

# CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 64





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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# CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

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*Chanoyu Quarterly* is published quarterly by the Urasenke Foundation, Kyoto. Annual subscriptions: U.S.A., \$25.00; U.K., £18.00; elsewhere, ¥4,400. Single copies: U.S.A., \$7.00; U.K., £5.00; elsewhere, ¥1,100. U.S.A. residents write: *Chanoyu Quarterly*, Urasenke Chanoyu Center, 153 East 69th Street, New York, NY 10021. U.K. residents write: Urasenke Foundation, 4 Langton Way, London SE3 7TL. All others, and to submit manuscripts and books for review, write: *Chanoyu Quarterly*, Urasenke Foundation, Ogawa Teranouchi agaru, Kamikyō-ku, Kyoto 602, Japan. Please allow 6-8 weeks for delivery on all orders. The journal is available in microform from University Microfilms International, Ann Arbor, MI 48106, U.S.A.

## NUMBER 64

|                        |                                                       |    |
|------------------------|-------------------------------------------------------|----|
| <i>Sen Sōshitsu XV</i> | Purity in the Roji                                    | 5  |
| <i>Okuda Shōzō</i>     | The Taste of Tea: Excerpts from the <i>Chami</i>      | 7  |
| <i>Yamaori Tetsuo</i>  | Kamo no Chōmei, The Recluse                           | 30 |
|                        | <i>Temae</i> —Tea Procedure: <i>Kasane-jawan (Ro)</i> | 46 |
|                        | Book Reviews                                          | 59 |
|                        | Glossary                                              | 79 |
|                        | Chronology                                            | 80 |

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.

## Purity in the Roji

### Sen Sōshitsu XV

Each tearoom has its own garden path, called a roji, literally "dewy ground." The origin of the roji can be traced to a parable in the Lotus Sutra (Jp., *Hokkekyō*) that says that we must leave the "burning house of this world" and dwell in a "clear place" (*roji*). In Buddhism, this world in which we live is known as the *sangai no kataku*, the "burning house of the three worlds." Upon entering the roji one leaves the "burning house," leaving behind worldly title, position, and attachments.

Passing through the middle gate of the roji, the path leads to a low, stone water basin (*tsukubai*). When a disciple asked Sen Rikyū the reason for having the basin, Rikyū answered that the first thing the host and guests should do in the roji is to purify themselves; using the water in the basin, they should rinse off the dust of the world. This is the most important act performed in the roji. Here we see in practice one of Rikyū's four principles of tea, *sei*, or "purity." Washing the hands and rinsing the mouth before entering the tearoom not only cleanses the physical body, but also purifies the heart.

In a collection of anecdotes published in the latter part of the Edo period, there is an interesting story about Honda Masazumi (1565-1637), an important lord serving the Tokugawa Government. At a tea gathering, he crouched before the low, stone water basin in the roji to purify his hands and mouth. Someone seeing this said to him, "Nowadays men of refinement and taste stand while using the water basin." Honda angrily responded, "Even the shogun would not be allowed to stand to wash his hands in my roji."

At Urasenke in Kyoto, there are more than twenty young disciples living with me and studying to be masters of tea. The first thing they learn is how to clean the rooms and gardens, and how to sprinkle water in the roji to welcome guests.

There is a story about a tea gathering held by the feudal lord Fukushima Masanori sometime in the Keichō period (1597-1617). His guest was Prince Konoe Ozan, the fourth son of Emperor Goyōzei. As Fukushima came out into the roji to greet his guest, a spider was spinning a thread between the branches of the pine trees. Unaware of this, Fukushima walked straight into it. Seeing Fukushima's suddenly startled expression change to anger, Prince Konoe was concerned that the gardener would

surely be punished for his supposed lack of care. With this in mind, as soon as Prince Konoe entered the tearoom and Fukushima had expressed his greetings to him, Prince Konoe said to him, "I enjoyed watching a spider spin a web while I waited for you in the roji. I was amazed that the spider would have worked so hard to spin the thread." It is said that Fukushima did not punish the gardener after all.

The concern for purity in the roji is of a spiritual rather than a strictly physical nature. We see this expressed in one of chanoyu's most famous stories. When Rikyū was studying chanoyu under Takeno Jōō, the latter had him clean the roji. With considerable effort, Rikyū swept the path and carefully picked up the pine needles from the moss. Then he reported to Jōō that it was clean, but Jōō responded that the work was not yet finished. Rikyū industriously cleaned the roji again and again, but could not satisfy his teacher. He then scattered a few leaves from the trees, and sprinkled the garden and the stone path with fresh water. Jōō was at last satisfied.

The act of cleaning enables one to sense the pure and sacred essence of things, man, and nature. Harmony, respect, and purity taken together lead to tranquility. These are the principles of tea, left to us by Rikyū, that those who enter the Way of Tea must always strive for. ☂

# The Taste of Tea: Excerpts from the *Chami*

Okuda Shōzō

## Editor's Preface

Okuda Shōzō (1884–1950) was one of Japan's outstanding educators during the Taishō through early Shōwa eras, devoting his life to the education of women. After graduation from Tokyo Imperial University, he spent most of his career as principal of Seikei Women's High School, Tokyo, a small school with a student body limited to about one hundred and a waiting list that ran years into the future, drawn by Okuda's unique educational philosophy.

The appreciation and practical application of both Buddhism and chanoyu in daily life were central to Okuda's teaching theory, and Okuda himself was an energetic practitioner of both. He maintained an affinity for the Shōtoku<sup>†</sup> school of Buddhism,\* and his belief in chanoyu was highly pragmatistic and wholly nonpartisan—chanoyu was a means for attaining truth as human beings and members of society. In other words, Okuda was a firm purist. In the tea house on the school grounds, students repeatedly practiced the basic chanoyu procedure, *hiradema*. Lunch was a practice in serving and partaking of a *kaiseki* tea meal.

Okuda is best remembered for his classic entitled *Chami*, or "The Taste of Tea," which was his only major original published work and represents the crystallization of his understanding of chanoyu. In his words, "if one is able to put into practice the deepest bounds of what is contained in this book, it will be sufficient."\*\* The sphere of women's education during the early Shōwa era was widely influenced by Okuda and his *Chami*, with passages from the book often quoted or referred to in women's language-textbooks. The following is a translation of selected chapters from this little book of Okuda's, the *Chami*.

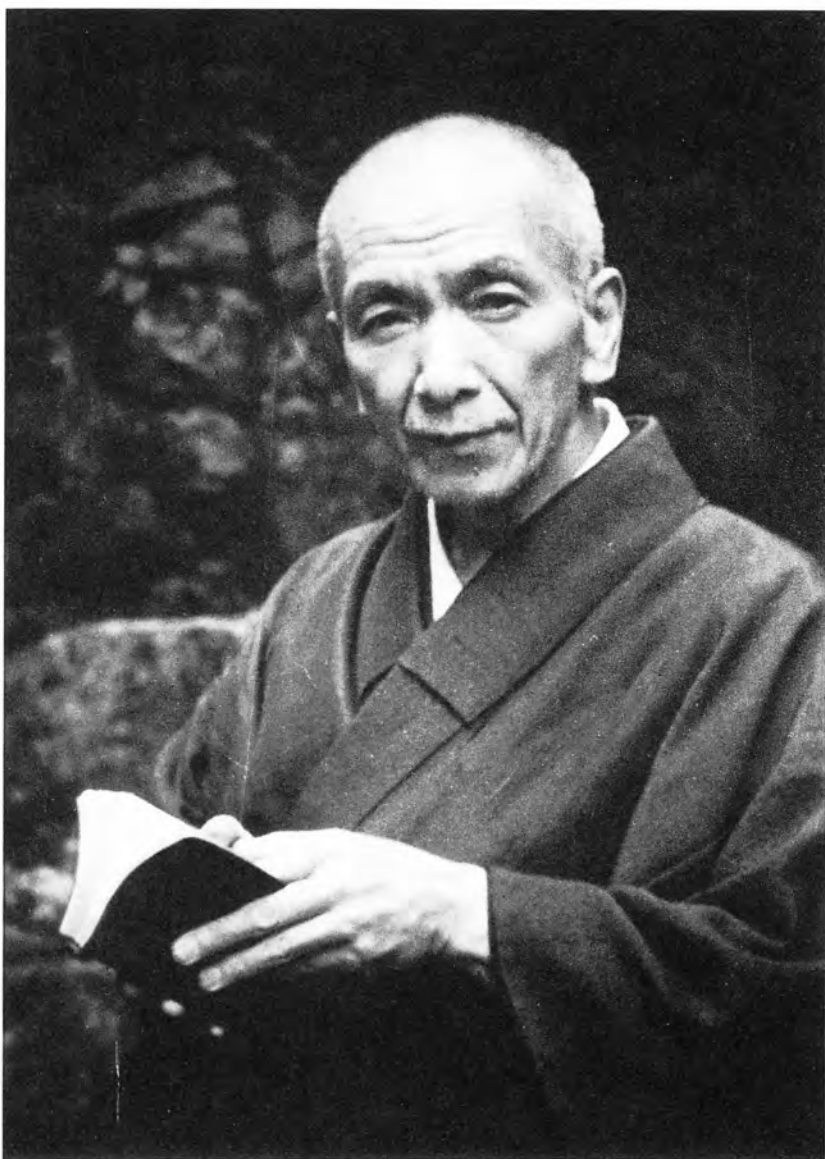
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\* From Shōtoku Taishi, who is regarded as the founder of Buddhism in Japan.

\*\* *Okuda Shōzō Zenshū* (Nagano: Shinano Kyoikukai, 1959), vol. 1, p. 1.

Translated from *Chami* 「茶味」 (Tokyo: Kamakura Shobō, 1920). Chapters 4–7, by permission. All photos except the portrait of Okuda Shōzō, © Inoue Takao.





**Okuda Shōzō.** Photographed in the summer of 1949. Photo courtesy of the Hōbōan Tomonokai.

## (Chapter Four)

### The Sensitivity to the Faint

To sharpen the senses is the first step in developing the spirit and the physical qualities traditionally expressed as "harmony, respect, purity, and tranquility" or as "the virtue of frugality in spirit and action." For this purpose, you must deliberately create a special environment and, entering into it, experience and appreciate it fully. Such is the mental discipline of the way of chanoyu. The "special environment" in this case is, of course, the tearoom. It must be a small room—one in which the stirrings of air caused by [a person] rising and moving can be felt—since a large, rambling room is unsuitable for cultivating an attentiveness even to small details. [Murata] Shukō<sup>1</sup> shunned the expansive chambers in use in his day and adopted, as his ideal, a room four and a half mats in size. Viewed from the perspective of the discipline of the heart and mind, this seems only natural.

[Takeno] Jōō<sup>2</sup> followed Shukō in his preferences and constructed for his own use a four-and-a-half-mat room. Moreover, he simplified the surroundings, creating a setting that he labeled the "informal" (*sō*) style room. [Sen] Rikyū,<sup>3</sup> in consultation with his teacher Jōō, further reduced the size of the room to two and a half mats. In part, he sought a means to evoke a sense of pervasive stability and fulfillment, in which there was no place for the decorative features of the lavish *shoin*-style room. At the same time, we can also see its necessity for training the spirit. It is fitting that Rikyū should have said, "Although all of chanoyu is founded on [the formal tea of] the *daisu*,<sup>4</sup> when considering wherein the spirit's [deepest] attainment lies, nothing matches the small room for informal tea." [*Obogaki*, 1]<sup>2</sup>

The tearoom normally faces north, away from the direct sunlight from the south; the interior, therefore, is dim. This also contributes to a quiet atmosphere. The most helpful and important element in the spiritual

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<sup>1</sup> Generally in chanoyu history, Murata Shukō (1421?–1502) is considered to be the founder of chanoyu, while his disciple, Takeno Jōō (1502–55), is credited with instilling in it an appreciation for things possessed of a wabi quality, and finally Sen Rikyū (1522–91), with bringing this chanoyu of the wabi aesthetic to its culmination.

