the mounting work had been completed. After Tsuda Sōgyū's ownership, the scroll further passed through the hands of a number of other owners, and finally entered the collection of the Daitokuji priest Kōgetsu Sōgan. In the *Matsuya Kaiki*, Hisashige records that Priest Kōgetsu displayed this "Mittan calligraphy . . . mounted by Rikyū" at a tea gathering which Hisashige attended at Ryōkōin in the 6th month of 1641. When Kobori Enshū designed the *shoin*-style tearoom known as the Mittan-seki within Ryōkōin, he included a tokonoma especially for hanging this scroll. The style of the mounting seen on this scroll is regarded as one of the best examples of Rikyū's taste in scroll mountings. The upper and lower portions are of plain brown-colored *shike* (coarse silk); the *chū-mawashi* (material surrounding the central area) is of a plain light-blue *shike*; and the *ichimonji* (strips of accent material above and below the central area), as well as the *fūtai* (two long strips hanging down from the top), are of purplish *inkin* (basket-weave gauze with gold-leaf designs).

翻身啾吼一聲懸三万仞孤
狸屏迎吳艮類階殿世世同
得人惱之過者些子淫上老
宿得者相橋入手便向逆順中
做尽光怪終不交判人處分
化皆在街頭便道明頭未
明頭打暗頭未暗頭打四方
以面未連架打盤山於猪肉
索頭又直長吏精底割一片
來故知二尊宿用處皆是如
出醫本偶尔成文若聖堂門
宜截省要度更者三生六十
劫七未夢見在瑯琊人來此
直張目甚堂延應衆登心
馬衆持鉢出軸欲德與一
却人挂般若正國書以贈
之時俱此山夷仲秋月住
徑山空庵

書于石勒軒



[Photo 9]

Takè Chashaku, "Yugami" 竹筒茶杓 — **Bamboo Teascoop, "Bent"**

Momoyama Period; 16th c.
L., 17.0.

Eisei-Bunko Museum

This teascoop is one of a pair of teascoops said to have been carved by Rikyū just before his mandated suicide in the second month of 1591, and bequeathed to his close disciples, the samurai Furuta Oribe and Hosokawa Sansai. The one that went to Oribe is of white bamboo and is named "*Namida*," or "Tears," and the one seen here is of speckled "*goma-dake*" ("sesame bamboo"), and is the one received by Sansai. On the bamboo storage tube, Sansai has inscribed the words "*Kyū no saku*," or "a creation of [Ri]kyū's." The teascoop, unique in its slightly crooked shape, has an unpretentious character typical of Rikyū, and yet there is a certain atmosphere of strength in the scoop portion. Sansai later presented this teascoop to the Lord of Tōtō'omi (part of present-day Shizuoka Prefecture), Hirano Nagayasu, together with a letter expressing his great sorrow at having to part with it. In the *Matsuya Kaiki*, Matsuya Hisashige writes of his attending a tea gathering hosted by a member of the Hirano clan on the 8th day of the 11th month, 1649, at which this teascoop was used. During the time of Nagayasu's grandson, the teascoop was given to Sansai's descendants, and thereafter it has remained in the Hosokawa Family collection.

[Photo 10]

Kuromuri Shiribari Natsume — Black-lacquered Broad-bottom Natsume
by Seiami

Momoyama Period; 16th c.
H., 6.4; D. lid, 5.6; D. body, 6.2.

Konnichian Collection

Although Rikyū was not the originator of the *natsume*, or "jujube"-shape lacquered container for powdered tea, he is known to have had a number of different types ordermade to his specifications. These include the large-size *ō natsume*, the medium-size *chū natsume*, the small-size *ko natsume*, and the type shown here—the *shiribari natsume*, or "broad-bottom" *natsume*. In the various existing records of tea gatherings hosted by Rikyū, we find that Rikyū made frequent use of *natsume*. The first appearance of his use of one is in a *Tennōjiya Kaiki* entry during the year 1566. Unfortunately, however, most of the records do not specify what *type* of *natsume* he used. Generally speaking, the *shiribari*[†] shape was a shape for which Rikyū seems to have had a particular liking. We also see it in kettles that he had ordermade by Yojirō. The underside of the lid of this "original" Rikyū *shiribari natsume* bears Rikyū's mark (*han*) in black lacquer. The base of the *natsume* is etched "Sei," for the lacquer artisan who made it, Seiami. It seems that this piece was inherited by Rikyū's grandson, Sōtan, and then by Sōtan's son, Sensō Sōshitsu. The underside of the inner storage box is inscribed and signed by Sensō: "*Natsume* with Rikyū's mark, owned by Sōtan. Sōshitsu, (cipher)." Accompanying this *natsume* is a *shifuku* pouch made of striped "Rikyū *kantō*" fabric.

[Photo 11]

Ido Kōro, "Konoyo" 此世 — Korean Ido-ware Censer, "This World"

Korean Yi Dynasty; 16th c.
H., 7.5; D. mouth, 7.5; D. foot, 5.0.

Important Art Object; *Meibutsu*
Nezu Institute of Fine Arts

This censer in the shape of a small lidded pot is the one and only extant example of a censer made of the same type of clay, glaze, and molding technique as the famous Ido teabowls of Rikyū's time. The inscription "*Konoyo*" on the topside of the lid of the inner storage box is believed to be in Rikyū's hand. After Rikyū, this censer is recorded as having been inherited by Furuta Oribe, the Retired Emperor Gomizuno'o, Kobori Enshū, and then the Datē Family. The lid of the outer storage box bears an inscription by Kobori Enshū.



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flower containers, we can detect in this Rikyū's attitude of sternness regarding the dimensions of utensils. We can also see how Rikyū, given the restrictions at hand, still managed to create a style all his own.

Just as the items "favored" by Rikyū are numerous, so are the items bearing his *kaō*,[†] or cipher, and the items accompanied by documents attributed to Rikyū. Of the latter, there are "gift notes" (*okurijō*) and appraisal letters (*kiwamejō*) which Rikyū himself attached to the particular items, and those which were attached by later generations. In this second case, it is difficult to claim that the items are directly connected with Rikyū. Representative examples of items to which Rikyū personally attached "gift notes" are the afore-mentioned "Gankai" calabash flower container and the "Hikigi-no-saya" teabowl. The white temmoku teabowl owned by Takeno Jōō is one among quite a number of items accompanied by a letter of appraisal by Rikyū.

Natsume are the items most often featuring Rikyū's cipher brushed directly on them. The majority of these have the cipher in vermillion or black lacquer on the inside of the lid, while in some rare cases the cipher is on the bottom of the body. Besides *natsume*, there are bamboo flower containers, teabowls (either at the sides of or within their foots), charcoal containers, and other utensils that feature Rikyū's cipher brushed directly on them, and, as an extremely rare case, there is one teabowl with Rikyū's cipher in the bowl's *mikomi* (the bottom of the bowl's interior). This is the red Raku teabowl "Ichimonji" [Photo 6], by Chōjirō, which has the character for "one" written boldly in the bottom, with remnants of Rikyū's cipher visible to its side. Normally, it would have been unthought of to write something in lacquer in the *mikomi* of a teabowl, at which spot the tea is actually made. We do not know why Rikyū did so, but perhaps it was to signify that the "Ichimonji" teabowl was an exemplar of his taste in teabowls. Among the teabowls made by Chōjirō, the "Ichimonji" is indeed the most consummate.

Before Rikyū's day, it was Chinese leaf-tea storage jars that were most commonly inscribed with ciphers. The owners would usually brush their ciphers in black ink on the base of the jar. In the case of Rikyū's tea utensils, however, the majority of those bearing his cipher consist of the items which he had ordermade or made himself: *natsume*, bamboo flower containers, the storage tubes for his teascoops, charcoal containers, and so on. Ciphers to denote ownership are extremely unusual. In fact, it was not until the Edo Period that ciphers came to signify a wide range of meanings.

In the above, I have presented examples of the range of utensils connected with Rikyū, all of which are direct reflections of his attitude and aesthetic sense in regard to chanoyu. After Rikyū's death, many of his utensils—in point, the ones that had been in his possession—were either inherited by his step-son, Shōan,[†] or by his disciples. Apparently, these utensils were not regarded simply as

[text continued on p. 36]

[Photo 12]

Ō-Amidadō Kama, "Oimatsu" 老松 — Large Amidadō Kettle, "Old Pine"
by Yojirō

Momoyama period; 16th c.
Overall H., 26.0; D. mouth, 14.9; D. base, 25.9.

Private Collection

The *Kōshin Gegaki*,⁴ written in 1662 by Rikyū's great-grandson, Kōshin Sōsa, says of the Amidadō type of kettle that Rikyū originally designed it and had it made by his kettle maker, Yojirō, per the request of a monk at the Amidadō Temple in Arima. It further explains that the kettle turned out so nicely that Rikyū decided to keep it for himself, and, thereon after, many kettles of the same shape came to be made. Indeed, there are several versions of the tale regarding the origin of this kind of kettle, and there are also several varieties of Amidadō kettles: large, medium, and small. Furthermore, there are quite a few extant Amidadō kettles which were made by this same kettle maker, Yojirō, and it is not known which one of them, if any, is the *honka* or "original." The medium size Amidadō kettle is the most common, while the kettle seen here is of the large variety. There is an inscription on the inner storage box for this kettle, written by Sen Sōtan. A certificate of authenticity, by the 7th generation head of the Omotesenke household, Joshinsai Sōsa, accompanies the kettle, and this certificate also features a picture of a pine tree, drawn by the 8th generation Omotesenke head, Sotsutakusai Sōsa. The poetic name, "Old Pine," was given to this kettle by the 6th generation Omotesenke head, Kakukakusai Sōsa.



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keepsakes, but were looked upon as concrete expressions of Rikyū's chanoyu itself. This is evidenced by the fact that Shōan later passed the ones in his possession down to his son, Sōtan, and, in turn, Sōtan passed many of these down to his own disciples.

During the Edo Period, "copies" or "recreations" of Rikyū's tea utensils were made in great numbers. Most likely, the reason for this was because these served as a means of transmitting Rikyū's chanoyu concepts. We can observe a "return to Rikyū's chanoyu" movement occurring in conjunction with each fiftieth anniversary of his death, and especially around the Genroku era (1688–1704)—about the time of his centennial—copies of Rikyū's tea utensils were produced quite vigorously. For example, the fact that the Raku teabowls of Ichinyū (d. 1696) and Sōnyū (d. 1716)—the fourth and fifth in the Raku line—exhibit a strong Chōjirō influence can be seen as a reflection of this trend of their times, the Genroku era. It is interesting to note that the practice of inscribing the storage boxes of teabowls with the words "Rikyū-gata," or, literally, "Rikyū shape," began with Sōnyū's generation. It was also around this time that the display stands designed by Rikyū came to be reproduced, and that the various types of *natsume* designed by him were reproduced in great numbers. The "sources" for these copies were not the utensils that had been cherished by the deceased Rikyū—the things that he had novelly adopted for use in his chanoyu. Rather, of note is the fact that they were mostly items which he had specifically designed. The phenomenon that occurred during this era was that Rikyū's "*konomi*" (taste) was transmitted in the form of certain concrete "shapes," and these utensil "shapes" became fixed as the basic utensils adhered to in the chanoyu tradition of the Sen Family.