<sup>2</sup> The *Obogaki* [覚書] (literally, "Memoranda"; a record of statements by Sen Rikyū on various aspects of tea) is the first of the seven sections of the *Nampō Roku* [南方録], in form a compendium of Rikyū's way of tea recorded by a close disciple and Zen monk, Nambō Sōkei (dates uncertain). A full translation of the *Obogaki* is given in Dennis Hirota, "The Practice of Tea 3—Memoranda of the Words of Rikyū: *Nampōroku* Book I," *Chanoyu Quarterly* no. 25 (1980).

training undertaken in such a room, created with intense deliberation and effort, is the sensitivity to that which is faint and subtle. When all of our sense organs—eyes, ears, nose, tongue, body, and mind—function delicately in that still environment, the doors are opened to a portion of the world of the spirit that was previously unknown to us. In this, the role of hearing is the most prominent. The host listens with the mind's ear to each movement—each motion of the hand—of the guest, and the guest too listens, with the ear of the mind cleansed, to the sounds of the host at his or her tasks. In chanoyu, there are a variety of sounds. The first is that of mallet to wood, by which the guests announce their arrival. Hearing it, the host pours fresh water into the stone basin, the splash of which is the first sound of his reception of his guests. In tracing the path over the stepping stones, there is the sound of wooden geta sandals. The *Nampō Roku* states:

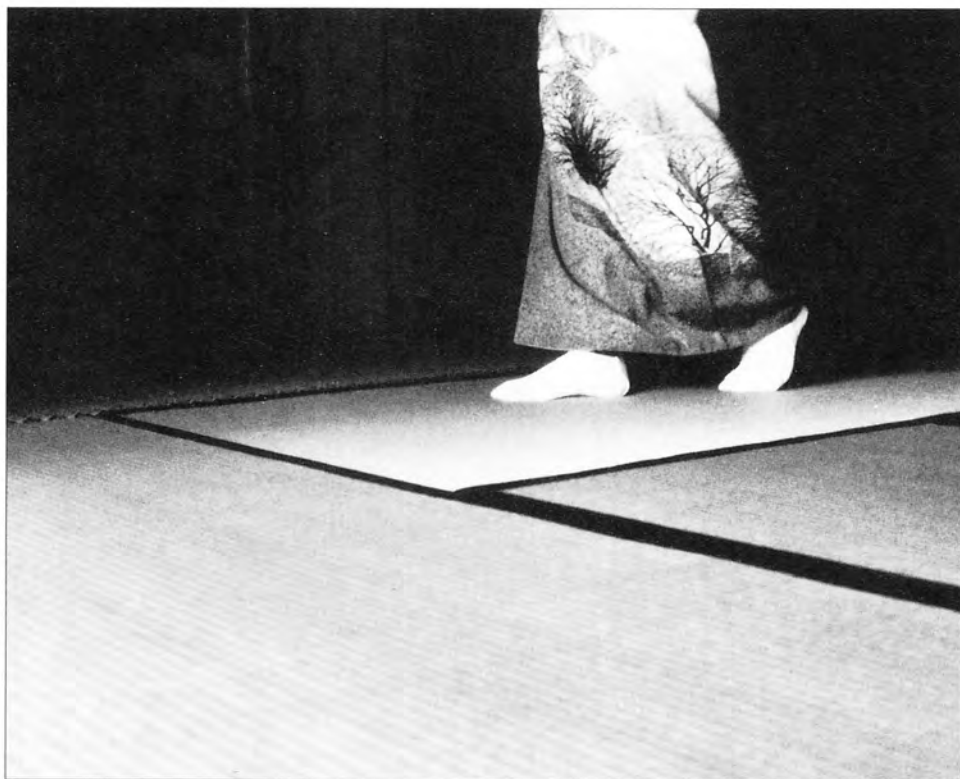
It was Jōō who determined that both guest and host wear geta when entering and leaving the roji<sup>†</sup> (garden path to the tearoom)—because of the heavy dew on the plants and trees where they pass. It is said that the participants can know by the sound of the footwear [on the stepping stones] whether the others are accomplished practitioners or not.

Further:

The person who walks with equanimity and no-mindedness, neither bustling in step nor as though stealing in, you should know to be a master. One lacking a true grasp of chanoyu, however, will be incapable of judging.

[*Oboegaki*, 6]

We see, then, that walking in wooden sandals is regarded as difficult because of the importance of the sound. We must be attentive to our steps, and such focusing of the spirit at our feet is a form of self-cultivation. The refreshing sound of the water used to rinse the hands at the stone basin, together with the sounds of the wooden sandals when we rise from it, becomes a signal to the next guest as well as to the host. With [the guest's] entrance into the tearoom, the sliding door is firmly shut. The sound of movement on the tatami mats gives a hint as to the person's character, and acts to calm the minds of the guests themselves. Since the sounds of the movements of the guests continue to reach the host until all have entered and taken their places in the tearoom, if the host sits erect and listens, he or she can perceive not only the guests' figures and bearing on the other side of the wall, but also their feelings. Further, the various sounds that the host produces during the making of tea all bear the quality of naturalness. A profound meaning is harbored in the faint sounds. The water being drawn





and poured into the teabowl with the bamboo ladle is suggestive of water running from a bamboo pipe. The whisk produces the sound of a mountain stream. There is also a sound like that of a woodcutter's ax. These create a calm atmosphere suggestive of a secluded mountain dwelling.

The sound of water boiling in the kettle—commonly referred to as "wind in the pine trees"—forms a constant background to the other sounds. This "wind in the pines" deepens the atmosphere of stillness, and when we listen with composure, we feel as though we have been borne to a hushed valley deep in a forest. Within a quietude like that of the primordial past, the sounds of pine trees and of the valley produce an even deeper atmosphere of tranquility. It is through the power of chanoyu that such stillness has been brought into the space of four and a half mats.

If we listen attentively with the mind's ear, that which is but faintly perceived ceases to be faint or distant. Beyond the faintness there opens forth a world of profound significance. A sutra states, "Perceiving that sound, all attain emancipation."

One day, Master [Morotake] Ekidō<sup>†</sup> (1805–79), hearing with the mind's ear the ringing of the temple bell at dawn, arose from his meditation and told a monk to find out who had struck the bell. The monk reported that it was a newly arrived young novice. The master called the novice to him and said, "With what frame of mind did you strike the bell this morning?"

The novice answered, "I had no special thoughts; I just struck the bell."

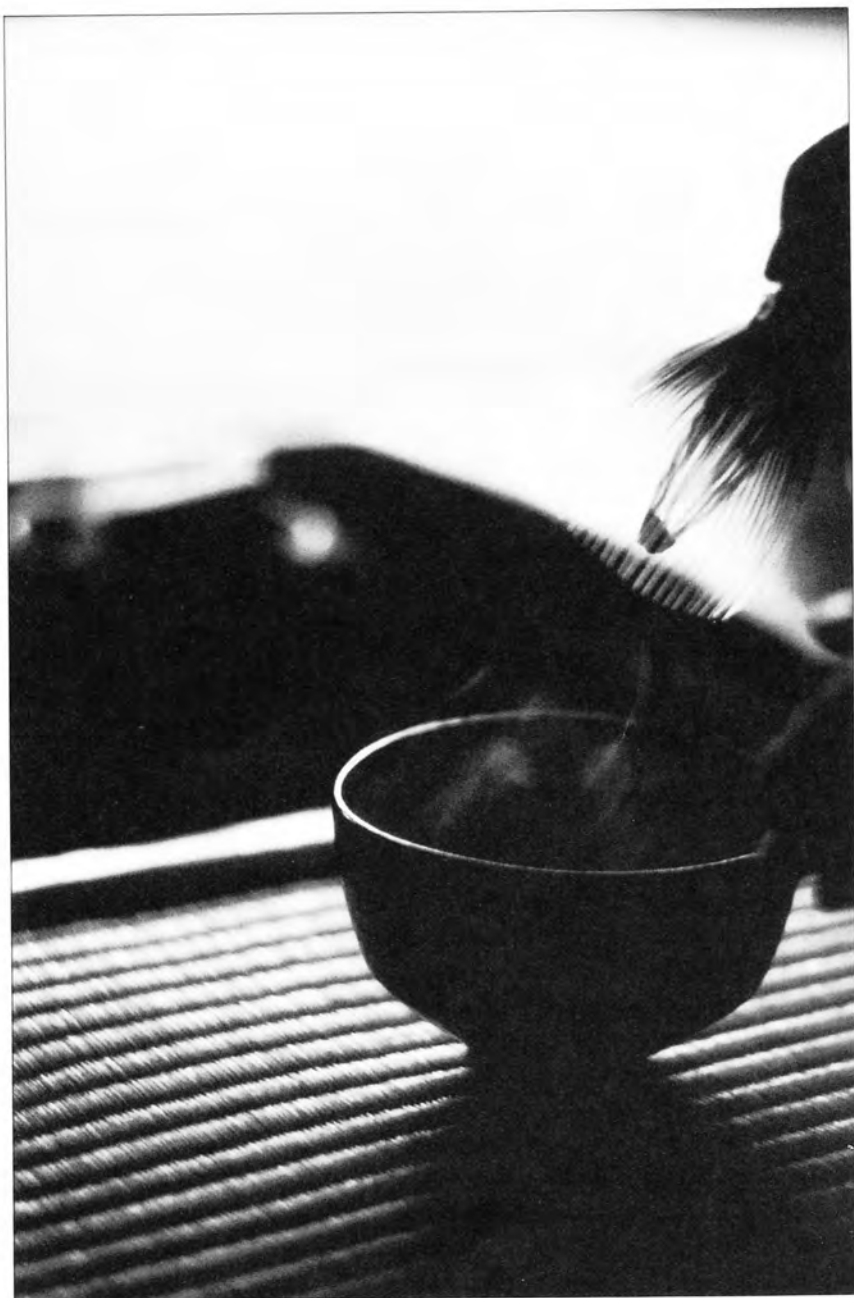
The master persisted, "That is surely not so. You were thinking of something. It was just the way the bell is to be struck—a truly exalted sound."

The novice responded, "I had nothing particular in mind. But my former teacher always told me, 'When you strike the bell, think of the bell as Buddha, and never forget the reverence that is appropriate.' I constantly recall this admonition, and just strike the bell with homage, revering it as Buddha."

Master Ekidō deeply praised that frame of mind, "In all things throughout your life, never forget the attitude with which you struck the bell this morning!"

This young novice was later to become the renowned Zen master Morita Goyū<sup>†</sup> (1834–1915). We see here the deep reverence and care people of old directed even to a single tone of a bell struck each morning and evening.

When the heart and mind have been purified by a sound, the true aspect of things appears to the eye, the window of the mind. In the roji at dawn, a faint light from the low-burning lantern illuminates the mind. It is the harmonious condition of light in the roji that teaches us to be attentive to the lantern, not the placement of the oil dish or the amount of oil re-



maining. Once, on entering the roji to attend a tea gathering at dawn, [Toyotomi] Hideyoshi (1537–98) turned to his attendant and pointed out the low-burning lantern with wonder. The attendant, misunderstanding his meaning, adjusted the lamp to make it brighter. Seeing this, Hideyoshi lamented, "Already the atmosphere has been spoiled!" The attendant had been insensitive.

When our mind's eye becomes responsive to the changes in the bearing of the host during the tea service, or to the modulations of breath—*jo*<sup>1</sup> (prelude), *ha*<sup>1</sup> (development), *kyū*<sup>1</sup> (climax)—in the actual making of tea, we become able to reflect in the mirror of our own mind, fully and without the slightest divergence, the great care with which the host has selected and arranged the utensils, and the meaning incorporated in the preparations. Further, we become aware of the natural position of each utensil, and without conscious intent, come to return the items that have been offered for inspection just as they were originally placed. Further, we become naturally aware of the appropriate positions of host and guest, so that we do not obstruct movements or occupy others' positions through mistaken reserve or efforts at courtesy.

Hideyoshi once placed a flower holder under a drooping cherry tree in blossom and was gazing at it. Not grasping the situation, an attendant cut a branch to arrange in the container. On a morning of snow, Jōō placed an empty flower container in the tokonoma. Seeing this, a guest recited an old poem:

*yuki fureba*  
*fuyu-gomori seru*  
*kusa mo ki mo*  
*haru ni shirarenu*  
*hana zo sakikeru*

When snow falls,  
The grasses and trees  
Enduring the winter  
Put forth flowers  
Not known to spring.

The guest was aware that there were indeed no flowers to surpass such flowers as these.

On the last night of the year, Rikyū cut some withered pampas grass to express the anticipation of spring, and arranged red plum blossoms on a day of snow to suggest the atmosphere expressed in the phrase, "In deep snow, a single branch blossoms." If we sympathize with Hideyoshi's retainer, and grasp the feelings of Jōō's guest, we can sense an inexpressible depth in Rikyū's actions.

In addition to such sounds and sights, there is also incense to be appreciated and flavors to be apprehended; all the senses must be trained and disciplined. The knowledge and wisdom cultivated in this way are necessary not merely in chanoyu; they enrich every aspect of human life.

## (Chapter Five)

### Personal Posture

There is an interesting story concerning a man named Gombei in the late-Edo period collection of essays expressing Confucian themes, *Unpyō Zasshi*.<sup>†</sup> One spring, Gombei made a pilgrimage to the great shrine at Ise to have a *kagura* ritual dance performed, taking thirteen of his fellow villagers with him. One of the lesser shrine attendants, after having an extensive meal served to the pilgrims from afar, guided them to a tea house for some *usucha* (individual bowls of tea of thin consistency). When the guests had seated themselves, the attendant greeted them with great courtesy, brought out the utensils, prepared tea, and placed a bowl of tea in front of Gombei. Because the guests were all farmers who knew nothing about chanoyu manner, they became quite apprehensive. Gombei grew especially unsure of himself, not knowing what to do. He had heard that tea was to be drunk by passing the bowl from guest to guest, but he saw that there was only a small amount of tea in it, certainly not enough for fourteen people. He felt too embarrassed to ask at this point what to do, and as he was debating in his mind, the attendant pushed the sweets toward him, saying, "Please have one." Gombei suddenly regained his senses and, before he knew it, had taken the teabowl and drained it, sighing deeply as he put it down.

The attendant took the teabowl, rinsed it, and, preparing tea again, set it once more before Gombei, saying, "Please take some sweets." This time, Gombei took the sweets, drank the tea, and placed the bowl down in front of himself.

The attendant again took the bowl, made tea, and placed it before Gombei. This time Gombei declined, saying that he had already had enough. The attendant asked him then to pass the sweets and tea to the next guest. Gombei then finally recalled the others.

In this way, each of the guests had a bowl of tea and then they all withdrew to their rooms. Talking together of their trouble with tea and how painful it would be to be invited again, they quickly returned to their home province.

When we reflect on Gombei's feelings during this incident, we see that the story is not Gombei's alone. We have all had similar experiences. If, when we find ourselves in such situations, we reflect on ourselves, we will see that, like Gombei, we are not in a position to guide others and to enable them to manage the situation. We will see ourselves thoroughly discomfited and unable to act. In fact, when we are in a position in which

our own form is clearly reflected in the mirror of our minds, we feel uncertain of our actions. For example, before an eminent or prominent personage, we may break out in a cold sweat, trembling with apprehension and timidity. Even with a simple matter like taking a meal, which we have been accustomed to doing from childhood, each action becomes problematic—how to hold the rice bowl, how to place the chopsticks. In addition, our manner of bowing, of taking off our footwear, the sounds of walking—all these normal actions of daily life that, when alone we confidently considered appropriate and sufficient wherever we might be—become clearly inadequate.

Akamatsu Norimura<sup>†</sup> (warlord; 1277–1350) went to Master Yūbai<sup>†</sup> (1290–1346) to request his presence at a certain occasion. On the way back, he commented, "I have had to fight in many battles amid warriors and horses, but I have never been so pressed as today. In front of Master Yūbai, my whole body perspired." Why should one experience a cold sweat before the old master, of gentle countenance and kind words? In order to become free of constraints and inadequacies and move freely everywhere, it is good from time to time to look at ourselves in a mirror. In other words, we must check, in a clear mirror, to see whether our attitude of heart and mind and our physical movements are in accord with the Way. The *Book of Rites* (Ch., *Lichi*, *Liji*; Jp., *Raiki*<sup>†</sup>) states: "The head should be straight; the eyes, proper; the mouth, unmoving; the hands, respectful; the feet, stately; the spirit, solemn." We must consider whether our bearing accords with such rules.

In opening and closing the fusuma in the formal (*shin*<sup>†</sup>) manner, there are three stages of breath: *jo*, or "prelude"; *ha*, or "development"; and *kyū*, or "climax." *Jo* refers to the first, slow opening of the fusuma a small part of the way. This corresponds to the statement in the *Book of Rites*, "When entering a hall, first indicate your presence verbally." One should announce one's intention to enter to those within.

*Ha* refers to the sliding open of the door. One should position one's hand at the lower portion of the door, so that one is in direct contact with its center of gravity, and open it far enough to allow passage.

*Kyū* refers to the final movement, in which—in contrast to the large and strong movements of the *ha* stage—one lightly and gently finishes the opening, transmitting the sense that the action has been brought to proper conclusion.

In the *jo* stage, the spirit of harmony manifests itself, and the *kyū* stage harbors the spirit of tranquility. Thus, in closing the sliding door, the sound produced in the *kyū* movement is crucial, communicating this spirit of tranquility.

One day, [Oda] Nobunaga (1534–82) turned to his page Ranmaru and told him to close the fusuma. Going to the door, Ranmaru found it already shut. Since there was no way to close it further, he quietly opened



it slightly and then closed it again with a light sound. If one closes the door soundlessly, there is no feeling of composure. Although Ranmaru was only a page, he did not forget this even when suddenly called to act.

If, in seeing the guests off, we close the entrance hall door before they have departed from the front gate, that sound will lack the qualities of respect, harmony, and tranquility, and will only call attention to an ugly self-centeredness.

Upon entering a room, the foot that is closer to the wall should be put forth first. This signifies a posture of receiving the guest. This initial step is an invaluable gesture that binds host and guest, and further is a movement that confers a sense of tranquility at a moment when it is easy to lose one's composure. Miyamoto Musashi<sup>†</sup> (master swordsman; 1584–1645) gave the following advice to a ten-year-old boy who sought to revenge the death of a parent using a short sword: "When you come to the site, before looking at the enemy, look at where you stand. If an ant begins to climb your foot, you will certainly be successful." At such crucial moments, it is necessary to perceive one's own posture; in this way, one can bring oneself into a realm of tranquility and composure.

When, in the quiet of a tearoom, we learn the propriety governing the interaction of host and guests, and further learn the harmony embodied in the exchanges between them, we perceive the lineaments of the self in the mirror of "harmony, respect, purity, and tranquility" that lies in the depths of the mind, correct any ugliness we find, and cultivate effort and humility so that we will never be distraught in responding to changing conditions. It is the figure of the self grasped in this way that can move freely in heaven and earth with peace and repose.

## (Chapter Six)

### **An Atmosphere of Naturalness**

When the host greets the guests and goes about the work of receiving them, his or her sincerity manifests itself as a kind of atmosphere or environment, or even a palpable taste. This atmosphere is not to be evidenced through effort or design, but must emerge spontaneously; thus it is called "an atmosphere of naturalness." It draws the minds and physical presence of the guests into itself and allows them to forget all worldly concerns. It is a presence which, in taking concrete form, may manifest itself in either natural or artificial things; among these, however, natural things are fore-

most. Things of nature, in contrast to humanly contrived articles, are the common property of all people, and may be enjoyed just as they are, as joint possessions. Thus, there is no distinction of rich or poor, no discrimination of noble or common. As Su Tung-P'o (Su Dongpo; Jp., So Tōba,<sup>†</sup> 1036–1101) states, "There is no prohibition from partaking of it, no depletion of it by use. It is the inexhaustible treasury of the Creator." Through nature, Jōō attained freedom in chanoyu activity, and Rikyū cultivated the mindfulness of the Way.

When the host advances a step beyond employing and viewing things of nature just as they are, and seeks to draw the attention of the guests to what he selects as its finest aspects, the guests are led by the preferences and tastes of the host and enter a new world. When the host's working deepens by progressing yet another step, bringing to mind—through the forms of nature—the atmosphere of a mountain dwelling, then the guests are guided from the world of forms to the world of our deepest yearnings. The perception of nature includes these three stages.

The primary locus of the first stage, in which we employ and view nature just as it is, is the *roji*—the garden that forms a path to the tearoom. The term "*roji*" is taken from the passage in the Lotus Sutra (Jp., *Hokkekyō*) relating the parable of the burning house, in which a father (Buddha) uses skillful means to call his children (ignorant beings) from a burning house (this world), so that they emerge to sit on the "open ground" (*roji*). The *roji*, then, stands for a realm of purity free of the dust of worldliness. It is created according to the dictum, "For purification of the mind, not the delight of the eye." Rare and unusual forms are avoided, and emphasis is placed on the ordinary and unpretentious. Thus, it is sufficient to compose the atmosphere through the arrangement of plants and trees that are native to the mountains and meadows, together with common rocks. In all things, it is best that they remain just as they are. It is, of course, unacceptable to seek out the quaint and curious, but it is also undesirable to take special pains to find plain things.

Once a person, seeing a splendid cherry tree with hanging branches in a *roji*, commented that it would have been better had it not been there.

Another guest responded, "In that case, it would be impossible to build a hut deep in the hills of Yoshino, which are filled with cherry trees. The host's tact in leaving this old cherry here just as it is and including it in the *roji* is impressive."

An old tree cannot be grown in a day. The atmosphere of the *roji* created by encompassing such a rarity manifests the *roji*'s true significance. This differs completely from expending money uselessly seeking what is curious and strange. It is said that the *roji* embodies the atmosphere of a path through a meadow. Avoid artifice. Even in the planting of trees, conspicuousness is to be rejected. The stepping stones that form a path in the *roji* are placed in accord with the words of Rikyū, "Ease of

passage is six points; the view, four." Thus, the stones should be just large enough to accommodate the foot, and a fine laying of a poor stone reveals the skill of the host. "Fine" here does not mean with obtrusive ingenuity.

Once a guest visiting the roji of Kuwayama Sakon<sup>†</sup> (daimyo and chanoyu practitioner; 1560–1632) said in praise of it, "The laying of this stepping stone is splendid!" Hearing this, after the guests had left Sakon relaid the rock so that it would make no special impression in people's minds. The roji is a realm in which the equanimity and ordinariness of the mind is treasured, and the anxieties of worldly concerns are eliminated. That a desire for rapture was awakened seemed to Sakon to indicate a lack of judiciousness on his part.

Concerning the roji, there are two further activities of the host that evoke its character of purity: cleaning and watering. Cleaning is one of the first activities learned on entering the Way of Tea, but in practice it is quite difficult. There is a story that when the lord of Tosa Province began studying under Katagiri [Sekishū,<sup>†</sup> (1605–73)], a tea master and lord of Iwami Province, he was first told to clean, and given instruction on cleaning the roji. We must consider, then, the proper attitude in cleaning.

One day, Master Teishū<sup>†</sup> (dates uncertain) of Tōfukuji Temple (Tsūten) was picking up pine needles one by one inside the temple gate. Seeing this, an attendant told him there was no need to do so, for he would sweep up afterwards anyway. Teishū looked the attendant in the face and admonished him, "Those are not the words of a practitioner. There should be no thought of 'anyway' or 'afterwards.' If one pine needle is picked up, then the grounds become cleaner by that one." Cleaning or purifying requires precisely such an attitude. It is not accomplished only when holding a broom. When we become aware of a speck of dust, we sweep it away and constantly maintain the purity; this is the essence of cleaning.

Once, when Furuta Oribe<sup>†</sup> (daimyo and chanoyu master; 1543–1615) was invited to a tea gathering, he noticed that the cleaning outside the fence was inadequate, and composed a verse:

*miyama tote  
sakeba otoranu  
sakura kana*

This cherry tree—  
Not diminished, when it blooms,  
For being deep in the hills.

A casual or careless attitude in studying the Way of Tea, even with regard to what is unseen, is criticized. With the attitude that "anyway it won't be seen," genuine cleaning is impossible.

Once Jōō told Rikyū to clean up. Rikyū went into the roji, but there was nothing in particular littering it. After pondering Jōō's meaning, he shook a tree slightly so that two or three leaves fell on the stepping stones, and then went to report that the cleaning was finished. Jōō found that the fallen leaves gave the roji a profound sense of solitariness, and gained the

conviction that Rikyū possessed the genius to master the Way of Tea completely.

Cleaning is not simply a matter of sweeping up and throwing away refuse. The atmosphere after cleaning is important. If there is no taste or atmosphere, it is inadequate. Rikyū used what ordinarily is considered rubbish in order to create the atmosphere. When the lord of Kaga sent his gardener to learn how to clean from Kobori Enshū<sup>†</sup> (chanoyu master, architect, garden designer, and government official; 1579–1647), Enshū instructed, "In any case, tidiness is not good." The gardener asked, "Then is it better not to clean?" Enshū laughed and said, "If even tidiness is bad, untidiness is all the worse." Without using the word "taste," Enshū sought to guide him to attentiveness to the way of manifesting a tasteful atmosphere.

Once the cleaning of the roji has been completed, the feeling of freshness is enhanced by sprinkling water. This is called "dew." In the secret transmissions of chanoyu, there are instructions concerning the "three layings of charcoal and the three waterings of the roji" (literally, "three dews"). The laying of charcoal refers to placing and arranging the pieces so that the fire heats the water appropriately, with a carefully adjusted heat. Just as with the watering of the roji, the laying of charcoal occurs three times during the course of a tea gathering. When one actually attempts these, one realizes that they require a mature practice and extensive experience.

The three waterings of the roji are performed just before the guests pass through the roji: at the time of their first entrance into the tearoom (*seki iri*), during the respite between the meal and tea (*nakadachi*), and at the time of their parting at the close of the gathering. It is said that one must sprinkle the water "just right," but this does not refer to the amount of water alone. It refers to the care and attentiveness of the host, who must make adjustments to accord with the conditions. In times of extreme heat, the trees should receive enough water so that drops fall from the tips of the branches, but the stepping stones—particularly the stone on which the footwear is removed—should not be drenched. One should try to reproduce the atmosphere of a heavily wet path deep in the mountains, or the scene after an evening downpour has passed. This attentiveness, in winter, is expressed in the care shown for the view of the snow before it melts. One takes pleasure in the accumulated snow, using water to melt the snow that covers the stepping stones, but leaving the rest. Further, one leaves the snow that has accumulated on the handle of the ladle at the stone basin, and brings a pitcher for rinsing hands to the tearoom entrance.

This atmosphere is not restricted to the roji itself. The roji is an enclosed space confined by a fence; nevertheless, what is seen from the roji beyond the fence becomes, through the host's skill, a part of the roji. Rikyū disliked patches of fallen snow remaining in the roji; removing them with





water, he shifted attention to the distant sight of snow-covered Mount Ikoma which was visible through the trees.

On another occasion, Rikyū greeted guests at a dawn gathering with the words, "A bit earlier, the lingering moon graced the scene here."

Thus, even the distant mountains and the moon in the skies were part of the environment of the roji. It is difficult to incorporate such elements skillfully. Rikyū's tea garden in Sakai commanded an impressive view of the sea, but Rikyū had trees planted in that direction, and allowed for only a glimpse of the white waves through the trees near the water basin. In this way, he formed a bond between the persons in the roji and the vast ocean.

In the roji, only the path formed by the stepping stones is to be followed. However beautiful they may be, we are to tread on the stones, and not to make our way on the moss in an effort to avoid defiling them. At times, however, two or three small rocks the size of chestnuts may be placed on a stepping stone, forming what is called a "barrier stone" (*seki ishi*<sup>†</sup>). The host has put them there to indicate to the guests that they are not to proceed in that direction. Bamboo may also be used instead of rocks.