Box inscriptions and notes of certification (*kiwamegaki*) accompanying Rikyū's tea utensils often contain the expressions "Rikyū," "Rikyū-gonomi (*konomi*)," "Rikyū-gata," "Rikyū utsushi," or "Ri (short for Rikyū) *utsushi*." Of course, these expressions were not written by Rikyū himself, but are certifications by later people. Of these expressions, "Rikyū" and "Rikyū-gonomi" are somewhat vague in terms of what they are intended to mean. This is particularly so in the case of early *natsume*: Does the expression mean that it is Rikyū's original? Or, does it mean that it is an early reproduction? As opposed to this, the expression "Rikyū-gata" clearly means that the work is a copy. The thing to note here, however, is that copies of Rikyū's tea utensils differ from normal copies in the attitude behind their making. In the case of a Rikyū utensil, it is the "shape" that has been tantamount, for to carefully preserve and adhere to the "Rikyū shape" is a definite indication of "following Rikyū's chanoyu."

There are, among the shapes said to have been designed or "favored" by Rikyū, many for which the original article does not exist. For example, the "Rikyū-shape" rice bowls and soup bowls used in the *kaiseki* meal, and the stacked lacquer boxes called *fuchidaka*, are said to be based on Rikyū's

design, but there are none available today that date to Rikyū's era. This type of item is predominant among articles not directly connected to the making of tea. It may be that the originals were lost soon after Rikyū's death, and that these "recreations" were attempted during the early Edo Period.

Again, among the utensils that take after Rikyū's design, the succeeding generations of the Sen Family have taken the conventional Rikyū shapes and added new features of their own design, to create what are called "*sai-konomi*,"[†] or "re-designed" utensils. In other words, one notes that, through the generations, Rikyū's designs have gradually become varied, while, at the same time, it has always been Rikyū's chanoyu that has stood as the basis of this development. This serves as an example of the fact that Rikyū's aesthetic taste is still very much alive even today. 🐉

Translated by Gretchen Mittwer

Everyday Zen

Ueda Shizuteru

*In mind to tread on Vairocana's head
In deed to worship children's feet*

"The everyday" is the life from day to day. We lead our whole lives only by going through each day, from morning to evening, from evening to morning. The way we live a single day ends up determining the way we lead our whole lives. In each day, we in fact lead our whole lives. "A single day": that is, a time span of a certain length with a content linked at each moment to certain concrete activities, such as leaving home at eight in the morning, doing the work at hand, taking a lunch break at twelve, having an appointment at three, and so on—an ever-repeating cycle in which we can see a moment of eternity. The "everydayness" of each single day lies in that repetition from day to day.

This "ordinary life" consisting of a repetitive succession of days is, however, exposed to a two-fold danger. On the one hand, there is the danger of falling into an automatic, everyday routine, whereby we get so used to the things that occur at set times every day that we empty each instant of all content and live as in a daze, the days turning around in a circle collapsing on itself. For example, without a second thought about why we are eating, we eat a hasty breakfast, gulp down the noon meal, have a boisterous dinner . . . and already a day has passed. On the other hand, it occasionally happens that this humdrum cycle of our days meets with an instant that all of a sudden injects a not-everyday event into it, exposing it to the danger of getting upset and falling into confusion. Then we may become so upset that we lose all appetite. Both cases are days of self-alienation, and we who live them cannot but feel either caught in an endless and senseless repetition, or oppressed by the not-everyday.

This way of life must be broken through and turned about in order that we may live the original reality of "a day"—"a day of the original self." In such an authentic day, one can transcend temporality by bringing each moment to its fullness through seeing in the daily-repeated, seemingly

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little things the "great thing" of that moment, and thus pouring one's whole being, body and soul, without reserve, into each moment. And, conversely, one can transcend the extraordinary through reducing it to the ordinary within one's daily routine. In this way, the very repetitiveness of our days becomes the concretization of eternity. From day to day, to wake up at the sound of one's alarm clock is, as such, the great "awakening"; to draw water and wash one's face is directly a "wondrous working of *samādhi* power"; the course to one's workplace in the bustle of the morning is itself "a cool breeze blowing front and back, step by step"; and to turn to the mountain of work waiting at one's desk is, itself, to be "sitting in solitude on a mountain peak."

Granting that this is the original reality of "a day," how, though, can we break through the routine of our days wherein we exist aimlessly in everydayness and, at the same time, are threatened by the extraordinary?

Zen says that there is no special means: "The Buddha dharma has no particular use," and to "use the twelve hours" of each day, you "walk when the thing to do is to walk; sit when the thing to do is to sit." "All there is is to don clothes and eat food"; and what possible contrivance could be required in this? "Morning after morning, the sun rises in the east; night after night, the moon sets in the west": does this not make clear that every day a world of naturalness is going its way, all perfect in itself, without us being able to extend a finger to it? This is truly the height of no-contrivance: there is nothing we can or need to do about it; from the start, the question of how to go about doing anything about it does not even arise.

Yet there is our everyday reality, wherein we are at an impasse, and there seems to be no alternative to the deadlock of meaninglessness within and without, or being walled in on all sides.

To "sit down and refuse to budge" (*suwarikomu*)⁺ in life precisely on the spot where all moves have become impossible—to thoroughly accept that impasse as one's way of being; to throw oneself totally into that impasse, giving up and literally throwing up one's hands—this is *zazen*. And it is this that, in fact, becomes a turn-about. *Zazen* is where one is made to give up all methods—all so-called arts of living, wisdom of life, life rule, or way of life. It is the extremity of the impasse wherein there is no going on or turning back, and, at the same time, it is the beginning of no-contrivance. The helpless situation wherein one sits down and gives it all up is the negative print of the state of no-contrivance wherein there is no way of interfering. However, *zazen*, while being the negative state of "doing nothing"—arranging one's limbs, stopping the flow of one's mind-consciousness, and ceasing all ratiocination—is, at the same time, the positive act of "doing nothing": the movement before all movement, out of nothingness. It is the primeval freedom toward and from the point before all settled things that we have since been absorbing into our minds and

bodies. Of course, "sitting down" and giving everything up is not a means to actuate some kind of change in one's external situation; it is essentially a sitting down within oneself, the body-and-mind engaging in enquiry into the original reality of the self. This is called *koji kyūmei*[†] (enquiry into the self). Who am I? Who, after all, is that "person himself" that is I? Zazen is to be sitting, facing the question of who the one is who is sitting. At the same time, it is the posture wherein the original self gives the answer. This does not mean that the self self-consciously questions and answers the self. Sitting in zazen, as the "sitting" whereby all self-consciousness has come to a stop, is in itself a radical question; and the answer to the question constituted by zazen is again that same zazen.

In the above way, zazen works a turn-about. However, that turn-about does not ensue if one practices zazen for the sake of the turn-about or in order to obtain it, for zazen is precisely the giving up of all "for the sake of." Zazen itself is, in fact, neither minus nor plus, neither question nor answer, and thus certainly not the turn-about of the question. It is just sitting. But when we become that zazen that is "neither this nor that," it becomes our turn-about. At that moment, the senseless life that consisted only of a repetition of eating and sleeping becomes the extremity beyond all meaning and goal, whereby one "eats when one feels hungry and sleeps when one feels sleepy"—the extremity of only donning clothes and eating food.

Further, when we speak here of a turn-about, this does not mean that some visible, extraordinary thing occurs. It is an ultimate and fundamental change, and the turn-about has already occurred prior to the "donning of clothes and eating of food." The body itself is an opaque, thick garb. It is the "original person" (*tei no nin*),[†] who appears only once he has cast off his flesh and smashed his bones and, more so still, discarded all the layers of conceptual and ideological clothing, who freely sets up his frame against the open sky, puts on a lump of red flesh, and dons clothes. Donning clothes is always, as such, "not wearing a single thread."

In the above, I have explained the principle that zazen becomes our fundamental turn-about. Granting that this is true in principle and that nothing more is needed, it is also true that, when we make zazen our way of life, we must endlessly engage in practice in the midst of the reality of our everyday lives in order for the meaning of the turn-about to materialize and to become the reality of our whole everyday existence. As the saying goes: "The principle is sudden enlightenment; the actuality is progressive practice." Sudden enlightenment has reality only insofar as it succeeds in becoming unceasing practice. Otherwise, it is nothing but a pipe dream or delusion. In "everyday Zen life" (*nichijō kufū*),[†] that ceaseless, steadfast, down-to-earth practice is everything. Even if one were to experience a sudden enlightenment that overturned heaven and earth, one

would have to transform it into the ordinariness of "actual, progressive practice." If, on the other hand, one has no special experience to recount, it is the fact itself of the days repeating themselves that constitutes "actual, progressive practice."

Here, the repetition of the days takes on another meaning. The days now are not an unauthentic, senseless succession, nor yet directly the authentic, harmonious concrete manifestation of eternity. They become days of unlimited diligence. The repetition of the days now signifies the unbroken succession of diligent practice. The days are an eternal "on the way," and this is true eternity on the concrete, ordinary level—being "only days" without any need for eternity. However, the "factual, progressive practice" of these days "on the way" is based on the fundamental turn-about. It is "practice within enlightenment"—an infinite diligence that no longer has anywhere to go. The days are days of "practice without anything to strive for." Because there is only practice without any obtaining, these days are an infinite succession of effort; but, at the same time, because there is only practice without any striving, though they are days of diligence, this continuous effort is as play for the person doing it.

Most of us, however, are not able to literally reject everything—give up eating and sleeping, abandon our job, leave wife and children behind—and only sit in zazen day in and day out. Our inability to do this reveals our lack of thoroughness; but, if we go on living our days in the midst of ignorance of the meaning of our lives, despairing over our own lack of thoroughness, our life from day to day takes on yet another kind of burden, and the deadlock is intensified. It is just as though we are not even allowed to put an end to our lives in order to end it all. The "sitting" is a question of a fundamental resolve in our way of being, which does not absolve us from having to go to work every day and so on. In a word, we can only pursue the meaning of zazen in the midst of the realities of our lives, through "factual, progressive practice" while continuing our actual daily routine.

While thus living one's daily life, it becomes necessary, however, to somehow unify this everyday life and Zen. This can be approached from two directions. One is to practice Zen by means of that whole life with its daily routine, so that the routine day itself becomes Zen. This I would call "the day being Zen." The other is to practice Zen and to go on making that Zen permeate the whole reality of the day's life. This I call "Zen being the day." In the first approach, the actual daily routine becomes the real training hall that lifts us up to the practice of Zen. In the second approach, Zen acts to structure one's actual daily life. The former is endless diligence directed all the while at the separation of self and other; the latter tends in the direction of relentless effort for the sake of the other, who, in the self-other relationship, is always made the master. Even regarding the pursuit of concrete things, the requirement in the first case is that the doing of every

activity itself becomes Zen by oneself becoming the activity; in the second instance, the activity is not intended to allow *oneself* to practice Zen. The requirement here is that one acts with a constant concern for how the activity can benefit others.

There is no priority between these two approaches or directions; they essentially belong together. The basis for their real mutual identity is the "person" who can freely move between one and the other, and to learn that mutual identity is the point of the day-to-day practice. Still, in the following I shall take them apart and first discuss the former approach, then the latter.

The Day being Zen

The basic point of departure for this approach is the daily practice, without skipping a single day, of zazen morning and night, the first thing after getting up and washing, and the last thing before going to bed, so that the day begins and ends with zazen. This means to empty oneself inwardly and outwardly by zazen, thus returning to a point before one's own birth and even before the origin of the world, and from there to begin the day fresh and renewed instead of scattering oneself no sooner than one opens one's eyes in the morning, by reading the paper, watching television, or whatever else. And at night, when the business of the day is over, instead of letting one's thoughts wander to this and that, again to return to that point before one's own birth and to "expire then and there," as if closing the lid of one's own coffin.

Once, something a more experienced lay practitioner of Zen said made a deep impression on me: "The morning zazen is zazen toward enlightenment; the evening zazen before going to bed is zazen to cleanse the defilements of the day." This helped me give meaning to my morning and evening zazen, and encouraged me to be faithful to its daily practice. I do not mean to say that morning and evening zazen necessarily have this meaning or that one must necessarily think of them in this way. On the contrary, the essence of zazen is precisely to stop attaching meanings to it. It may be all right for the beginner to be encouraged by such attached meanings, but, if one perseveres in one's practice, one will come to forget such meanings and to simply practice zazen without any meanings attached—a zazen without aim or merit.

In the daily lives of people with a family and a profession, however, to faithfully practice zazen morning and night is, for a time, a very difficult thing to do, or at least seems like a very difficult thing to do. We may have made the decision to practice zazen, but for a time our inertia and our

involvement in a multitude of outward things do not easily yield even a short time for zazen morning and night. This must become possible, however, when the only way to salvation is to "sit" on the self that has come to a dead end, and to awaken to the true self. Therefore, in the beginning we must think of these zazen sessions as "the only matter" to be accomplished that day. We must then consider each day as a day to do zazen, and, as for other matters, we will either do them as things that cannot be avoided or again as things that freely get done. Once we have taken this basic attitude of "sitting on life," we should be ready to see the morning and evening zazen as "the only thing" to be done that day.

But it is difficult to persevere in a demanding practice on the strength of a mere resolution. Certainly, a firm decision to practice is necessary, but a one-time decision is rather an easy and cheap thing. For the resolution to prove true and real, it requires continued effort whereby the resolution is repeated and renewed over and over again in the midst of the inner and outer realities of life—in the face of either being carried along by the empty daily routine, or being thrown into confusion by not-everyday happenings. Every day anew, we must make zazen the only thing to be done that day. In the midst of that continued effort and repetition of the decision, something transcending and supporting that subjective effort will gradually come into play; something that lies on a level deeper even than the inertia pervading our body and mind and that could be called the pure life that gives us life. Through zazen, this is gradually set into motion and our body-mind is lured into wanting to do zazen. Thereby, conversely, the bustle of private and social life that would not allow time for zazen comes to appear as of doubtful reality; and, in the midst of a busy life, we gain a certain distance from that busyness and become inclined to cut out the time for zazen from the cloth of life.

In addition to the above matter of resolution, however, the other important requisite is to do zazen every day, unfailingly, irrespective of the length of time—be it only for fifteen or even ten minutes at a time. This is not only because, by nature, zazen has nothing to do with the length of time, but also because, once one skips zazen—for example, in the morning, because one has to leave very early, or, at night, because the work of the day has tired one out—then, strangely enough, life becomes busier and busier and one becomes more and more exhausted. The busier one is or the more one is in a bad mood, all the more important it becomes for each day to begin with zazen, no matter how short. The same can be said about zazen to close the day. One may have had a meeting that lasted till very late, or one may have had some drinks and feel light-headed, but still one should sit for a time. It may be ideal to abstain from drinking because one wants to do zazen, but when one is a little drunk there is all the more reason to do zazen in the midst of that drunken state; or, suppose one is wrapped up in a book and wants to go on reading even deep into the

night, one must stop at a certain moment and move to zazen. One reason why this is important is because it is an aspect of Zen training to learn, when needed, to make a clean break—till here and no further—and to step away from things, no matter how much one likes them or how important one considers them to be. Nonetheless, even if one loses all notion of time and keeps on reading into the wee hours of the morning, one should not go to bed without first doing zazen. By thus sticking faithfully to the morning and evening practice of zazen, be it only for ten minutes, the real basis is being built up in your everyday self for the natural expansion of the duration of zazen to twenty minutes, thirty minutes, or even an hour. It might indeed happen on a night when, feeling drained of all energy and not at all inclined to do zazen, one begins zazen all the same with the idea of sitting for only a few minutes. During that time, zazen itself takes over the practice of zazen, and the period extends to thirty minutes.

The above examples should suffice to make the point that, through the practice of zazen morning and night, zazen can become the "from here to there" of the day.

If, however, while doing zazen morning and night, one spends the rest of the day—after all, its greater part—away from zazen, the practice will be a meaningless mannerism. The idea is precisely that the morning and evening sessions of zazen become fulcrums to live the entire day in zazen or as zazen. But what does it mean to live the sundry events of the twenty-four hours of daily life as they are, and still to make them all into zazen?

First of all, when one steps out of the concentration of morning zazen and relinquishes the lotus position to stand up, this should mean, not that one ends zazen and leaves the "sitting position" (*za*),[†] but, rather, that the "sitting position" steps out into action. This is described as zazen relinquishing the "meditation form" (the lotus posture) and changing into "free form" zazen; or, again, as the transition from static zazen to dynamic zazen. From of old, this has been called "the way of practice in the midst of activity."

In this connection, it may be practical to provisionally distinguish two moments that are originally one in Zen, and to train with a stress on either of the two, according to the nature of the matter at hand. Let us call these two moments "concentration" and "non-attachment." The original self is said to be "no-mind in things; no-thing in the mind." Each of these expresses one aspect of the application of the original self to the reality of the moment: as "no-mind in things," the concentration whereby one is absorbed without reserve in the thing; and as "no-thing in the mind," the non-attachment whereby one cuts oneself off completely from the thing and is not touched by it.

Concentration

The greater part of our activities during the day consists of tending to concrete tasks, large and small, which we have to perform. This being the case, we do *zazen* in the task of the moment by so totally involving ourselves, body and mind, in that present matter that we completely identify with it. It is a matter of training oneself to work by "utterly becoming the thing" (*koto ni narikiru*)⁺—from a little thing like writing a few lines, to large and difficult tasks that require protracted effort—throwing one's total self into it, sticking to it to the very end, with full concentration and adaptation to the nature of the task, without letting one's thoughts roam about, without looking or wandering aside to other things. To really do this even in little things requires abandonment of the self. Even during the short time it takes to write a postcard, it often happens that some idea pops up in our heads and our thoughts start wandering here and there in a chain of association. This happens because there is a self left besides the writing of the postcard. Just as in the Zen exercise of counting one's breaths, wherein one concentrates one's whole mind and body on the counting, letting all distracting ideas come and go without giving them a second thought, so, too, in the writing of a postcard, one should totally concentrate on the writing without letting other thoughts distract one. In that way, while writing a postcard and precisely by writing that postcard, one escapes one's wild thoughts or, to put it in a larger framework, one frees oneself from life-death. To adopt an ancient expression, when writing a postcard, "one must not write a postcard but do *zazen*." On the other hand, however, to write a postcard is not a means for the self to exercise concentration, but rather of giving an answer to somebody's concrete request or writing a word of thanks. In this sense, writing a postcard is also fundamentally an exercise of love of other. I will take up this aspect when I discuss "Zen being the day."

In the case of a task that one must do but does not want to, it becomes a question of not lingering forever on the fringes of the task but resolutely jumping into it. The case of a task that no longer progresses smoothly merits special attention, since one is inclined to wander away from it. Instead of wandering away from it, one should throw oneself into that task with all the more vigor. Indeed, in such cases, all diversions, instead of freshening things up, rather tend to freeze the unsatisfactory situation and delay the task's fulfillment. When a task does not go smoothly, the very thing that can again set it on the path of progress is one's concentrated effort. Any diversion of attention must occur only once the present task has reached a satisfactory state of fulfillment.

The above throwing of oneself completely into the task at hand, while losing the self and becoming the thing, is what has been called the "*samādhi*"

of things" (*jizanmai*;[†] oneness with things). Therein, even the smallest thing becomes infinite—immeasurably large, embracing heaven and earth. When one is completely absorbed in enjoying a cup of tea, it is as if that cup of tea is the whole Pacific Ocean enjoyed in a single gulp. True self-realization lies in going about one's tasks in this way. It is not a matter of harvesting success for oneself, for to "become the thing" implies going at things with abandonment of the self to which success might be ascribed. When writing a postcard, it is not that the self writes the postcard or that the self writing the postcard is the only thing that exists. The only thing that exists is the matter of writing the postcard; and this matter is the realization of a self that does not retain anything of itself in its application to the thing.

Non-attachment

We have already seen that "becoming the thing" implies going at the thing with abandonment of the self and freeing oneself of distracting thoughts. However, becoming the thing without reserve means, furthermore, not only that one distances oneself from all other things in order to concentrate solely on this one, but also that one forgets about concentration in the midst of concentration. If a tense concentration can be fittingly described as "single-minded," we could speak now of a "no-minded" concentration. Indeed, this means that in the "void" wherein one truly becomes one with the thing and at the same time breaks away from it and leaves it behind, or in the "empty stillness" wherein self and thing are both forgotten, or, again, in the "clear sky" wherein the tension of the concentration has also been relaxed, the thing itself comes to do the thing. This is a state wherein being one with the thing is a direct and immediate leaving of the thing behind.

Thus, this "distancing" of oneself from the thing is both the premise for and the extreme pole of this concentration whereby one becomes the thing. And it is now a question of training oneself in this "abandoning" and "rejecting" as such, within everyday events: training in "no-thing in the mind." Every day, we meet with circumstances wherein the attitude of making a clean break, dropping the thing completely without harboring any traces of it in our hearts, is required of us. For example, when an old woman or man enters the compartment of the train wherein we are sitting, to yield our seat to that person promptly and without reasoning. Once we start reasoning, we shall never get up. "I am tired, too, and not because I've been playing. I am on my way back from a hard day's work, and once I get home there will be more work awaiting me. It is really the healthy young student in the next seat who should get up, but young people nowadays have no consideration. What has the world come to!" If we start entertaining such ideas, we ourselves become one more miserable element of

that miserable world that leaves old people standing in the train. It is a question of leaving one's seat and yielding to the person promptly, nearly as a reflex, before such thoughts can even begin to form, and, moreover, within the very execution of that act of abandonment, of forgetting the fact that one has given up one's seat. In other words, the very act of getting up from one's seat must become the act of forgetting even the fact that one has done so. If not, the feeling of "I did it!" will linger, and we are apt to start thinking that that elderly person should show a bit more gratitude, and to look daggers at the student who is still snugly sitting. The sole fact that one has stood up from one's seat and, in place, the elderly person is sitting there comfortably is a world complete in itself, and there is no need to add anything to it in one's thoughts. The act of forgetting that one has gotten up may, in fact, be more difficult to accomplish than the act of getting up itself. However, he who is really able to stand up in a clean break will be able, on the strength of that "abandonment," to also forget the fact of having given up his seat. That elderly person was sitting there from the beginning and I have been standing all the time. Again, however, the act of yielding one's seat is not simply for the sake of the self practicing abandonment. It is and remains the putting into practice of a feeling wherein the elderly person is the central figure; again, a point which I shall take up in the section "Zen being the day."