Further, a rock of a different appearance may be placed in the middle of a stepping stone. This is called a "pivot rock" (*kaname ishi*<sup>†</sup>), and indicates a point in the roji where the scenery is particularly fine. At such points, guests should turn their eyes to the immediate surroundings, and also to the view in mid-distance and to what can be seen far off, appreciating the entire environment. In addition, they should consider the atmosphere of the place as it might be in a morning in spring, or when the moon appears in the evening.

We move from the appreciation of the things of nature as nature to the realm of aspiration. Jōō, by employing a fresh paulownia leaf as a lid for the water basin, suggested an ice cellar. The sound of a bamboo spout (*kakehi*), the murmur of a mountain stream, the sound of an ax, the blast of winter wind, the rustle of wind in the pines: these all embody an aspiration or yearning for nature.

It is commonly known that the expression "wind in the pines" (*matsukaze*, *shōfū*<sup>†</sup>) is used to refer to the sound of the boiling kettle, but finer distinctions are also made; a quieter sound is called the "crawl of an insect" (*kyūin*<sup>†</sup>), and a more vigorous boil is termed a "roll of thunder" (*raimei*<sup>†</sup>). Further, the condition of the kettle water is distinguished as "crab's eyes" (*kaigan*<sup>†</sup>) or "string of beads" (*renju*<sup>†</sup>), referring to the size of the rising bubbles. Below a kettle giving forth the sound of the wind in the pines, the ash has been carefully formed in pre-determined patterns likened to a range of peaks or a seascape. When the military encampment at Odawara was being dismantled, Rikyū and Furuta Oribe took a walk together along the beach. On returning from the beach, Rikyū asked Oribe his thoughts about the impressive sight of the surf breaking on the shore. Oribe had no

special response, but Rikyū spoke of wishing he could reproduce the scene in the brazier. On another occasion, when gazing at the surrounding peaks from Amida-bo at Arima, Rikyū expressed his admiration for the landscape by saying it was like the scenery in a fine brazier. It was from such experiences that the prescribed patterns of laying the ash were born.

The flavors achieved through one's consideration of both the practical and the ideal become integrated; and, by forming a subtle environment described, "Not a single cry of a bird; the clouds cover the ancient trees" (*icchō nakazu kumo rōju o uzumu*), this provides direction for the guest.

Further, it is necessary for the guest to be possessed of sufficient sensitivity to perform adequately as a guest. There is a story of a man who was out on the verandah looking at the moon. His wife went to him to ask, "There is nothing to eat tomorrow. What shall I do?" The man replied, "We can take care of tomorrow tomorrow. Just look at the moon." She sat in the moon's pure light, her shadow beside her husband's, forgetting the time as the night deepened. The mind of the wife who, in harmony with the husband, had put aside all household cares to gaze at the moon was like the mind of the guest who passes through the pure and purifying roji guided by the host's careful preparations. Before such a mind, nature does not conceal or begrudge its true features:

The voice of the valley rises from a vast, streaming tongue;  
The mountain colors show the pure Buddha-body.  
Last night brought eighty-four thousand verses of the teaching;  
How is one to present them to others?

Su Tung-P'o wrote this poem to express his religious awakening.

## (Chapter Seven)

### **Actions and Words**

By actions or movements, I refer to the acts that emerge from the working of the mind in response to the time and conditions. For the host, this signifies his or her manner in receiving the guests; for the guests, it means their behavior as guests. When these two are in harmony, host and guest come to apprehend each other's thoughts and feelings. Here, there unfolds the realm of the accord between them which [Matsudaira] Fumai' (daimyo and chanoyu master; 1751–1818) described, "The host's carelessness is that of the guest; the guest's carelessness is that of the host."

"Manner" (*chisō*<sup>1</sup>) literally means "to run about." In other words, the host runs about exerting all his or her capacities in receiving the guests. In this sense, the host's efforts to attend to the guests are all performed with care and respect, and in accord with propriety. Even in moving an article or wiping a utensil, it is necessary that one possesses a spirit of purity and respect.

In handling a utensil properly, it is first of all necessary to discern its front. In the case of paintings or objects bearing inscriptions or other obvious indicators, there is no difficulty, but there are also cases in which determining the front requires consideration. For example, with a teabowl not decorated with a design, the front is determined by the host's preferences. As a rule, one handles such a bowl with the determined front toward oneself, and when the bowl is passed to a guest, it is turned so that it faces that person. Sometimes people who hear that the bowl is turned when drinking tea in a tearoom ask whether it is turned twice or three times. Turning the bowl is not a matter of two or three turns. The important point is how the front is treated. Whether it is turned two times or three, it is enough if it is turned so that the front faces the host. Since the host has shown the consideration of turning the bowl so that the front faces the guest, for the guest to turn it so that it faces the host when returning the bowl after drinking is a matter of harmony and respect. When we treat a utensil—whatever it may be—by drawing it to us from the front, we are able to fully recognize the spirit that dwells in it. If the article is advanced toward the guest with adequate care concerning its face, there will be no error.

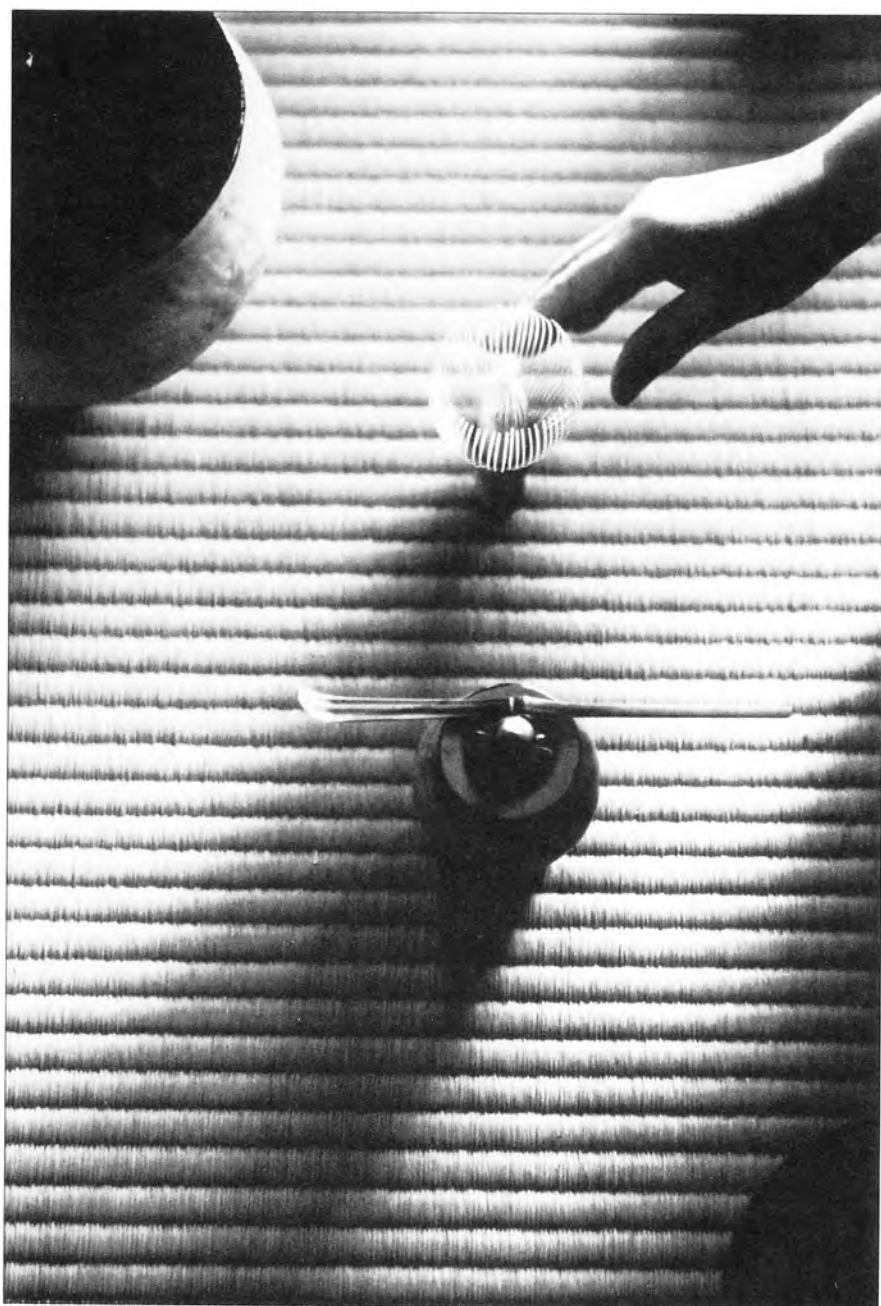
When taking a utensil, the hand should be light and quick; when replacing it, it should bear the weight of consideration. Jōō states:

*nani nite mo  
dōgu okitsuke  
kaeru te wa  
koishiki hito ni  
wakaruru to shire*

With all utensils,  
The hand should be withdrawn  
After putting it down  
As though parting  
From a loved one.

This feeling of "lingering attachment" (*zanshin*<sup>1</sup>) should be expressed lightly. A utensil should not simply be put down and left; one should look back to see in what condition one has placed it.

Among the three layings of charcoal, that performed when the guests are about to depart is called the "charcoal at departure" (*tachizumi*<sup>1</sup>). It is not performed to indicate that the gathering is over, but rather represents the host's mindfulness in keeping the water hot for the guests. The departing guests turn their appreciation to the utensils a final time, reflecting again on the consideration the host has shown in each one. They leave with the feeling that it will be a memory of a lifetime. The charcoal at



departure and the final appreciation of the utensils both harbor the spirit nurtured by the relationship between the host and guests.

To handle heavy utensils with obvious effort is not only painful and undignified for the guests to see; it also prevents them from feeling at ease in their hearts. Further, the heedlessness shown in treating light utensils lightly is often a cause of unanticipated mistakes. It is said, "Treat sturdy utensils as though they were fragile, heavy utensils as though they were light." Thus, when carrying such heavy utensils as a kettle or fresh-water jar, one should maintain a composed and easy manner, and when handling such light utensils as a teascoop or feather, one should not lose a spirit of solemnity. Another aspect of this rule is expressed, "Treat the small as though it were large, the large as though it were small."

In carrying utensils, four elements must be coalesced harmoniously: 1) eyes, 2) legs, 3) abdomen, and 4) physical strength.

In taking utensils in the hands, use the left hand to support it and the right to handle it. When carrying small utensils, place them on the left palm and support them lightly with the right hand. The right hand is thus left relatively free to move as may be required by circumstances. Nevertheless, heavy utensils must, of course, be moved with both hands. There are two modes of passing a utensil which one has brought forth to a guest: either to place it so that the guest may take it, or to pass it from hand to hand.

The former mode is formal (*shin*). We first place the utensil in a position convenient to ourselves, and then advance it toward the guest so that it may be easily taken. The latter mode—passage from hand to hand [while sitting]—is the semi-formal manner (*gyō*). In this case, it is important that the guest be enabled to take the utensil as easily as possible. Further, the host's hands must not be moved while the utensil is being taken. It is well to think of handing a knife to someone; neither the person releasing it nor the one taking it must be injured. In addition, we must properly judge the appropriateness of the height at which the utensil is to be held, so that its entire contour may be perceived without difficulty. There is also a mode of passing utensils from hand to hand while standing. This is the informal (*sō*) manner and its crucial points are precisely the same as when passing utensils from hand to hand while sitting.

As a rule, utensils are treated with the whole body. Small, delicate movements of the fingertips should in particular be executed with strength, and with breadth and clarity of motion. The wiping of the tea container (*natsume*) must be performed with all our power. When wiping a teascoop of seven inches, we should have the feeling of treating a long handle of many yards.

In the carrying and handling of utensils described above, there are portions of the body that are active, and portions that are not. The active portions are described as "manifested" (*jitsu*), and the inactive, as "un-



manifested" (*kyo*<sup>†</sup>). In terms of the hands, the manifested hand, since it performs the task, receives attention and avoids appearing ungainly; the unmanifested or inactive hand, however, is often forgotten and falls into disarray. Hence, the admonition to place seven-tenths of one's attention on the inactive hand. It may also happen that both hands are put forth in confusion so that the body loses its posture of composure; this is criticized with the term, "doubling of hands" (*yaede*<sup>†</sup>). The performance of chanoyu loses its essential nature if there is no spirit of care and respect pervading its every action.

Zen Master Ejō<sup>†</sup> (1198–1280) said, "To attain the way is, properly speaking, to attain it with the body." Meticulous attention must be fully extended to each movement of the hand or body, so that there is not the slightest failing; this is to attain the way with one's body and to experience it. Such attainment cannot be accomplished in a morning or overnight. It requires, above all, a matured practice. If we carry on our practice, repeating it over and over, paying attention to every single movement, we become accustomed to it, and for the first time a true and proper form emerges. A natural, unstrained breath is attained, and our posture comes to harbor a remarkable air.