Let us take another example. While walking down the street, all of a sudden one sees a beautiful woman. The first moment of "My, what a beauty!" is, as it were, a kind of "divine grace" to be received gratuitously. But that must be the end of it, and the image must disappear on the spot. The beauty that entered the eye must leave it without further ado. One is to "not give it a second thought." As the chance crossing-paths with the beautiful woman occurs, the beautiful woman already becomes transparent, so to speak. This is, as it were, the break-through of a "free grace" that would be the same even without the beautiful woman. If this does not happen, eye and heart will stick to the beautiful woman and one will in the end look back for her. To look back is to try to capture the same grace anew, but then it is no longer a given grace but something one seeks oneself—the seeking of something that originally was not given. Rather than looking back and seeing the beauty with her back turned to you, going further and further away, the spontaneous reaction, "My, what a beauty!" itself is the true way for the beauty to disappear from your mind. The very moment one grasps a thing, one must already have let it go. And if it happens that you have inadvertently looked back, you must look back at yourself and ask yourself what you are doing, and who you are who are looking back at a disappearing beauty.

Take the case that one feels that one has been ignored. Instead of giving in to feelings of indignation—"who does that person think I am!"—one should take to heart the ancient saying: "Do not reckon with a [perceived]

real self in the dharma of non-self," and, by accepting one's ignored self as such, see one's self as nothing (*mu*)¹ and, in this way, abandon the self. Instead of building up one's ego, one should let oneself be the nothing which one has been taken to be by the other, and thus return to one's original nothingness. In the nothingness of the self, there is, from the first, no room for being ignored, and the fact itself of feeling ignored shows that one has mistakenly "reckoned with a [perceived] real self." Self-negation is often spoken of, but in many cases it denotes something merely conceptual: the self negating the self by itself. However, not to object to a negation whereby the self is negated by somebody else—to a negation by another that really touches one on a raw spot—but to accept that negation as it is and join in that negation: this is training in real self-negation. If one is not willing to pass through this ordeal, one may brandish words like "originally there is not even a self to be negated," but these will only be words.

I have just offered a few examples of non-attachment, but, above and beyond these, there are in daily life all kinds of occasions, of various forms and levels, in which to exercise non-attachment: to contact people and treat things without preconception or prejudice, to not fret about things that cannot be helped, to not stick stubbornly to one's own ideas, to not decide beforehand how things should be, and so forth.

I earlier said, in connection with "free form (dynamic) zazen," that we must become things without reserve, and that we must make clean breaks from things. By simply saying "one must," however, there is still no guarantee that one can actually put these attitudes into practice. In order for concentration and non-attachment to be realized in daily life, their Zen patterns must be grasped within the reality of one's own daily life, through the practice of zazen—the meditational (static) form of zazen. Zazen, while being a distancing from all inward and outward things of the self, at the same time constitutes the becoming of one's breath-counting or *kōan*; and this, as such, constitutes the pattern to move freely in and out of things. The real freedom to move in and out of things is Zen, and the training therein consists, on the one hand, of grasping the patterns of this move in static zazen and, on the other, exercising and rehearsing these patterns on things in dynamic zazen.

The expression "to move freely in and out of things" may sound as if it is something special and fanciful, but in fact we are doing it all the time, be it unawares, in our daily lives. While being involved in a certain task, we may forget all about it for a moment, get out of it, and think of something else, only to come back to ourselves and return to the task at hand. Only, in our ordinary way of life, we do not fully concentrate when entering a thing and, when getting out of a thing, cannot completely leave it behind. On top of this, we live in a kind of topsy-turvy world of nonfreedom, wherein we do not succeed in concentrating and tend to drift away from a thing precisely at a time when concentration on it is greatly needed;

and, wherein we are so captured by a thing that we are not able to get away from it, precisely when we should leave it behind. Zazen is the turn-about whereby that which we ordinarily perform in such a desultory and topsy-turvy way is radicalized and brought to a true and free existence.

One might note here that if Zen is the real freedom to get in and out of things, and we can truly practice real concentration and non-attachment on the things of daily life, we must be able to participate in Zen without passing through meditation-form or static zazen. Let us not forget, however, that our point of departure was that impasse in our daily lives. We had to die once in zazen, and learn again to practice concentration and non-attachment.

Now, although the greater part of the day may be spent tending to concrete tasks, even what we call a busy day is, in fact, not an uninterrupted succession of tasks but provides breaks or intervals of different kinds between one activity and another. In these intervals, we must always be intent on returning to the meditational form of zazen. This is necessary not only so that these breaks do not become crevices, but also because, after all, for the beginner the meditational form is the basic form of zazen, and we must therefore try to use every occasion to return to that basic form of Zen training. Of course, in the middle of the day all kinds of things are apt to interfere with the practice of zazen. Supposing even that we have the opportunity to sit formally, a guest may unexpectedly come. At that moment, we must immediately stand up and receive the guest without harboring any traces of our zazen—not only in our outward appearance but more still in our minds; but, once we have seen the guest off, we must directly return to zazen, this time without leaving any traces of having entertained a guest. It is not so much a question of doing zazen in this way, but rather of training in the free and unhindered passage between zazen and everyday activity.

However, during the breaks in our day, the circumstances usually do not permit us to do any formal sitting, thus calling for the breath-counting meditation method. This exercise is originally the first step on the path of zazen, but it remains basic no matter how far one advances, and is itself open to infinite deepening. What is important for the moment, however, is that the simplicity of this breath-counting exercise makes it eminently adaptable to the irregular rhythm of our days. We can easily practice and repeat this exercise in all kinds of circumstances: while walking, while waiting for a train on a platform bench, while being swayed about in a crowded bus, while taking a little breather without leaving our desk, or in the five- or ten-minute break between two tasks. The moment we pay a little attention, we shall find that the day offers an extraordinary amount of occasions in which to practice breath-counting. It is only a question of using them.

When we put this into practice, those moments which were originally nothing more than breaks between activities will become the locus where we directly touch the original reality beyond time and space. This is like becoming the clear sky visible between the clouds. The clear sky between the clouds is not something lying between cloud and cloud, but something that opens up infinitely above the clouds. While lying beyond the clouds, it embraces them but is not touched by them. In the same way, by practicing the breath-counting exercise during the five minutes in which we may be standing in line at a bus stop or a train station, everything is made empty within and without ourselves, and, therein, the original reality opens up that is neither waiting for a bus or train, nor is a bus stop or a station, nor is five minutes. The interstice between activities then opens up infinitely and becomes an open space that now, in turn, embraces the activities. We could call it the opening up of a "great leisure" that, while permitting the busy coming and going of various activities, is not touched by them. Or we could say that the breath-counting in the midst of a speeding train is the opening up, from among all the noise and bustle, of a place that embraces them all and brings them to rest.

. . . to be continued in the next issue.

Translated by Jan Van Bragt



Temae—Tea Procedure: Chaire Kazari (Ro)

Among the so-called *jūrokkajō*, or "sixteen items," on the teaching schedule of *temae* styles that intermediate students of the Urasenke school of *chanoyu*—having mastered the plain *usucha* and *koicha* methods—are to learn,¹ there are six that are described as *kazarimono*; literally, "display matters." Each of these is intended to highlight a particular utensil, perhaps because the item has an especially distinguished history or is an object of renown, or, more casually, because it was a gift received from a highly respected individual with whom all the guests are familiar.

In this issue, in order to initiate readers into the *ro*-season versions of the four *kazarimono* *temae* included in the *zen hakkajō* (former eight items)—which are the *kazarimono* that involve the making of tea—we shall begin with *chaire kazari*; actually, the third of them.² The reason for this is that *chaire kazari* includes all of the basic distinguishing characteristics of these *kazarimono*; some of which do not consistently appear in the others.

¹ The "sixteen items," in order, consist first of the *zen hakkajō*, or "former eight items," as follows: (1) *kinindate*, (2) *kinin kiyotsugu*, (3) *chasen kazari*, (4) *chawan kazari*, (5) *chaire kazari*, (6) *chashaku kazari*, (7) *nagao chaire*, and (8) *kasane-jawan*. After these are the *go hakkajō*, or "latter eight items": (9) *tsutsumi-bukusa*, (10) *tsubo kazari*, (11) *sumi shomō*, (12) *hana shomō*, (13) *irekodate*, (14) *bon kōgō*, (15) *jiku kazari*, and (16) *Ōtsu-bukuro*.

² For the *furo*-season version of *chaire kazari*, see *Chanoyu Quarterly* issue no. 19 (Autumn 1977).

Photos courtesy of Tankosha Publishing Co., Kyoto.

Because this temae style highlights the chaire, it involves only the presentation of koicha. It is, in fact, but a slight variation on the standard *koicha hiradetae*.³ The temae takes its name from the fact that the chaire is displayed in the tokonoma during the first half (*shoza*) of the tea gathering. Before calling the guests into the tearoom, the host hangs a scroll in the tokonoma, and displays the chaire—clothed in its shifuku and set upon a fukusa (conventionally but not necessarily a purple fukusa) spread open—either one-third the tokonoma width to the right or left of center (see p. 51 photo). (Only items of extreme distinction are displayed in the very center.) Seeing the chaire displayed there, the guests immediately understand that this chaire has something special about it, and that it is the focus of the day's affair.

In the ro season, after the host has layed the fire (*shozumi*), the guests partake of a kaiseki meal followed by sweets, and then retire from the room for an "intermission" (*nakadachi*). During the intermission, the host puts the scroll away and this time arranges flowers in the tokonoma. The temae itself is never done with the use of a display stand (*tana*). Rather, to prepare for it, the mizusashi, filled with fresh water, is placed in the center of the temae tatami, with chakin—folded in the standard manner—placed just in front of the handle on its lid, chasen leaned on the chakin, and chashaku placed across the right-hand side. The chaire is filled with the proper amount of tea powder, reclothed in its shifuku, and set within the chawan. These are displayed in front of the mizusashi (see photo.) Here it should be noted that, as the chaire will be placed on a kobukusa during the temae, it is conventional to employ a Raku chawan, which—as opposed to other types of chawan for koicha—does not, itself, require the use of a kobukusa. If, however, a chawan other than Raku is employed, the host must of course carry not one but two kobukusa into the room with him, in the front overlap of his kimono.



One final comment is that, in very rare cases, this temae may be used if the host wishes to highlight an exceptionally distinguished natsume. The temae will nonetheless involve the presentation of koicha only, and the natsume will be purified and otherwise handled in the same manner as in the *Ôtsu-bukuro* temae.⁴

³ For a detailed outline of the ro-season version of the *koicha hiradetae*, see *Urasenke Chanoyu Handbook Two* (Kyoto: Urasenke Foundation Foreign Affairs Division).

⁴ A detailed description of the furo-season version of *Ôtsu-bukuro* is presented in *Chanoyu Quarterly* issue no. 26 (Summer 1981).



(1)

Sit at closed sadoguchi with kensui (containing futaoki, and with hishaku resting on it) before knees. Open door (1), and enter tearoom with the kensui. Turn, sit, and close door before proceeding to temaeza.



(2)

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 (2), and rest hishaku on futaoki.



(3)

Bow together with guests (3). Then move kensui up, straighten kimono and adjust sitting position if necessary, and pause to gather concentration.



(4)

Pick up chawan (L assisted by R) (4) and place it in front of knees (R assisted by L), leaving enough space to place chaire.



(5)

Take chaire from chawan (R) and place between chawan and knees (5).



(6)

Open shifuku cord and remove chaire from shifuku in standard manner. Place chaire between chawan and knees (6).



(7)

Place shifuku to left of mizusashi (L) (7). (Knot of shifuku cord should be on the side closest the fire source—in standard cases, the right side—at this time.)



(8)

Take kobukusa from kimono, place it on tatami at the position where the chaire will next be placed (about 1/3 the distance between the mizusashi and inner left-hand corner of ro frame), and spread it open (R) (8).



(9)

Take fukusa from belt, do yohosabaki (inspection of the four sides) in standard manner, and fold for purifying chaire. Purify chaire (9), and place it on kobukusa.



(10)

Refold fukusa, take chashaku from mizusashi lid (R), purify chashaku (10), and rest it on chaire.



(11)

Take chasen from mizusashi lid (R) (11), and place it on tatami to the right of chaire and kobukusa.



(12)

Depending on the circumstances (as determined by the usual rules pertaining to such), now put fukusa away into belt *or* clasp it between L fingers. Take hishaku, hold it upright (L), remove kama lid and place on futaoki (R), scoop ladleful of hot water, and pour it into chawan (12). Again hold hishaku upright, replace lid on kama, and rest hishaku on futaoki. (Those using fukusa, place it near right knee between use.)



(13)

Take chasen and place it in chawan (R). Move chawan closer to knees (R + L) (13). Examine chasen in standard manner, and return it to its place on tatami.



(14)

Discard chawan water into kensui (14), wipe chawan with chakin, place chawan before knees, and return chakin to mizusashi lid.



(15)

Transfer proper amount of tea into chawan in standard manner for koicha temae (15), and prepare the tea in standard manner. (Those using fukusa, place it to side of left knee after removing kama lid during this process.)



(16)

Place the prepared tea out on ro tatami (16).



(17)

After the first guest's first sip, bow and inquire if the tea is satisfactory ("*Ofukukagen wa?*") (17).



(18)

Do naka-jimai (temporary putting aside of hishaku and futaoki), as follows: Take hishaku from kama and hold upright, close kama lid (everyone, with bare fingers), rest hishaku across kensui, and place futaoki behind kensui (18). Then shift body to sit at kyakutsuki (body centered with right-hand edge of ro frame).



(19)

Answer the first guest's inquiries about the tea (19). Then, when the last guest finishes drinking, shift body to again sit at imae.



(20)

Return the futaoki (20), kama lid, and hishaku to their former state. (Again, place fukusa to side of left knee after use.)



(21)

Take chakin from mizusashi lid (R) and place on kama lid (21).



(22)

Remove mizusashi lid and lean against left-hand side of mizusashi (R, L) (22).



(23)

Draw a ladleful of cold water and transfer to kama (23). (Put fukusa away into belt.)



(24)

When the chawan has been returned, take it and place it in front of knees. Then bow together with the guests (24), and answer the first guest's inquiries about the chawan.



(25)

Pour hot water into chawan, discard the water (25), and replace chawan before knees.



(26)

Bow and inform the guests that you will now close the temae ("*Oshimae ni itashimasu.*") (26).



(27)

Draw cold water from the mizusashi (27) and pour into chawan.



(28)

Rinse and inspect chasen in standard manner for closing temae (28). Discard the water and place chakin in chawan. Again place chawan before knees, and then set chasen in chawan.



(29)

Take chashaku (R). Move kensui near the wall (L) (29).



(30)

Take fukusa from belt and fold it for purifying chashaku (30). Purify chashaku, rest it on chawan, dust fukusa off over kensui, and return it to belt.



(31)

Pick up chaire together with kobukusa (R + L), and place them to front right of mizusashi (31).



(32)

Place chawan on tatami to left of chaire and kobukusa (R, L) (32).



(33)

Draw ladleful of water from mizusashi and pour into kama. Close kama lid. Rest hishaku on futaoki (33).



(34)

Close mizusashi lid (L, R) (34).



(35)

[The first guest requests to inspect the chaire, chashaku, and shifuku.] Acknowledge this with a bow (35).



(36)

Take hishaku and lay it across kensui (R, L). Place futaoki on L palm, shift body to sit facing mizusashi, and place futaoki below extending handle of hishaku (R, L). Pick up chawan (36) and place it above kensui (R).



(37)

Pick up chaire together with kobukusa (R + L), shift body to sit at kyakutsuki, and place chaire and kobukusa before knees (37).



(38)

Take fukusa from belt and fold for purifying chaire. Purify chaire in standard manner. (See photo for position of fukusa and chaire lid when placed on tatami.)



(39)

Place chaire on kobukusa, and turn it to face the guests by turning the kobukusa two quarter turns clockwise (39).



(40)

Place chaire together with kobukusa on ro tatami (R + L) (40). Return fukusa to belt.



(41)

Shift body to sit facing mizusashi. Take chashaku from chawan (R), hold it with L, and shift body to sit at imae. Place chashaku on tatami to right of chaire and kobukusa, so handle is toward the guests (41).



(42)

Take shifuku (L), transfer it to R, and place on L palm. Shift body to sit at kyakutsuki, and place shifuku to right of chashaku, so cord knot is toward the ro (left) and bottom is toward the guests (42).



(43)

Shift body to sit facing mizusashi. Hold hishaku and futaoki with R (43), pick up kensui (L), and take these to mizuya.



(44)

Reenter, sit in front of mizusashi, and this time return chawan to mizuya (44).



(45)

Reenter, sit in front of mizusashi, and now carry mizusashi out of the room. Just outside the sadoguchi, sit with mizusashi before knees, and close the door (45).



(46)

When the items have been returned to the ro tatami, reenter, sit facing them, and answer the first guest's questions regarding them. [The first guest begins his/her questions by asking about the story behind the chaire (*"Ochaire no goyuisho wa?"*)]. Then pick up shifuku and chashaku (R), and hold with L. Pick up chaire and place before knees. Fold kobukusa in half (46) and place in front overlap of kimono.



(47)

Pick up chaire, and carry the items out of the room. Just outside sadoguchi, sit and place the items, in the standard order, to the side away from the guests. Bow together with the guests. Close door. ☞

Book Reviews

Nichiren's *Senji-shō*: An Essay on the Selection of the Proper Time. Translated with an introduction by Kenneth Dollarhide. Studies in Asian Thought and Religion, Volume One. Lewiston, New York: The Edwin Mellen Press, 1982. 166 pp. US\$39.95.

During the course of his career, the Japanese Buddhist monk Nichiren (1222–82) wrote several major essays in which he set forth his evolving understanding of the crucial importance for his age of the exclusive worship of the *Lotus Sutra*. The first of these, *Risshō Ankokuuron* [Treatise on the Establishment of the Orthodox Teaching and the Peace of the Nation], presented to the regent Hōjō Tokiyori in 1260, warned that a peaceful nation could only result from establishment of a national faith in the *Lotus Sutra*. Later essays elaborated on Nichiren's interpretation of the sutras: he read into the Buddhist canon predictions that in the Latter Days of the Law a reincarnation of the bodhisattva Jōgyō would emerge to proselytize, and would be persecuted for his message that all might be saved through faith in the Lotus, the supreme teaching of the Buddha.

The *Senji-shō* was composed in 1275 (Dollarhide's date of 1274 is in error) after Nichiren abandoned his attempts to persuade the Japanese rulers to establish worship of the Lotus as a national religion and to outlaw other religious practices. Released from exile the previous year, he had retired to Mount Minobu with a small band of followers to await what he saw as the certain destruction of the nation. In the *Senji-shō*, Nichiren again offered his interpretation of the history of Buddhism, which he saw as culminating in Japan with the propagation of the worship of the *Lotus Sutra* in the tumultuous era known as the Latter Days of the Law, and he presented in its fullest form his identification with the teacher prophesied in the *Lotus Sutra* to spread faith in the Lotus in the Latter Days. His conviction that he was living the text of the sutra in his own life is made clear. He reiterated his attacks on other schools of Buddhism as false teachings for the Latter Days, evil paths which would lead people away from the only path to salvation.

Kenneth Dollarhide has undertaken to translate the entire *Senji-shō* with annotation and a brief introduction. The first three chapters of this volume survey in a scant twenty-two pages the history of Japanese Buddhism before Nichiren and Nichiren's own life and times. This summary is followed by the translation and annotation, a check list of Nichiren's "major essays and letters," and a bibliography and index. All share in the common failing of this book: a carelessness or lack of attentiveness that manifests itself in typographical errors, missing or misplaced diacritics, missing characters, mistakes in transcription, and awkward writing. The book is printed from a typescript by photo-offset, and, while the text itself is generally clear, the characters which have been handwritten into it sometimes did not photograph clearly and often have been squeezed into too little space. Careless proofreading has resulted in numerous errors such as missing

characters (e.g., p. 27, n. 17), missing or incorrect diacritics (e.g., p. 27 *tusita* lacks the period beneath the "s" [the index has only "Tushita," which does not appear on p. 28 as indicated]; p. 44, n. 37 the macron has been left off the "o" in *Dengyō*), and reversal of notes (e.g., p. 34, n. 36 and n. 37). Nanjō Hyōeshichirō, one of Nichiren's lay disciples, is called Nanjō-hyōe Shichirō on p. 139 and Nanjō hyoeshichirō on p. 158. Taira Yoritsuna, a Hōjō vassal to whom several of Nichiren's petitions were addressed, is called Nagasaki Yoritsuna on p. 133 and Tairazaemon Yoritsuna on p. 140. Neither is in the index. Several other disciples' first and surnames are run together (e.g., p. 154 Shijōkingo) or names are blended with other words (e.g., p. 151 Yorimotochinjo, which has even been translated as "Petition to Yorimotochinjo"). The scholar cited as Togoro Shigemoto is usually known as Tokoro Shigemoto.

The impression of sloppiness is reinforced by the awkwardness of the translation. Sometimes the translation is so clumsy as to be unintelligible: "To consider the matter according to all these, should one also not doubt that following the time of the disappearance of the pure teaching of the *Ta-chi-ching*, the great pure teaching of the *Lotus Sutra* will spread widely in Japan and throughout the entire world? Certainly not" (p. 54). Other sentences can only be understood by those who already know what they mean: "After he travelled to China, while the debate as to establishing the Vinaya Centre of Perfect Enlightenment was not settled, he may have thought that if there were too many enemies this one thing of the Vinaya Centre could not be achieved" (p. 93).