If you resolve to practice the basic procedure for making tea (*hiradema*) fifty times a day, you will find that the time required for each service will gradually decrease from ten minutes to eight minutes or even six. As the time decreases, the stray thoughts and distractions that arise in the mind will fade, and you will come to act with a mind completely free of thought. After you have become able to perform quickly in this way, when you do the *temae* (tea-making procedure) again under normal conditions, though it feels as though the pace is slow, in fact it proceeds quickly, and, in that state of composure, you are able to remain concentrated and free of all distractions in each movement. This process appears to share aspects of the contemplative practice of stilling the mind and attaining insight into reality taught in Tendai Buddhism. It is this that holds the power to move the heart of the guest.

Here, it may genuinely be said, "In the utensils and in the movements, the working of the spirit is continually in motion." It is also said, "From within movements that have passed beyond maturity and perfection, without exertion of effort, there emerges a true naturalness." These words must be considered in the light of such stories as that of Fujimura Yōken<sup>†</sup> (chanoyu master; 1613–99), who pondered and practiced the pouring of water into the waste-water container for two years.

The noh actor Takayasu Yūnoshin<sup>†</sup> (dates unknown) states that the opening day of a performance is not important; what is crucial is one's ordinary practice. When one practices, one immerses one's entire spirit in it and seeks to learn; then, on the opening day, one goes out forgetting all things. To consider the opening day important is to deviate from the art of noh.

It is said, "The ordinary mind is enlightenment." We must practice so that we can maintain the same composure of spirit, whether in ordinary times or on special occasions, when before a guest or in a session of practice. We must advance from the imaginary situation of practice to the real situation in which host and guest are immediately present, possessing in ourselves the spirit of harmony, respect, purity, and tranquility. It is in long seeking to gain skill while performing the daily activities of drawing water and sweeping dust that true practice lies. In this way, the realm unfolds that is described as "gaining a practiced hand and according with truth." We attain the condition described:

In every situation and in all circumstances, one accords with truth. One is correct in spirit and proper in outward form. One manifests respect with proper deportment, and whether in movement or still, one's actions conform with the good. Both host and guests are freed in their hearts and minds from distracting thoughts, and are just as though they have entered the world of awakening.

Since the tearoom is filled with stillness, host and guests should maintain a solemn air. This does not mean that we must make an effort to keep silent. The guest does not speak, being absorbed in appreciating the attentiveness of the host. Of course, an appropriate greeting at the proper time must not be forgotten. However, Confucius admonishes against ever lapsing into flattery or blandishments; hence, simple words at appropriate times are enough. A poet advised his own child, "The person who seeks to compose poetry must not try to exhaust the subject." The greeting in the Way of Tea is one that is plain but sincere in feeling.

We speak of "appreciation," but this does not mean praising this and that. Do not praise lightly, but rather appreciate deeply by listening to the host's explanation. On occasion, the host's efforts or innovativeness may be praised, but one must be careful, for such expressions may lose the sense of respect. When the lord Matsudaira Fumai was carving a teascoop, an attendant requested one, saying that even a faulty one would be fine. Fumai admonished him, saying that a bad one could not be given away. Even if the retainer had spoken from a sense of humbleness, such words were inappropriate.

Further, a perceptive guest will not make an issue of and ask to be shown each and every not so remarkable utensil, and express compliments about them. It is sufficient to discern and praise those utensils which have been specially made and used for that occasion. One should not play the role of appraiser or antique dealer. Estimating the price of utensils is out of the question.

At times, a fine greeting is deeply moving. Guests invited to a gathering by Lord Katagiri of Iwami were served tofu on bamboo skewers, and being uncertain of what to do with the skewers after eating, tucked them away in their kimonos. At their departure, as is customary, they apologized for their shortcomings as guests. Laughing, Katagiri responded that they had been perfect guests, and that a host could scarcely hope for better, for they had found even the skewers, which did not appear palatable, so delicious that they had eaten them. The main guest confessed that they had not eaten the skewers, but that they had found them so fine in measurements and cut that they kept them for reference. He then produced the skewer from his kimono. Katagiri clapped his hands and exclaimed that they were indeed splendid guests. [Yamada] Sōhen<sup>†</sup> (chanoyu master; 1627–1708) commented, concerning this story, that the manner of the guests was impressive, but that in such cases the skewers may be placed at the side of the tray and returned. The main guest's response and Sōhen's comment both manifest a grasp of the essentials.

Ii Naozumi<sup>†</sup> (feudal lord; 1625–76) once accompanied Tokugawa Mitsukuni when he was invited to have tea with the shogun, Ietsuna. A large bowl of tea was prepared for Mitsukuni, and Naozumi, noticing that he was having difficulty drinking it, said, "If it were not for this occasion today, I would never have an opportunity to drink tea prepared by the Shogun himself. Please allow me to have the tea remaining in the bowl." Mitsukuni, indicating his consent, turned to the Shogun, who commanded that the bowl be passed to Naozumi. Naozumi gratefully drank the tea and received the bowl as a gift. Such feelings of kindness naturally give rise to deeply felt words.

Once, when lord Matsudaira Fumai was returning home, he summoned his chief retainer, Asahi Tamba, and, offering him tea, asked him whether his *temae* (manner of tea-making) had improved. Tamba answered that the lord had made great progress and that his *temae* was splendid. On another day, Fumai summoned another retainer, Ōhashi Shige'emon, and in the same way served tea and asked about the *temae*. Shige'emon answered that he was ignorant of tea and knew nothing of how to judge a *temae*, but that he was deeply moved simply by having tea from Fumai's own hand. Later, Tamba heard of this and felt deeply ashamed.

Tamba, who was knowledgeable of chanoyu, became absorbed in judgments concerning the *temae*, but Shige'emon, who was ignorant, was able to accord with the genuine spirit of tea. Words, after all, must be manifestations of sincerity.

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Translated by Dennis Hirota

# Kamo no Chōmei, The Recluse

Yamaori Tetsuo

## The Attraction of Chōmei's Weakness

There appear to be two types of people who abandon worldly endeavors and undertake the life of a recluse. Persons of the first type possess a clear and firm resolve, devoting all their efforts toward their goal. They are rigorous in their spiritual cultivation and discipline, and maintain an austere critical attitude toward secular society, renouncing all entanglements in the world. This attitude represents the way of life of the ideal practitioner—one who has consciously determined and selected his course in reclusion. This type of practitioner frequently appears in late-Heian and Kamakura period collections of anecdotal biographies of virtuous monks and people who aspired for rebirth in Amida Buddha's Pure Land. Even though these figures are called recluses and hermits, they demonstrated extraordinary ardor and resolve. In reading their biographical sketches from the period, one cannot help but be moved by the impressive strength of such people. At the same time, however, one may also sense that they lack a certain human quality.

The second type of practitioner is the person who, although seeking to lead the life of discipline and religious practice, is incapable of pursuing it in a thoroughgoing manner. Although such people adopt the same severely critical attitude toward society, they do not necessarily evince the spiritual strength to renounce it completely. Rather, they lead an unhappy existence within actual life in society, experiencing repeated failures and painful misfortunes. Before they know it, they are driven helplessly into a way of life they do not will, and are tossed about on the waves of adversity and wretchedness. They suddenly find themselves fleeing from the world, or turning their backs on society, and heading in the direction of reclusion. Such people somehow turn into hermits because they lack any alternative. But in the lives of recluses who have been pressed by fate into such an ex-

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Translated and adapted from parts 1–3 of "Kamo no Chōmei o Kataru" 鴨長明を語る appearing in the October–November, 1990 NHK "Kokoro o Yomu" (Reading the Heart) radio lecture series textbook (Tokyo: Japan Broadcast Publishing Co., Ltd.), by permission. Due to the length of the article, it will be presented in two installments.

istence, there seems to dwell a feeling of inexpressible sorrow. Such individuals recognize their own human weakness, and from this there emerges a resignation—a humble, unpretentious attitude. This type of practitioner possesses the attractiveness of a person possessed of human frailty.

Looking at the biography of Kamo no Chōmei<sup>†</sup> (1156?–1216), one finds that he closely fits the pattern of the second, "passive" type of recluse. His career was one in which, one after another, his human hopes and ambitions were disappointed. In the process by which his dreams evaporated, he came to see the transience and fragility of human endeavors, and his spiritual insight gradually matured, pervaded by a sense of sorrow. Thus, in pursuing his career in various directions, he moved little by little toward the life of a recluse.

Chōmei's biography consists of repeated disappointments and reveals remarkable ineptness. While stumbling, however, he began to see from his experiences the very nature of human existence, and in his zigzag life permeated with deeply felt sorrows, one may sense something familiar and approachable.

To begin with, Chōmei was born as the second son of Kamo no Nagatsugu,<sup>†</sup> the head priest of one of the most prominent Shinto shrines in Kyoto, the Shimogamo Shrine. Thus, by rights he was to become a priest of the shrine—a position of some standing. As it turned out, however, this position was denied him. There were several opportunities for his advancement to the position, but each time it ended futilely. Here, the seeds of his later sorrows were sown.

In addition, at a relatively young age, he was adopted into the family of his paternal grandmother, where there happened to be a marriageable heiress to the house. He married this woman, and it even appears that he had children by her. After a time, however, he separated from his wife and children, and left the household. This was the beginning of his life of wandering. Apparently, he thus was also unsuccessful in heading a household.

Chōmei entertained ambitions of making his way as a poet, and he gained a considerable reputation in this field. He began to be included in poetry gatherings at the court, and was appointed as a judge of poetry. He demonstrated a genius for this art, studying under Minamoto Shun'e<sup>†</sup> (b. 1113), a priest of Tōdaiji temple who was active in literary circles and who, together with Fujiwara Shunzei<sup>†</sup> (1114–1204), was regarded as one of the foremost poets of the day. Here we find another pivotal point in Chōmei's early life, for Shun'e, unlike Shunzei, favored a reclusive way of life, and Chōmei was probably unconsciously influenced by this inclination.



## From a Life of Disappointment toward a Life of Reclusion

Chōmei was actively engaged as a poet, serving as a judge of poetry at the imperial court. Because of his low birth, however, his participation was restricted and he was unable to attend the most illustrious gatherings. Contemporary poet Fujiwara Teika<sup>†</sup> (1162–1241), the son of Shunzei, recorded in his dairy, the *Meigetsuki*,<sup>†</sup> that "Chōmei holds the fifth court rank but is of remarkably inferior birth." His humble origins were doubtlessly the source of chagrin on numerous occasions.

Despite these humiliating experiences, his abilities as a poet prevented Chōmei from abandoning the path of poetry. He possessed talent, but his circumstances denied him success at the center; such was his dilemma. On one occasion, he even went to the Kanto region seeking a position in the Bakufu through a friend's recommendation, but nothing came of this effort, either.

In addition to poetry, Chōmei demonstrated talent in music, and many people held high expectations of him as a koto and biwa musician. In this also, however, his hopes failed to bear fruit. His low birth and lack of social backing again barred his path.

On the one hand, there were those who recognized his ability. The retired emperor Gotoba-in (1180–1239) greatly admired his skill and tried to help him gain a position of employment. In the Shimogamo Shrine complex (formally, Kamo no Mioya Shrine) there is a lower level shrine called the Tadasusha. When the office of head priest was open, Gotoba-in supported Chōmei for the post. Other parties obstructed the appointment, however, and Chōmei failed to gain the position.

Thus, from his youth to middle age, disappointments followed one after another. Gradually driven into difficult straits, in his feelings of defeat he redirected himself towards a life of sequestration. Rather than withdrawing from the world out of genuine resignation and farsightedness, he forced himself into reclusion out of his sense of bitter misfortune and lack of alternatives.

In due course, Chōmei took up residence in Ohara, north of Kyoto, where he lived for awhile. Then he moved to Hino, in present-day Fushimi ward located in the southern part of Kyoto, and there built his ten-foot square hut (*hōjō*). Comparing him with Saigyō<sup>†</sup> (1118–90), the renowned poet-monk who abandoned wife and child to live a wandering life, we find that Chōmei failed to pursue a thoroughgoing life of homelessness.

In Chōmei's reclusion, one detects a distortion of motives, even perhaps an aspect of anger or rage. He had repeatedly been confronted with his own weakness in a series of failures, but at the same time he sought to maintain and nurture his own talents, and in his undertaking the life of a

recluse, we can feel a sense of empathy for his effort and determination. It is here that the attraction of Chōmei and Chōmei's literary work lies.

What emerged for Chōmei through the experiences that I have described above—what had come to pervade his thought—was the vision of impermanence that is taught in Buddhism.

In a life weighted with defeat and misfortune, the feeling of the sorrow of human life gradually deepens, and one perceives the instability and unreliability of life in the world. This was the foundation of Chōmei's grasp of impermanence, which is vividly evoked in his *Hōjōki* [Record of the Ten-Foot-Square Hut]. In the first part of this work, he eloquently describes various events illustrating the impermanence that characterizes social life and institutions, the natural world, and individual human life. The passages depicting a number of natural disasters that befell the capital city are particularly vivid.

For example, he describes a huge conflagration that turned Kyoto into a scorched field overnight and the confusion of the inhabitants. Next, he recounts the disordered flight of citizens as a whirlwind destroyed part of the city. Then there occurs a famine and the spread of epidemics, and we see the terrible suffering and sorrow that these bring upon the lives of the people. There is also a description of a great earthquake. Furthermore, this era is when Taira no Kiyomori decided to move the capital to Fukuhara, near present-day Kobe, and Chōmei describes how this plunged the people of Kyoto into a state of panic.

Apart from the moving of the capital, these events were all natural calamities that cast human society into disarray. The violent scenes of rise and fall in the world are graphically and precisely narrated in passages of remarkable beauty. In experiencing the agitation and fear of people amid disaster depicted by Chōmei, we sense how deeply he was moved and sorrowed by the changeability and vicissitudes of worldly life.

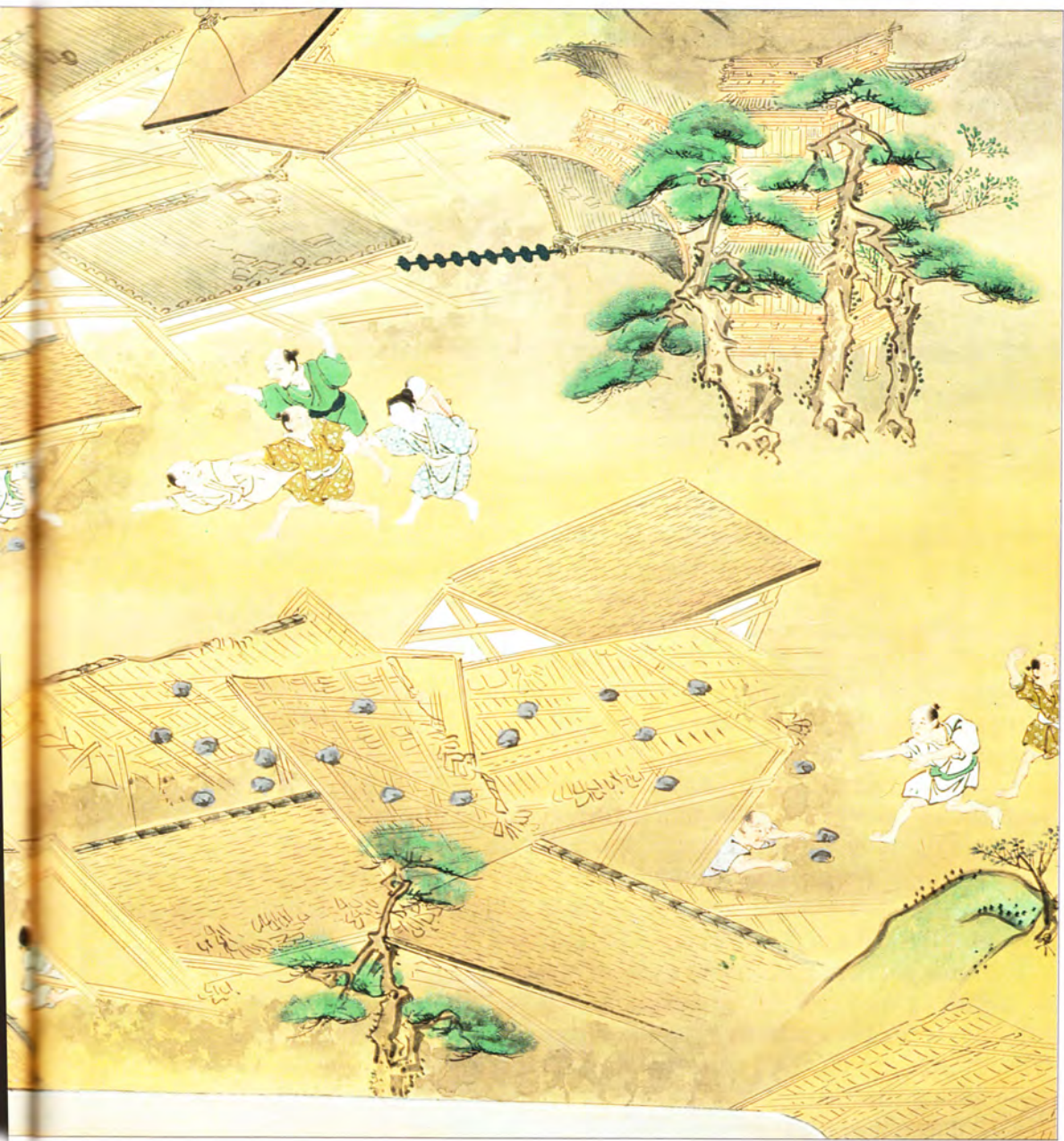
## The Impermanence of Dwellings

In Chōmei's description of the world of transience presented in the first part of his *Hōjōki*, he repeatedly writes about the impermanence of man's dwellings. The houses in which people reside are burned down in fires, collapsed by winds, and wrecked in earthquakes. Dwellings are fragile and undependable, and yet human beings cannot live for a day without such shelter. Dwellings inevitably undergo change with time, eventually falling into ruin. In taking up the process of alteration that dwellings undergo, Chōmei describes their rise and fall, speaking of the vicissitudes of fortune experienced by the families inhabiting them.



Chōmei graphically describes a number of calamities that cast human society into disarray, and repeatedly writes about the impermanence of man's dwellings. Detail from picture scroll of the *Tale of Heike*. Edo period. Colors on paper. Property of the Hayashibara Museum, Okayama.





Later in life, Chōmei moved from Ohara to Hino, building there a small hermitage in which he carried on his daily life. Even such a hut, however, might be destroyed at any time, and Chōmei shows a remarkable concern over this characteristic of the impermanence of dwellings. This is a significant element in reading the *Hōjōki*.

Chōmei's sense of impermanence is clearly expressed in the opening of his work:

The river flows ceaselessly, but the water is not the same.  
Bubbles floating in the still pools vanish and form, never  
remaining long. Human beings and their dwellings in the  
world are like this.

All things change and move, never remaining as they are. The lives of people are like the flow of a river, which is never still even a moment. They are like spindrift forming and vanishing.

Chōmei first of all develops this quality of evanescence in relation to people and their residences. Impermanence itself is a fundamental problem of human existence. People are born, live for a time, and then die. This basic principle of impermanence is a truth disclosed in Buddhism, though it tends to be understood in a conceptual and abstract manner. A more concrete theme, however, is found in the dwellings that are the environment in which human beings live. Houses form the structures and spaces in which families conduct their daily activities. At the same time, they are also characterized by transience; this is Chōmei's insight.

Chōmei's assertion that "human beings and their dwellings in the world are also like this" is not merely a metaphysical or conceptual re-statement of a Buddhist sense of impermanence. Rather, it is a concrete perception of the evanescence of actual daily life which focuses on the place of this activity, the home.

The opening of the *Hōjōki* continues:

If there are people who die in the morning, there are also those who are born in the evening. Human life and death may be seen to be like bubbles drifting on the stream. People being born and dying do not know themselves where they are going. This world is but a temporary shelter that we occupy for a time; why should people afflict themselves with such concern over it? There are things that please the eye, but what do they finally amount to? Ultimately, it is merely a question of which will fall into oblivion first—the living person or his or her home. They are like the morning glory and the dew on the blossom; it matters little which will survive longer in the heat of the day.



In this passage also, we find the problem of human beings and their dwellings taken up in relation to impermanence. For Chōmei, the impermanence of human life is conceived through a linking of these two elements—the person and the house in which daily life takes place. This is the special character of Chōmei's understanding of impermanence as expressed in the opening of the *Hōjōki*.

We should also note that in the sentence comparing human life to dew on a morning glory, Chōmei employs the term "impermanence" (*mujō*<sup>†</sup>) for the first time. It is often said that the *Hōjōki* speaks of the impermanence of human life, of nature, and of the fixtures of human society, but Chōmei actually uses the word "impermanence" only in this one passage in the *Hōjōki*, referring jointly to people and their houses. His usage here, then, is conscious and deliberate, and its effectiveness lies in his focus on the concrete problem of human beings and their dwelling, disclosing here the root of the actuality of impermanence.

### Chōmei as Forerunner in the Japanese Sense of Impermanence

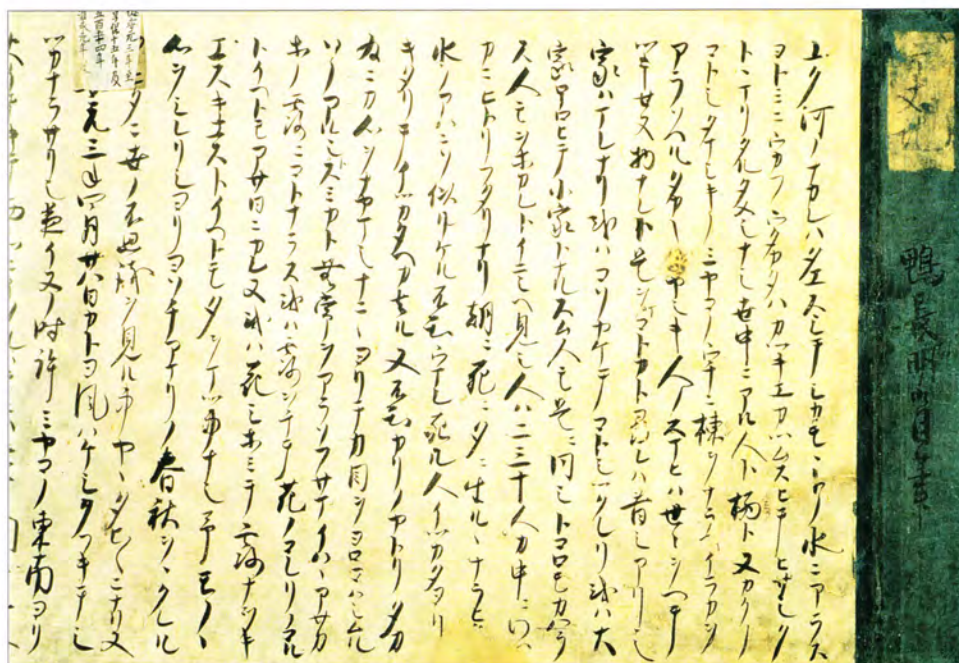
Chōmei's sense of impermanence, though Buddhist in its roots, is not necessarily identical in nature with the original Buddhist concept taught in India by Sakyamuni. The notions of impermanence held by Indians and by Chōmei in Japan include quite distinct elements. The term "impermanence" may be the same, but the worlds of feeling into which the concepts are incorporated, the realms of emotion it expresses, are different. This is an important point for understanding Japanese Buddhism.

Once, when traveling in India, I noticed that a variety of voices in prayer could be heard emerging from shrines and temples throughout the country. On frequent occasions, musical instruments were used to accompany religious rituals. I realized that the voices and religious music there differed utterly from the religious music heard in Japanese temples and shrines. In Japan, the utterances of religious texts and prayers evoke a somber air, while in India a cheerful and vibrant world unfolds from the temples. At first, I took little note of this difference, but gradually I came to sense that Buddhism, which was born in such an Indian environment, may have originally possessed this bright and open attitude.

On the basis of my experience, I reconsidered the concept of impermanence taught by Sakyamuni Buddha. The Buddha did, to be sure, teach that all things that have form will certainly perish, employing the term "impermanence" to express this nature. There is nothing in the world that will endure forever. All things without exception change in form and



Portrait of Kamo no Chōmei. Attributed to Tosa Hirochika. Muromachi period. Colors on paper. Property of the Jingū Bunko, Mie.



Famous opening passage of the *Hōjōki*. This copy of the *Hōjōki*, owned by Daifukukōji temple, Kyoto, is the oldest known copy and is said to be written in Chōmei's own hand. Photo from the Kyoto National Museum.



move toward destruction. Coolly and objectively observing the processes of origin and demise, arising and perishing, of actual things, the Buddha proclaimed that they will all pass away. This concrete recognition formed the basis of Sakyamuni's concept of impermanence.

When this idea was transmitted to Japan, however, the thought behind it—the hard, cool observation of things and the recognition of the evanescence at their roots—underwent a transformation, or was channeled into a different area of cultural life. As a concept, it was accepted intellectually, but in the realm of emotion and feeling, it shifted into a lyrical mode. The term "impermanence" came to embrace a sense of sorrow for that which declines and perishes.

The *Tale of the Heike*, for example, opens with the words, "The bells of the Gion monastery sound the impermanence of all things." Here, we do not simply find an objective sense of impermanence in which it is recognized that all things inevitably perish. Rather, tears are shed at the fate of the Heike clan, which had risen to the heights of splendor and then plunged to decimation, and in those tears there is a deep and penetrating grief. This passage may be said to sing the solemn beauty of such a fall. There is a lyrical quality here tinged with sentimentality, but, on the whole, the atmosphere is filled with a dark and melancholy feeling.

This opening passage of the *Tale of the Heike* chanted to the accompaniment of the Chikuzen biwa is deeply impressive, with its somber and disconsolate melodic line; in tenor, it is as though the aesthetics of perishing were transferred into the world of sound. Here, there is a concord with the view of impermanence expressed at the opening of the *Hōjōki*.

When we take note of this, we can sense the immense distance between Indian and Japanese Buddhism, and begin to grasp one of the special characteristics of the latter. This richly lyrical sense of impermanence forms one of the chief modes of feeling in the world of Japanese art and literature. The deep note that resounds everywhere in traditional Japanese arts—for instance in noh drama, sermon literature, puppet drama, and kabuki—is this sense of impermanence. Moreover, when we reflect on the totality of the world of traditional Japanese literature and art, we find that the lyricism of the *Hōjōki* occupies a position at the source or starting point of this pervasive view of impermanence.