Dollarhide has chosen two reliable editions of the essay on which to base his translation. Although he notes that he has in addition "identified" thirteen commentaries on the *Senji-shō*, he does not say which he consulted in preparing his annotation. The annotation identifies names and terms, but rarely comments on the development of Nichiren's thought or the significance of this particular essay. The appended list of Nichiren's writings apparently relies on the table of contents of Katō Fumio's *Nichiren Shōnin Goibun*, one of the two editions of Nichiren's writings Dollarhide cites as sources. (The other is *Nichiren*, volume 14 of *Nihon Shisō Taikei*, edited by Tokoro Shigemoto and Takagi Yutaka [Tokyo: Iwanami Shoten, 1970].) However, some Katō entries are omitted without explanation, and the source of Dollarhide's often eccentric transcriptions is unclear. A more useful listing is that in Volume One of *Shōwa Teihon Nichiren Shōnin Ibun*, which scrupulously omits all writings not verifiably by Nichiren. The *Shōwa Teihon Nichiren Shōnin Ibun* lists 175 works; Katō has 391; and Dollarhide, 382.

The scholarly attention Nichiren has been given in English is scant in proportion to the influence he has had on Japanese Buddhism. We should welcome additional translations and studies, but urge those who undertake them to exercise greater care and seek better editing assistance.

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An Introduction to Buddhism. By Takasaki Jikido. Translated by Rolf W. Giebel. Tokyo: Tōhō Gakkai, 1987. xv + 376 pp. including bibliography, general index, and character index. US\$54.00 / ¥6,000.

The high standards of Japanese Buddhist scholarship have long been appreciated by scholars in the West, and a growing number of studies are becoming available in English for the benefit of the non-specialist reader. A recent addition is *An Introduction to Buddhism*, an English translation of Professor Takasaki's *Bukkyō Nyūmon* (Tokyo: Tokyo University Press, 1983). Rolf Giebel's skillful translation is clear and readable throughout, which is especially noteworthy as the contents are frequently quite technical. Full citations of important sources have been added to the English edition, as well as Sanskrit and Pāli terms, and Sino-Japanese characters. An extensive general index, including Pāli and Sanskrit terms, along with the separate character index, allow the book to function as a convenient reference. Finally, a somewhat idiosyncratic bibliography of general English works on Buddhism has been included in this finely-produced volume.

Authoring an introductory text on Buddhism is a particularly difficult undertaking. How is one to present this vast 2,500-year-old religious and philosophical tradition which assumed multifarious new forms and spawned literally hundreds of separate schools and sects as it spread out across Asia? The natural tendency is for an "introduction to Buddhism" to reflect the particular areas of expertise of its author, as well as the interests of the intended audience. Will a text originally written for a lay Japanese audience succeed as an introduction to Buddhism for a Western reader? And, furthermore, what kind of Buddhism is being "introduced"?

According to the author's preface to the English edition, the aim of the original work — actually an adaptation of an earlier university textbook¹ — was

first and foremost to present to Japanese readers, familiar with traditional Japanese Buddhism which boasts of a history spanning more than one thousand three hundred years, a picture in concrete terms of the characteristics of Buddhism as established in India . . . [The author] undertook to present a tentative reconstruction of the systematized body of Buddhist doctrine in the form it assumed once it had been firmly established several hundred years after the death of the historical Buddha. (pp. iii–iv)

The book was therefore organized according to traditional Buddhist exegetical principles; a fact which "inevitably resulted in an overall format resembling that of the *Abhidharmakośa-bhāṣya* and other Abhidharma treatises" (p. iv). Professor Takasaki concedes that despite his intention to write a book for the general Japanese reading public, the work has come to function more as a "reference work or textbook for students at university, probably because of the inherent difficulties entailed in comprehending Buddhist doctrine and the unfamiliarity it holds for

¹ *Bukkyō Ippan* [Buddhism in General], published by the Department of Buddhist Studies at Komazawa University, Tokyo.

the modern Japanese" (p. vi).

If the Buddhism presented in this "introduction" presents conceptual difficulties for modern Japanese, one can only wonder how the modern English reader will fare. Despite the much touted secularization of postwar Japan, the average Japanese will in all likelihood have some experience, however superficial and uncomprehending, of the outward forms of Buddhist worship, of the architecture and ethos of a Buddhist temple, of the ritual worship of Buddhist icons, of Buddhist priests and their regalia, of funeral rites, and even of isolated scraps of Buddhist doctrine. A novice Japanese student of Buddhism would likely be interested in the doctrinal and historical underpinnings of the Buddhist ritual and institutional forms which are all around him. But an English reader would be justified in expecting an "introduction to Buddhism" to cover not only Buddhist thought, but the forms which embody such thought. This leads us to our second query: just what kind of Buddhism is being introduced?

Professor Takasaki specializes in Indian Mahāyāna scholastic thought, as is reflected in his earlier English study and translation of a *Tathāgatagarbha* ("womb of Buddhahood") treatise.² It is therefore not surprising that *An Introduction to Buddhism* is concerned primarily with the basic doctrines of Indian Buddhist scholasticism, and considerable space is devoted to an overview of scholastic minutiae. Chapter three, "Dharma: The Buddhist Conception of Truth," and chapter four, "*Sarva-dharmāḥ* The Constituent Elements of Existence," as well as much of chapters five and six are excessively technical, and include a full enumeration of the 18 realms, 75 elements, 108 mental defilements, 37 factors of enlightenment, 10 Bodhisattva stages, and so on. Similarly, chapter seven, "Mind: The Agency of Practice," plunges into a detailed description of the Yogācāra theory of mind and cognition. The reader is in fact introduced to aspects of Buddhist epistemology and metaphysics which were likely known to only a tiny minority of Buddhist monks throughout Buddhist history. Given the fact that Professor Takasaki manages to cover the breadth of Buddhist scholastic thought in less than two hundred pages, he has done a laudable job. But the density of the material is such that a beginning student is unlikely to come away with much, and one wonders at the value of so much detail in an introductory text. Furthermore, nowhere are the more basic questions addressed. Just why, for example, were Buddhist monks so taken with enumerating and classifying endless lists of dharmas in the first place?

There is another difficulty inherent in the study of early Indian Buddhism. Buddhism disappeared in India almost a thousand years ago, and Indian Buddhist scholars are forced to rely primarily upon a study of the surviving scriptures, commentaries, and liturgical manuals. As Buddhism originated in India, there is a natural tendency to regard the Buddhism of early Indian texts as definitive of "essential" or "basic" Buddhism. But this "normative Buddhism" reconstructed on the basis of manuscripts alone runs the risk of being an empty analytic construct existing only in the minds of contemporary philologists. The exclusive dependence on texts encourages the tendency to confuse canonical

² *A Study on the Ratnagotra-vibhāga (Uttaratantra): Being a Treatise on the Tathāgatagarbha Theory of Mahāyāna Buddhism* (Serie Orientale Roma 33, Rome: Istituto Italiano Per Il Medio Ed Estremo Oriente, 1966).

prescription with historical description—to assume that what the texts say happened is what actually happened. In fact, historians of religion now recognize that there is always a gap between the ideal and the actual. Such a gap, rather than constituting the failure of a tradition to live up to its own ideals, often proves to be a primary source of creative tension, underlying the process of doctrinal, institutional, and liturgical development. This is exemplified in the rhetorical structure of the bodhisattva vows—vows to attain the unattainable—which serve as a reminder of the complex relationship between the contingencies of practice and the ideal of Buddhahood.

If we turn our attention to Chinese and Japanese Buddhist traditions, where we have a relative wealth of historical and sociological data, the gap becomes easier to appreciate. We know that a full understanding of Pure Land and Zen Buddhism, for example, necessitates an examination of what devotees say in the context of what they do. Despite the exuberant rhetoric of Zen masters, Zen adepts do not actually shred scriptures, burn wooden statues of the Buddha to keep warm, or kill innocent cats as a pedagogical device. Nor are they expected to. And Pure Land Buddhists do not become complacent and abandon the religious life after chanting the name of Amida a mere ten times. The *religious* significance of doctrinal models ("kill the patriarchs") can only be fully appreciated when understood in a lived context. Thus Buddhist texts are but one factor out of many determining the shape of the religious life of Buddhists, and we should be careful not to assume the canon "normative" in any simple sense.

Nowhere does Professor Takasaki attempt to contextualize his material. His presentation makes little reference to Indian Buddhist institutional forms as reconstructed on the basis of archaeological, art historical, and epigraphical data. The Pāli Canon does, in fact, depict early Buddhism as an essentially rational doctrine which preached salvation through self-discipline, moral rectitude, study, and meditation. The canon insists that the monk is to renounce family, wealth, and status. Moreover, the Pāli texts censure practices which involve an appeal to higher forces or indulgence in magical rites. Nevertheless, in the past few decades scholars have found increasing evidence that early Indian Buddhist monks were preoccupied with the worship of an omnipotent Buddha through the veneration of relics, stupas, and sacred scripture. Filial piety, offering of material goods to the sangha, transference of merit, and appeasing various and sundry spirits seems to have played a central role in monastic as well as lay discipline. Monks managed money and possessions, and monasteries often controlled tremendous wealth, including vast land holdings and slaves. And many of the practices once considered exclusively "Tantric"—most notably a belief in the magical efficacy of ritual action and sacred speech—turn out to be not later borrowings from Hindu cults, but part and parcel of Buddhist worship from earliest recorded times. Buddhism is, in short, a "religion" in every sense of the word. A presentation of Buddhist doctrine based on texts alone, without any attempt at contextualization, to a Western audience largely ignorant of Buddhist social and ritual forms will likely contribute to a distorted understanding of the full religious import of the teachings.

This problem is exacerbated by the failure of Professor Takasaki to distinguish traditional Buddhist polemic and ideological rhetoric from actual

social and institutional history. The author repeats, for example, the traditional claim that the Mahāyāna arose as a lay movement, and this fact is supposed to explain, at least in part, the Mahāyāna emphasis on faith (pp. 190, 259–60). But following the work of Gregory Schopen based on archeological and epigraphic evidence, scholars have come to view Mahāyāna as a monk-dominated movement which did not give rise to significantly new institutional forms. And researchers in Southeast Asian Buddhist countries would strongly attest to the central importance of faith in the lived reality of Hīnayāna worship and practice, irrespective of the impression one might gain from the Pāli canon.

Particularly unsatisfactory is the final chapter, "The History of Buddhism," which covers the later development and spread of Buddhism throughout Asia in a mere forty-four pages. This chapter consists primarily of a chronological summary of famous exegetes, citing the texts they authored and the schools they founded. In the case of China, dozens of translators, exegetes, and texts are mentioned, with rarely more than a sentence explaining the significance of the personage or the import of his work. This capsule history tends to reiterate popular myths no longer accepted as fact by specialists in the field. Scholars of Ch'an Buddhism, both Japanese and Western, no longer accept the claim that the Ch'an school was introduced to China by Bodhidharma and consolidated by Hui-neng (pp. 287–88). Nor do most historians of Japanese Buddhism accept the attribution of the Seventeen-article Constitution to Shōtoku Taishi (p. 293). Although Bodhidharma, Hui-neng, and Shōtoku Taishi are central figures in the sacred history of Chinese and Japanese Buddhism, one would expect a non-sectarian introduction to distinguish, in so far as is possible, between pious legend and history.