In this sense, when we consider the history of Japanese Buddhism or Japanese religion, it is inadequate to focus exclusively on the understanding of certain charismatic leaders. If we seek to discern the nature of the widespread, popular Buddhism in Japan—the Buddhism of the ordinary person—then it is necessary to include in our field of vision the lyrical sense of impermanence that permeates the world of Chōmei's *Hōjōki*. His view of impermanence forms a sort of deep note that transfuses the Japanese popular consciousness.



## The Character of Chōmei's Ten-Foot-Square Space

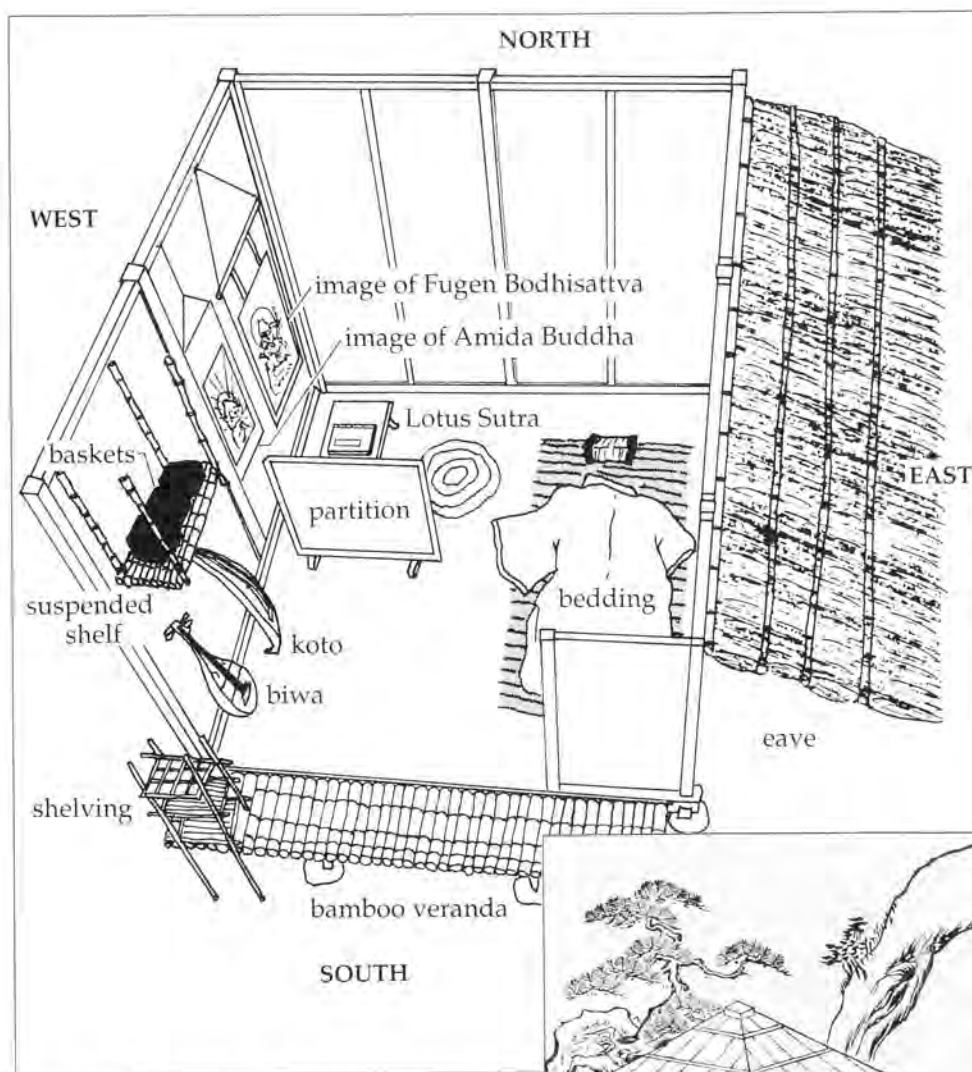
In the latter part of the *Hōjōki*, Chōmei reflects on his life up to that point and speaks of his daily activities in his hut at Hino, a hill in the southeastern part of Kyoto city. His record of his thoughts—a view of human life in its practical aspects—forms a deeply impressive document. Needless to say, his life was quiet and secluded—the life of a recluse.

The Hino hermitage was indeed a tiny hut only ten feet square, with a narrow bamboo veranda along the southern side and eaves extending about three feet on the eastern side. The interior was roughly divided into two areas: a north area and a south area. In the north area, on the western wall, hung images of Amida Buddha, the central object of worship in Pure Land Buddhism, and Fugen Bodhisattva, who was thought to protect those with faith in the Lotus Sutra. A copy of that sutra was enshrined in front of the images. This area formed what one might call a religious area. To the south of this religious area stood a partition, and on the other side of the partition Chōmei placed his musical instruments—a koto and a biwa. In the southwest corner he built suspended shelves on which he placed leather covered baskets (*kawakago*). These held collections of poetry, musical instruments, and important passages drawn from *The Essential Collection Concerning Birth in Amida's Pure Land* (*Ōjōyōshū*<sup>+</sup>), the work by the Tendai monk Genshin<sup>+</sup> (942–1017) which had laid the foundation for Japanese Pure Land teaching. Further, at the western corner of the bamboo veranda he constructed shelving for the flowers and water to be placed as offerings before the Buddha images.

The interior space of the hut was thus divided into two areas: a religious area on the north and an area for arts on the south. Along the eastern side of the space, bedding was laid so that it straddled both these areas.

The thatched hut was not sturdily constructed, but was a kind of simple, prefabricated shelter put up of collapsible parts. If the hinges were removed, it could easily be taken apart and moved. One imagines that a strong wind could have swiftly flattened it.

Chōmei's way of life, then, was one in which the elements of religion and art, the worlds of faith and of beauty, did not stand in opposition but, while maintaining their distinctive characters, coexisted simultaneously. This fusion of diverse worlds lay at the foundation of his life as a recluse. He did not choose between religion and art as two alternatives, but sought to incorporate both of them into his daily activities. Surely we see here a very human ambition. Thus, Chōmei lived in his hut as a musician or a poet in monk's robes, or as a hermit who played music and composed poetry. He did not see himself as a professional monk, nor did he choose the life of a professional musician. He aspired to live a life in which both sides



Above: Sketch of Kamo no Chōmei's ten-foot-square hut, based on description in the *Hōjōki* in the collection of Daifukukōji temple, Kyoto. Courtesy of Japan Broadcast Publishing Co.



Right: **Kamo no Chōmei at his hut.** Drawing in the *Fusō In'itsuden* [Legends about Japanese Recluses], by the priest Gensei (1623–68). Seikadō Bunko collection.



Monument marking the site of Chōmei's hut (*hōjō*) in the hills of Hino, south of Kyoto.  
Photo by Asano Kiichi.



were harmonized somehow into a unified existence.

It is interesting to note the tasteful divider—a single, low screen—that separated the northern area of the hut, which served as a space for religious activities, and the southern area, devoted to the arts. The two sides were distinguished, and yet Chōmei freely passed from one side to the other. In his spiritual life, also, he freely came and went between the two realms. The deeper part of the hut was reserved for Buddhism, the front for the arts: this made for a remarkably skillful partitioning of space.

## The Influence of Pure Land Buddhism

Let us now turn to the nature of Chōmei's Buddhist faith and practice. The religious area of his hut reflected the atmosphere of the contemporary Buddhist center on Mount Hiei. In other words, the influence of the faith practiced on Mount Hiei in Chōmei's day reached to the world of Chōmei's hut at Hino.

Basically, the Buddhism of Mount Hiei belongs to the Tendai school and is based on the Lotus Sutra. In those days this scripture was diligently studied and interpreted, and detailed annotations and commentaries were applied to every word. The Buddhism of Mount Hiei was, in other words, scholastic in orientation, while it also involved various forms of religious practices and disciplines based on the concepts taught in the Lotus Sutra.

On Mount Hiei in Chōmei's time, however, equal weight was also given to the study of the Pure Land teachings. The Lotus Sutra and the Pure Land teachings were both regarded as objects of deep faith. The religion could thus be called "Tendai Pure Land Buddhism," and it involved various practices performed out of aspiration to attain birth in the Pure Land of Amida Buddha, named the Land of Bliss. The question of how birth into Amida's Land could be attained after death was widely debated, and a variety of practices were developed toward this end. One of the outstanding figures of Tendai Pure Land Buddhism was the ranking prelate Genshin, also known as Eshin.<sup>†</sup> Genshin's best-known work is the earlier-mentioned *The Essential Collection Concerning Birth in Amida's Pure Land* which occupied a place on the shelving in the southern area of Chōmei's hut.

Among Genshin's disciples was Yoshishige Yasutane,<sup>†</sup> who took the religious name Jakushin.<sup>†</sup> Together, these two men developed the nem-butsumovement on the mountain. Yasutane wrote an essay, "Record of My Pond and Hut" (*Chiteiki*), which deeply influenced Chōmei. Indeed, Chōmei's own record of his hermitage may be seen as a refinement of Yasutane's piece. Further, Yasutane compiled a collection of biographies of



people who attained birth in Amida's Land, *Japanese Records of Attaining Birth in the Land of Bliss* (*Nihon Ōjō Gokuraku Kī*). Influenced by this work, Chōmei assembled his own collection of tales of Pure Land practitioners, entitled *Tales of Aspiration* (*Hosshinshū*<sup>4</sup>).

The world of Tendai Pure Land Buddhist faith, which became widespread through the work of Genshin and his disciple Yasutane, formed an important and distinctive element of the Buddhism on Mount Hiei, and strongly colored Chōmei's life in his ten-foot-square hut. This is clearly seen in the method in which he handled the religious space and artistic space in his hermitage. In spite of this, however, Tendai Pure Land Buddhism differed from Chōmei's own concept of 'the path.' It is important to bear in mind this divergence between the character of the nembutsu movement advanced cooperatively by Genshin and Yasutane and the world of faith as conceived by Chōmei.

Genshin and Yasutani's nembutsu movement was a group movement. They formed a nembutsu society called the "nembutsu-samadhi fellowship of twenty-five," in which twenty-five carefully selected members came together to form a group. By contrast, Chōmei built a thatched hut and carried on his life in reclusion as a hermit. He pursued his practice of the nembutsu in solitude and passed his time in the world of poetry and music. In other words, he sought to put into practice a life of the nembutsu incorporating the path of artistic refinement and aesthetic cultivation. In this lies his originality and his importance in Japanese cultural history.

... to be continued in the next issue.

Translated by Dennis Hirota

## *Temae*—Tea Procedure: *Kasane-jawan* (Ro)

The tea procedure called *kasane-jawan* (*kasane chawan*), or literally "stacked teabowls," is for use when making koicha for a large number of guests—more guests than can be served using a single chawan. Although the number of koicha servings that can be made in a single chawan depends upon the size of the chawan, the optimum number is generally considered to be from three to five. Thus, to prepare tea for more people than this, the host selects two chawan, one of which will be placed within the other when they are brought into the tearoom. The upper chawan is the *omo-jawan*, or "main teabowl"—the one in which the first several guests will receive their tea. The *omo-jawan* should have a shape allowing it to be stacked on the second bowl, which should preferably have a slightly wider mouth. If a chawan is of a type other than Raku ware, the host, when placing the prepared tea out for the guests, provides the guests with a *ko-bukusa* on which to hold it. In order to avoid the need for providing a *kobukusa* with both bowls, it is common to select at least one chawan of Raku ware.

Because of the large number of guests (six or more), the room in which this *temae* is conducted should be at least four and a half tatami in floorspace, and a *tana* will usually be used.

In the following guide to the *temae*, a Raku chawan is used for the *omo-jawan*, and the *tana* is a *kiji yohō-dana*. This kind of *tana* is used in the same manner as a *kaku-dana* (see *Chanoyu Quarterly* no. 52, p. 52). The initial display at the utensil mat is shown above. To prepare for the *temae*, the *chakin*, *chasen*, and *chashaku* are placed in the *omo-jawan*, which is then placed in the second bowl. Other than this, the preparations are the same as for the standard koicha presentation (see *Chanoyu Quarterly* no. 54 for a step-by-step guide to standard ro koicha *temae* with *hōen-joku tana*).



Photos courtesy of Tankosha Publishing Co., Kyoto.



(1)

Sit at closed sadoguchi with the stacked chawans before knees, and open door (1).



(2)

Using both hands, pick up the stack. Re-grasp the bottom chawan with right hand (hereafter, R), set the stack on the palm of left hand (hereafter, L), steady it at the right-hand side with R, and go sit in front of tana (2).



(3)

Grasp the bottom chawan at right with R and toward front with L, and use both hands to place the stacked chawans near the wall (3). Move chaire slightly to right in front of tana (R).



(4)

Remove omo-jawan with both hands (4), rehold from side with L, and place it to left of chaire (L). Return to mizuya to fetch kensui (containing futaoki, and with hishaku resting on it). Before proceeding to te-maeza, close sadoguchi door.



(5)

Sit at imae (*sotozumi nerai*—body directed toward outer corner of ro frame), hold hishaku, place futaoki in corner of ro tatami, and rest hishaku on it as usual (5). Bow together with guests. Move kensui up, straighten kimono and adjust sitting position if necessary, and pause to gather concentration.



(6)

Place omo-jawan in front of knees (L, R) (6), leaving enough space for chaire. Place chaire between chawan and knees (R).