An introductory book on Buddhism cannot possibly be expected to cover everything well, and the author does acknowledge his conscious decision to focus on early Indian Buddhist doctrine. Professor Takasaki's masterful grasp of Indian Buddhist scholasticism is evident throughout, and the copious indices allow the book to serve as a reliable and handy reference work on Indian Buddhist doctrinal systems. Perhaps the ideal audience for *An Introduction to Buddhism* are those Westerners living in Asia who have taken an interest in what remains of Asian Buddhist culture, and who desire to know more of its Indian doctrinal antecedents. The Westerner in Asia has a chance to experience Buddhism not only as a set of abstract and seemingly archaic doctrines — enshrined in interminable lists of "dharma's" — but as an extraordinarily rich religious culture, a side of Buddhism largely unexplored in Professor Takasaki's work.

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Intuition and Reflection in Self-Consciousness. By Nishida Kitarō. Translated by Valdo H. Viglielmo with Takeuchi Toshinori and Joseph O'Leary. Albany, NY: State University of New York, 1987. xxvi + 204 pp., including notes and index. US\$34.50 / ¥4,800, hardcover; US\$10.95 / ¥1,600, paperback.

Translated here is Nishida Kitarō's second monograph, *Jikaku ni okeru chokkan to hansei* (1917). As in *Zen no kenkyū* [A Study of Good] (1911), in this volume Nishida explores the possibility of developing a philosophical edifice capable of including the most immediate forms of experience. In *A Study of Good*, Nishida christened this brand of experience, to be found only prior to the separation of subject and object, "pure experience"; indeed, this first work can be read as an impassioned apologetic for pure experience as the fundamental ground of all systematizing endeavors, including philosophy, artistic creation, and even the natural sciences.

Intuition and Reflection in Self-Consciousness continues the line of reasoning begun in *A Study of Good*, but modifies it in significant ways. Instead of pure experience, the real focal point of *Intuition* is something Nishida calls a system of self-consciousness. This system mediates and unites the discontinuities between meaning and fact, value and being. In short, Nishida uses his system of self-consciousness to try to resolve the question of how action is ensconced in the very contextual world that it struggles against. Nishida pursues this problem by constantly defamiliarizing that which we hold to be best understood: the self and its relation to meaning, to the objective world, to knowledge.

This work's importance, however, lies not only in the fact that it is Nishida's first prolonged attempt to deal with the complexities that inevitably arise when an outside, an other, to the discursive structures of thought is posited in an affirmative manner. The book is also important to students of Nishida's philosophy because of its presentation of the inspirations for a number of concepts which later have significant roles in his developed logic. Most striking, I found Nishida's references to the Neo-Kantian definition of the non-existence — i.e., nothingness (*mu*, *nichts*) — of all that lies outside the limits of the scientifically constituted (in the broad sense of science as *Wissenschaft*). For the Neo-Kantians, definition of the related attributes of being and existence within the realm of the scientifically constituted is a result of incorporation within basic conceptual categories of time and space, thus producing a continuum (*renzoku*) of almost mathematical qualities. Here we can anticipate, in Nishida's utilization of a self-conscious dialectic between the constituted and that which cannot be constituted, the beginnings of the discontinuous continuum (*hirenzokuteki-renzoku*) and of the refuge of the self in the eternal present (*eien no ima*).

The translation offered here by Viglielmo with Takeuchi and O'Leary has had a long history. It was begun by Professor Viglielmo in the summer of 1963, though because of a serious illness a draft was not completed until early 1965. During these years Professor Takeuchi reviewed the translation and offered a number of valuable suggestions. After that the text remained dormant for roughly twenty years, when the Nanzan Institute of Religion and Culture recruited Dr. Joseph S. O'Leary to edit the manuscript and prepare it for publication.

In order to make *Intuition* more accessible for scholars and students lacking familiarity with Nishida's somewhat particular style of argumentation, it was decided to give Dr. O'Leary authority to cut, revise, and sometimes even re-compose the text. Indeed, when I first saw this translation in a bookstore in Tokyo, I thought there must be some mistake. The English version was merely half as thick as the Japanese. I must confess that it was with a nearly palpable sense of trepidation that I began reading it. My greatest fear was that with the translation so severely edited, it would be extremely difficult to check the translation against the original, thereby limiting its use for specialists in the field. However, I must say that this fear proved groundless. In fact, the collective effort has resulted in quite a fine translation: clear, manageable English applied, for the most part, with precision. And, very commendably, this volume is furnished with the most complete section of notes in any Nishida translation yet published. This note section in itself has immense importance for research on Nishida's philosophy as well as on early Taishō Japanese philosophy.

However, there does seem to be a tendency for the quality of the translation to break down at the most basic levels: in the translation it is often difficult to distinguish between such differing concepts as *jijitsu* (reality), *genjitsu* (actuality), *sonzai* (existence, being), *jitsuzai* (the real). Let me give just a short example here. This is taken from the beginning of Section 42, "Thought and Experience":

Absolute reality is inherently moral, and its concrete starting point is the actuality of each moment of consciousness. (p. 149)

Whereas, looking at the same section in the original, I find:

Thus we can say that genuine reality is moral, and each moment of concrete reality, as absolute, is its starting point. (2: 302)

This lack of exactitude at the most basic level of Nishida's grappling with the relation between unmediated actuality and mediate reality is unfortunate, for it is precisely this tension among various levels of the concrete that Nishida finds so fruitful, if ultimately unnavigable, in *Intuition*. It would have been extremely helpful, and would have addressed the problem of translation raised here — which is, by the way, a problem that vexes all readers of Nishida — if Nanzan had decided to include a short glossary that attempted to explicate some of the more prevalent Japanese terms used by Nishida. I am, of course, thinking of something along the lines of the informative glossary Jan Van Bragt prepared for his translation of Nishitani Keiji's *Religion and Nothingness*. Yet, despite these limitations, this translation of *Intuition and Reflection in Self-Consciousness* is very well done and will be valuable in expanding interest in Japanese philosophy.

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Shinran: An Introduction to His Thought. With Selections from the Shin Buddhism Translation Series. By Yoshifumi Ueda and Dennis Hirota. Kyoto: Hongwanji International Center, 1989. 372 pp. ¥2,500, paperback. Available from The Buddhist Bookstore, 1710 Octavia Street, San Francisco, CA, U.S.A. 94109. US\$16.95.

The two authors of this important volume succeed admirably in making good their intention to introduce western readers to the thought of Shinran (1173–1263), one of the major innovative religious thinkers in Japanese history. Part One, "An Introduction to Shinran's Thought" (pp. 19–182), consists of four carefully crafted chapters addressing each of four problems readers may have encountered in grasping Shinran's thought despite the availability of his writings in excellent translations (the volumes in the Ryūkoku Translation Series [1961—], with detailed annotations and original texts, and the Shin Buddhism Translation Series [1978—], a translation of all of Shinran's works, now nearing completion, in readable and accurate English). Part Two, "Selections from Shinran's Writings" (pp. 183–309), is in two sections: "Selections from the Letters and Commentaries," and "Selections from *Teaching, Practice and Realization* [popularly known as *Kyōgyōshinshō*]," which is Shinran's major theological treatise and the foundation for his entire literary corpus. A series of appendices (pp. 313–26) provides additional data relevant to an understanding of Shinran's written textual heritage — Indian, Chinese, and Japanese.

What, then, are the sources of difficulty the authors believe western readers have in grasping Shinran's thought, and how do they seek to address these problems in Part One of their study?

Chapter One, "Shinran: Life and Works," takes up the issue of the lack of familiarity with Shinran's methods of explanation and use of literary forms: "[Shinran] left behind no general exposition of his thought such as we might expect of a Western thinker" (p. 12). In response, the chapter points to events in Shinran's life which influenced his thought and writings and help to clarify the characteristics of his writings and his methods of exposition. Shinran's works are classified by their different forms: "Systematic Writings" such as *Teaching, Practice and Realization*; "Verse" — hymns in Chinese and Japanese; "Notes" — Japanese commentaries on passages from Chinese writings; "Letters"; "Miscellaneous Writings"; and a compilation of the words of his master, Hōnen. The reader of this chapter is provided the missing key to Shinran's thought: the insight that "as author, he presents a unique figure in the history of Japanese Buddhism, for not only does he forge into clarity a revolution in Buddhist thought, but he accomplished this by devoting himself to literary work that might in large measure be called *translation*" (p. 43; emphasis is mine). The same key may be needed to unlock the "warehouses" of Shinran studies written in Japanese. In a multi-volume series of Japanese literary classics, *Nihon Koten Bungaku Taikei*, all that is represented of Shinran's writings are his hymns and letters in Japanese, with only the *Shōshinge*, in 120 lines, selected from *Teaching, Practice and Realization*.

Chapter Two, "The Mahāyāna Mode of Thought," underscores the fact that Shinran's Pure Land Buddhism stands firmly in Mahāyāna Buddhist tradition. It is suggested that, in the past, western readers have been either drawn to or dis-

tanced from Shinran's thought precisely because of surface resemblances to certain Christian teachings: "an emphasis on trust or faith, a concern with evil, and a concept of salvation as given through the compassionate activity of the transcendent Other" (p. 12). Such a comparativist approach to Shinran is not to be dismissed entirely, yet it is seen to be dangerously misleading until Shinran's thought is recognized as grounded in basic Mahāyāna teachings requiring a clear understanding of concepts such as nirvana, dharma-body, bodhisattva, and emptiness. To this end, the authors focus on early Indian Mahāyāna thought, and provide challenging discussions of the Mādhyamika and the Yogācāra. I must confess that, on first reading *Shinran*, I found this chapter overly demanding for a reader more historically than philosophically oriented—might not the chapter be relegated to an appendix? On second reading, the chapter clearly belongs where it is, properly demanding that the reader who wants to meet Shinran *where he was* must persevere. It is no accident that the message of this book reflects the dual authorship of Dennis Hirota, head translator of the Shin Buddhism Translation Series, who planned and drafted it, and of Yoshifumi Ueda, emeritus professor of Buddhist philosophy at Nagoya University, who reviewed it throughout. Chapters Two and Four are largely based on Ueda's writings in Japanese, several of which Hirota has translated for *The Eastern Buddhist*. It is the combined gifts of a leading Japanese scholar of Indian Mahāyāna thought and of the foremost translator of Shinran's writings into English that bring to this volume authoritative scholarship in lucid English exposition.

Chapter Three, "Emergence of the Pure Land Path," addresses the problem of a reader's unfamiliarity with the terms and concepts of Pure Land tradition in which Shinran's thought is cast: "[Jōdo Shinshū] is sometimes assumed to be merely a devotional offshoot divorced from the rationality or the austere meditative practice of the original religion" (p. 13). This chapter introduces the Mahāyāna movement, setting in context the emergence of the Pure Land path. Those who teach introductory courses on the Buddhist tradition will be hard pressed to find a text that presents the ideal of the bodhisattva and wisdom-compassion more cogently. Thus the reader is well-prepared for a discussion of the particularities of Pure Land tradition: the nature and characteristics of Amida Buddha, Amida's Pure Land, and the meaning of practice in the Pure Land tradition. Hirota, following the style of volumes in the Shin Buddhism Translation Series, translates every concept and title into English with minimal use of Sanskrit, Chinese, and Japanese terms. The prose is jargon-free, scholarly yet simple.

With Chapter Four, "The Structure of Shinran's Thought," the reader is in a position to meet the challenge of Shinran's reformulation of the Pure Land tradition. A note to the reader cites the Kyoto School philosopher, Nishitani Keiji:

Shinran's significance lies in his unprecedented accomplishment of rooting up the whole set of previous Pure Land concepts from their mythological foundation and transplanting them in the ground which had been common to the other Mahāyāna schools since Nāgārjuna. (p. 11)

This chapter illuminates Shinran's radical transformation of Pure Land tradition, presenting "the basic vision underlying his reformulation of the teaching and the

implications it holds for the practitioner's life" (p. 13).

The second half of the volume offers a judicious selection of Shinran's writings from the Shin Buddhist Translation Series: letters and commentaries, as well as significant portions from *Teaching, Practice and Realization*. The passages from Shinran's writings in Japanese are selected to clarify central terms and concepts. The texts for these selections are reproduced in Japanese, together with the Japanese translation of the Chinese text of *Teaching, Practice and Realization*.

While this book was authored under the auspices of a sectarian tradition, Jōdo Shinshū Hongwanji-ha (the Nishi Honganji), it moves well beyond the possible strictures of a sectarian orthodoxy. Written by committed participants in the Shinshū tradition, it is directed to a global community. In my view, this *Shinran* offers a special challenge to those engaged in philosophical and theological studies in western traditions. At the same time, I believe that, if translated into Japanese, it would serve many of the same purposes intended for western readers and effectively introduce the thought of their founder to contemporary Shin Buddhists in Japan.

On a personal note: I was fortunate in being able to use *Shinran: An Introduction to His Thought* as a text in an undergraduate six-week seminar on Zen and Shin Buddhism. The first three weeks were devoted to Zen, combining discussions based on reading several texts in Zen tradition with a twenty-minute period of seated meditation at the end of each meeting. During the second three weeks, the *Shinran* volume was the basis for discussions and written reports. The saying that one is ready for Shin only after trying Zen did seem to apply for some members of our seminar. Setting aside the matter of possible student preferences in terms of personal practice, the use of the *Shinran* text went far beyond my highest expectations in introducing a group of North American students (and a Japanese exchange student) with no background in Buddhist tradition to the Mahāyāna and to Shinran's thought. Among the questions raised by a reading of *Shinran* were those focusing on an ethic beyond good and evil; on a way of living without calculation (*hakarai*); and on comparisons with Christian tradition. The authors of *Shinran* are correct, however, in not directly raising the comparativist issues which are so eagerly addressed in the current climate of interreligious encounter; frequently, our students know so little about their own religious traditions. For those truly concerned with dialogue, a careful reading of this introduction to Shinran's thought on its own terms is an essential first step.

A further reason to welcome this publication is that it puts on record the correct date for Shinran's death—1263, rather than the generally-accepted 1262: "Early in 1263, at the age of ninety, Shinran died, tended by his daughter" (p. 41). My only qualification in regard to this attractive paperback volume is that, given its publication in Japan, it may not reach many of those western readers for whom it was wisely and compassionately prepared.

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The Paintings of the Lotus Sutra. By Willa J. Tanabe. New York & Tokyo: John Weatherhill, Inc., 1988. xviii + 318 pp. US\$65.00 / ¥6,000.

This book is one of two recent publications on the subject of the Lotus Sutra and its role in Asian culture. The other, *The Lotus Sutra in Japanese Culture*, is a series of essays on a number of aspects of current research, co-edited by Willa J. Tanabe. Both are products of recent studies presented at international meetings dedicated to the subject of the Lotus Sutra.

The book under review here is a comprehensive study of the pictorial art related to the Lotus Sutra. This sutra, one of the most important scriptures of Mahāyāna Buddhism, is discussed in an informative and interesting way as to its meaning for those believers who read, recited, copied, and illustrated it.

The book is divided into two sections: the first deals with the sutra's meaning and function in Japan; the second treats its multifarious illustrations. Each of the early chapters is devoted to a specific aspect of the socio-religious contexts of the sutra. A synopsis in the first chapter acquaints the modern reader with the basic tenets and deities of the scripture. In addition, there is an evaluation of the contribution of the Lotus Sutra to Buddhist doctrine. For example, Tanabe states that "the stories in all their rich variety are really homilies expressing only a few basic doctrines. The first idea presented in the sutra is that a wide variety of expedient means, each designed to be appropriate for believers of different characters and abilities, makes enlightenment available to everyone" (p. xvi). She further states that "the most powerful idea in the sutra, or at least the one that caught the imagination of most readers, was the promise of myriad benefits that could be reaped by those who revered the scripture" (p. xvii).

The prose sections of the text are contrasted with the verse renditions to ascertain which is the older tradition. In these comparisons, later accretions—including the appearance of new deities and ideas—are pointed out.

The second chapter concerns the ritual uses of the sutra, such as the "merit of surfeit," and the sacrifice of a finger as an indication of faith, which is endorsed in the sutra's twenty-third chapter. In addition, there are discussions of the dedication of stupas and of sutra-copying—the latter, a very popular form of devotion. According to Tanabe, "the five thousand volume canon was copied forty-six times in the Heian period, forty sets of which were completed between 1100 and 1185" (p. 35).

The activity of copying the Lotus Sutra is discussed in the third chapter. The earliest extant copy, dated 744, is kept at Tōshōdaiji in Nara. "Time and time again the Lotus Sutra was copied for a variety of occasions: memorial services, lectures, pre-emptive funerals, longevity celebrations and sutra burials" (p. 37).

Beginning with chapter four, the different ways of illustrating the sutra are set forth. This very complex body of material is organized into a number of categories. A survey of techniques such as paper dyeing, and the use of ink and sometimes blood taken either from the scribe or from the one for whom the text was being copied, is discussed. Subsequent chapters are devoted to the varied styles of illustration: frontispiece; decorative or literal representations of the content; and transformation of the text—for example, the use of stupas as

symbols. Three categories are stressed: those of the frontispieces whose illustrations were literal or decorative; those involving a distortion of the written text into lines of Chinese characters forming the shape of a pagoda around which the illustrations were placed; and those in which the text was disregarded altogether.

In summary, this is a very interesting, scholarly presentation of the meaning and use of the Lotus Sutra in Japan. The plates — of which there are 46, in addition to the 126 black-and-white illustrations — are extremely beautiful. Extensive footnotes at the end of the chapters present the sources, most of which are Japanese. The bibliography is also ample, and includes numerous Western-language as well as Japanese sources. The only shortcoming is the absence of some introductory discussion of the Lotus Sutra and ritual practices in the country of their origin, India. Some references are made to Sanskrit versions of the text and the Sanskrit names of deities, but the reader would benefit from a brief but clear explanation of the Indian precedents.

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Zen: Tradition and Transition. *Edited by Kenneth Kraft.* New York: Grove Press, 1988. 230 pp., including notes and index. US\$8.95.

This book is an attempt to contribute something new to the now voluminous English-language literature on Zen Buddhism. Its difference from all predecessors can be gleaned from the title. Previously, popular publications on Zen have not acknowledged that Zen is a "tradition" at all, with all the institutional and conservative connotations of the term, nor, furthermore, that it is a tradition in "transition"—itself part of the flux it seeks to penetrate. Editor Kenneth Kraft has clearly taken these themes as organizational principles for the book, thus giving the text a unique perspective. A further subtitle gives the book even clearer identification: "A Sourcebook by Contemporary Zen Masters and Scholars." "A sourcebook for whom?" we might ask. The book will be useful for and appreciated by a wide cross-section of educated readers, from Zen practitioners to those interested in East Asian culture generally—a group perhaps not too dissimilar to those who once read the works of D.T. Suzuki, now several generations later.

The book's difference is crucial, however. Its approach is critical while sympathetic, and is focused on satori but set in broader cultural, historical, and institutional settings. All contributors to the volume, scholars and Zen masters alike, write in awareness of both the profundity and the ambiguity of religious traditions; a factor which allows the overall assessment of Zen to be frank and honest. All of the essays are clear, readable, and informative, covering a broad spectrum of issues and developments central to an understanding of Zen.

A brief survey of the book's topics and authors will show that this may be the best general introduction to Zen now available. Following the editor's introduction, the book begins with a personal account of Morinaga Sōkō Rōshi's "struggle to become a Zen monk" after the second world war. This is followed by four essays pertaining to different dimensions of Zen experience: Ch'an master Sheng-Yen's account of Zen meditation, Rōshi Philip Kapleau's description of the private encounter (*dokusan*) between student and master, Abbot Eido Shimano's discussion of koan practice, and Albert Low's commentary on Zen master Hakuin's "Chant in Praise of Zazen."

From this midpoint in the book, scholars are called upon to give accounts of Zen culture, history, and institutions. These include Burton Watson's essay on Zen poetry, John McRae's careful study of the famous "contest of verses" in the *Platform Sutra*, Philip Yampolsky's brief history of Japanese Zen, and T. Griffith Foulk's study of contemporary Zen institutions in Japan. The final two essays follow the movement of Zen to the modern West. Editor Kenneth Kraft's essay describes "recent developments in North American Zen," while Martin Collcutt's contribution takes up one central issue in that development: the problem of the Zen master as authority figure in the context of a democratic and egalitarian-minded culture.

The choice of authors for these essays could not have been better, and the result is an excellent introduction to Zen Buddhism. The book will be very useful for university courses on Buddhism, and will also be prized by readers with a general interest in the "culture of Zen." I recommend it highly.

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Glossary

[] denotes Japanese reading

<i>Amidadō</i>	阿弥陀堂	<i>wabi-suki</i>	侘び数奇
<i>Chawa Shigetsu Shū</i>	茶話指月集	<i>za</i>	座
<i>Chōjirō</i>	長次郎	<i>Zuiryūsai nobegami</i>	随流斎延紙ノ書
<i>honka</i>	本歌	<i>no sho</i>	
<i>jizanmai</i>	事三昧		
<i>Kansei Chōshū</i>	寛政重修諸家譜		
<i>Shokafu</i>			
<i>kaō</i>	花押		
<i>kiwameru</i>	極める		
<i>Kizō</i>	記三		
<i>Koji Kyūmei</i>	己事究明		
<i>Kōshin Gegaki</i>	江岑夏書		
<i>koto ni narikiru</i>	事に成り切る		
<i>Kusumi Soan</i>	久須美疎安		
<i>Mian Xianjie</i>	密庵咸傑		
[Mittan Kanketsu]			
<i>Mon'ami</i>	紋阿弥		
<i>mu</i>	無		
<i>Namban-mono</i>	南蛮物		
<i>Nampō Roku</i>	南方録		
<i>natsume</i>	棗		
<i>nichijō kufū</i>	日常工夫		
<i>Rikyū-gata</i>	利休形		
<i>Rikyū-gonomi</i>	利休好		
<i>sai-konomi</i>	再好み		
<i>Seiami</i>	盛阿弥		
<i>Sen Rikyū</i>	千利休		
<i>Sen Sōtan</i>	千宗旦		
<i>shakuhachi</i>	尺八		
<i>shin-nuri</i>	真塗		
<i>shiribari</i>	尻張		
<i>shitennō</i>	四天王		
<i>Shōan</i>	少庵		
<i>Sōeki</i>	宗易		
<i>suwarikomu</i>	坐り込む		
<i>Takeno Jōō</i>	武野紹鷗		
<i>tei no nin</i>	底の人		
<i>Tsuji Yojirō</i>	辻与次郎		

Chronology

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

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