(7)

Open shifuku cord and remove chaire from shifuku in standard manner (7). Place chaire between chawan and knees.



(8)

Place shifuku on tana (L) (8). (Knot of shifuku cord should be on the side closest to the ro.)





(9)

Take fukusa from belt, do *yohōsabaki* (inspection of the four sides), and fold for purifying chaire. Purify chaire and place it in proper position (9).



(10)

Refold fukusa, purify chashaku, and rest it on chaire (R). Place chasen to right of chaire (R) (10).



(11)

If mizusashi lid is lacquered, transfer still-folded fukusa to R and use it to dust the lid in two strokes (11). Then rehold fukusa with L.



(12)

Move omo-jawan closer to knees (R), transfer chakin to mizusashi lid, and, depending upon the circumstances as determined by the usual rules, now put fukusa away into belt or clasp it between L fingers. Take hishaku, hold it upright (L), remove kama lid and place it on futaoki (R), and pour ladleful of hot water 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 chashen (R), examine it in standard manner (13), and return it to its place on tatami.



(14)

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



(15)

Take chashaku (R) and chaire (L), remove chaire lid in standard manner, and place three scoops of tea for each guest who will drink from this chawan into the chawan (15). (Note: for this first chawan, do not pour out tea by rotating chaire.) 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 prepared tea out on ro tatami (16). (If the chawan is *not* Raku ware, take ko-bukusa from kimono and place it next to the prepared tea.) When the first guest (hereafter, shōkyaku) comes to get it, tell him/her how many people should drink from that chawan. [The shōkyaku takes the tea to his/her seat, places the chawan between himself/herself and the second guest, and tells all the guests how many people should drink from that chawan. Then all the guests bow together.]



(17)

After the shōkyaku's first sip, bow and inquire if the tea is satisfactory (*"Ofuku-kagen wa?"*). Acknowledge the shōkyaku's reply, and then take the second chawan (L) (17).



(18)

Place the chawan in front of knees (R) (18).



(19)

Scoop ladleful of hot water and pour it into chawan. Discard chawan water into kensui, wipe chawan with chakin, and place chawan before knees (R). Place chakin on kama lid (19).



(20)

Take chashaku and chaire, remove chaire lid as usual, place three scoops of tea in chawan, rest chashaku on chawan, and pour out remaining tea (*marwashidashi*) (20). Prepare the tea in standard manner.



(21)

Place the prepared tea out on ro tatami. If the chawan is not Raku ware, as shown here, take kobukusa from kimono and place it next to the prepared tea (21). [The first guest who will drink from this second chawan fetches it.] After he/she takes a sip, bow and inquire if the tea is satisfactory (*"Ofuku-kagen wa?"*).



(22)

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



(23)

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



(24)

Answer the shōkyaku's inquiries about the tea and sweets (24).



After the last guest to drink from the omo-jawan finishes drinking and places the chawan down, the shōkyaku asks to see (*haiken*) the chawan. The guest wipes the mouth of the chawan, brings the chawan to the shōkyaku, and returns to his/her seat. All of the guests look at the chawan in turn. After the very last guest (hereafter, tsume) looks at it, he/she takes it to the shōkyaku, who comes to meet him/her at the ro tatami (*deai*), and the shōkyaku returns the chawan to the host. Meanwhile, after the tsume finishes drinking from the second chawan, the shōkyaku asks to see that chawan. The tsume wipes the mouth of the chawan and brings the chawan and kobukusa to the shōkyaku. All of the guests look at the chawan and kobukusa in turn.



(25)

Once the omo-jawan has been returned, take it and place it in front of knees (R). Bow together with the guests who drank from the omo-jawan (25), and answer the shōkyaku's inquiries about the chawan.



(26)

Pour hot water into chawan, discard the water (26), and replace chawan before knees. Bow and inform the guests that you will now close the temae ("*Ichio oshimai ni itashimasu*").



(27)

Draw cold water from the mizusashi and pour it into chawan. Rinse and inspect chasen in standard manner for closing temae (27). Discard the water and place chakin in chawan. Again place chawan before knees, and then set chasen in chawan.



(28)

Take chashaku (R). (Note: do not move kensui back, since second chawan must also be rinsed.) Fold fukusa, purify chashaku (28), rest it on chawan, dust fukusa off over kensui, and return fukusa to belt.



(29)

Move chaire to right center in front of mizusashi (R), and place chawan to left of center (R, L) (29). Wait for second chawan to be returned.



(30)

After the shōkyaku and tsume return the second chawan and kobukusa (*deai*), pick up kobukusa and return it to kimono (30). Pick up chawan and place it in front of knees (R). Bow together with the guests who drank from the second chawan.



(31)

Pour hot water into chawan. Pick up chawan (R), place it on L palm and secure it at side with R, and carefully rotate chawan to remove remaining koicha. Discard water into kensui (L), place chawan above kensui (L) (31), and move kensui back (L).



(32)

Draw ladleful of water from mizusashi, pour it into kama, and do *yugaeshi* (immediately scoop up a ladleful of hot water and pour back). Close kama lid (32). Rest hishaku on futaoki.



(33)

Close mizusashi lid (L, R) (33).



(34)

The *shōkyaku* asks to be shown the *chaire*, *chashaku*, and *shifuku*. Acknowledge this request with a bow. Take hishaku and lay it across *kensui* (R, L). Place *futaoki* on L palm (34), shift body to sit facing *mizusashi*, and place *futaoki* below handle of hishaku (R, L).



(35)

Pick up *omo-jawan* (R) (35).



(36)

Using both hands, place omo-jawan on second chawan (36).



(37)

Pick up chaire (R), place it on L palm, shift body to sit at kyakutsuki (body facing toward outer edge of ro frame), and place chaire before knees. Fold fukusa, purify chaire in standard manner (37), and place it on ro tatami.



(38)

Shift body to sit facing mizusashi. Take chashaku from omo-jawan (R), rehold it with L, and shift body to sit at imae. Place chashaku next to chaire (38).



(39)

Take shifuku (L) (39), rehold it with R, and place it on L palm. Shift body to sit at kyakutsuki, and place shifuku next to chashaku so cord knot is toward the ro and bottom is toward the guests (R).





(40)

Shift sitting position to face tana. Take hishaku from kensui (L), rehold with R, and place on tana (R) (40). Then take futaoki (L), rehold with R, and place on tana (R). Take kensui to mizuya.



(41)

Return to tearoom, sit facing tana, and pick up the stacked chawans using both hands (41).



(42)

Place the stacked chawans on L palm, steady it with R (42), and take the chawans to the mizuya.



(43)

Return to tearoom with mizutsugi, sit facing tana (43), and replenish the mizusashi. Carry mizutsugi out of room.



(44)

Crossing into mizuya, turn to face sado-  
guchi, sit, place mizutsugi before knees,  
and close door (44).



(45)

When the items have been returned to the  
ro tatami, reenter, sit facing them, and an-  
swer the shōkyaku's questions regarding  
them. Pick up shifuku and place on L palm.  
Pick up chashaku (R) and place it diago-  
nally on shifuku. Pick up chaire (R), stand,  
and carry utensils out of room. Turn to face  
sadowuchi, sit, and place the items, in the  
standard order, to the side away from the  
guests. Bow together with the guests (45).  
Close door.



## Book Reviews

**Ritual Poetry and the Politics of Death in Early Japan.** By Gary L. Ebersole. Princeton, New Jersey: Princeton University Press, 1989. xii + 338 pp. US\$40.50.

While some literary critics still argue for the separability of literature from historical context and some historians feel uneasy about using literature as historical source material, most people today would agree to the value of interaction between literary and historical methodological approaches and conclusions and, with Gary Ebersole, would find in the symbolic world of literature—particularly literature of myth and ritual—both a cultural artifact testifying to cultural values and a cultural resource by which a people can “engage the modalities of change” (p. 7). In this study of the practice of double burial in early Japan and the associated myth and ritual as recorded in three eighth-century texts, the *Koji Ki*, the *Nihon Shoki*, and the *Man'yō Shū*, Ebersole attempts, in his words, “a ‘reading’ rather than an ‘authentic’ reconstruction of early practices.” His approach is dictated by the paucity of other resources for reconstruction of these practices, but is nonetheless valuable for the suggestive insights into a new way of recreating the world of seventh and eighth century Japan, for a new “reading” of that civilization.

Ebersole himself is well aware of the methodological problems: in addition to the circularity inherent in reading ritual literature as both a reflection of a society and a means of establishing new cultural patterns and values (the court’s “historiographic project”), there is the problem of reading what was originally oral performative poetry in written texts which were not intended as “ethnographic monographs.” The oral poems incorporated into the *Koji Ki*, *Nihon Shoki*, and *Man'yō Shū* are separated from their “generative and performative loci and [are], moreover, sometimes in altered form” (p.18). Nevertheless, Ebersole feels the texts preserve enough evidence of the oral aspects of the culture to permit generalizations.

The five chapters of this study focus on the varieties of ritual poetry, their uses, and what they tell us of practices at the early Japanese court; the mythology of death in early Japan and the practice of the *niiname-sai*, the Harvest Festival; the liminal quality of the period of temporary enshrinement of the dead; the poetry and rituals of the temporary interment palace; and marriage politics in the court succession in the mid-sixth to seventh centuries. Among the most interesting of Ebersole’s conclusions are those relating to the role of women in the succession process: the Ise Priestess was a fulcrum of religio-political power during the period of temporary enshrinement of a sovereign, while other women participants in the mourning process performed rituals specifically designed to regain control of the imperial *tama* (spirit) and to channel its power.

In his conclusion, Ebersole reviews some facets of early Japanese culture

that he feels have been unrecognized or neglected: the nature of the early polity and the forms of competition for power, position, and prestige in the court; the variety of social and ritual functions of oral verse in the court; and the historiographic project of the court as evinced in the texts. Ebersole finds that the ritual poetry of this era served the function of restoring order after the death of a sovereign by "organizing the newly emergent order in terms of a privileged past." Poetry served to create meaning and order in chaotic times; ritual served not merely to maintain the existing order but to challenge and offer alternatives. Unable to escape the circularity of reading these texts as historical documents (in the absence of other evidence) and at the same time interpreting them as literature within that historical context, Ebersole focuses on the ways the texts themselves are interpretations or constructs of narrative reordering and points out ways in which myth (which Ebersole prefers to call "mythistory") is a cultural resource that can be used for a variety of purposes.

Ebersole suggests that future studies of early Japanese poetry should give more attention to the concept of authorship and originality, to the voices that may be heard in the poetry, to the public nature of even seemingly private expressions of emotion, and to consideration of why certain poems and narratives were incorporated unchanged into the texts of early Japan, while others were repressed, altered, or broken up in the process of retrospective ordering of the past.

This is an attractive and beautifully-edited scholarly volume. Even those not completely persuaded of the viability of the methodology will find much valuable factual information, new interpretations of many early poems, and intriguing explanations of patterns of behavior in early Japan.

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**Shingon: Japanese Esoteric Buddhism.** By Taikō Yamasaki. Boston & London: Shambhala, 1988. xviii + 244 pp., including notes, appendix, and index. US\$19.95, paperback.

*Shingon: Japanese Esoteric Buddhism*, by Taikō Yamasaki, provides an excellent and balanced introduction to the doctrine and practice of this major sect of Buddhism founded by Kōbō Daishi Kūkai in 813 A.D. Until now, materials available in English concerning Shingon have been limited certainly not by excellence, but by scarcity. Notable works such as Yoshito Hakeda's *Kūkai: Major Works* (New York: Columbia University Press, 1972), and Minoru Kiyota's *Shingon Buddhism: Theory and Practice* (Los Angeles & Tokyo: Buddhist Books International, 1978), have provided invaluable scholarly insight into the very complex world of Kūkai's writings and Shingon doctrine. Taikō Yamasaki's contribution in this volume to the body of works about Shingon in English is, firstly, to provide a broad overview of Shingon's position and development within Buddhist history, and, secondly, to explain the deep philosophical meaning and symbolism of the practices

and relate his actual experiences as a practitioner. A rare window has been opened, through which an interested reader may see not only the strength of the philosophy, but also the splendor of that experiential realm to which all Shingon practice ultimately aspires: knowledge of one's own mind as it truly is.

*Shingon: Japanese Esoteric Buddhism* is the product of a successful collaboration between author, translators, and editors. Taikō Yamasaki, a well-respected monk and scholar of the Kōyasan Chuin-ryū lineage (largest of the eighteen sub-schools into which Shingon is divided in modern times), is abbot of Jokoin temple in Kobe, and Dean of the Department of Esoteric Studies at Shuchi-in University in Kyoto. The author of two successful books in Japanese on Shingon meditation techniques and philosophy, he is well qualified as both a scholar and practitioner to authoritatively present the tradition to a wider audience. The editors, Yasuyoshi Morimoto and David Kidd, are co-directors of The Oomoto School of Traditional Japanese Arts, and the translators, Richard and Cynthia Peterson, are also affiliated with the Oomoto School.

The teachings of Shingon are well known among Buddhist scholars for their impenetrability. Adding to this difficulty is that, in order to have access to the Shingon texts, which have been secretly transmitted from master to disciple over the centuries, one must be ordained, initiated, and trained in the tradition. Professor Yamasaki, in providing materials used in his previous two books as well as additional materials, has, in the current volume, made aspects of these teachings accessible to Western readers. To the credit of all who contributed to the work, the information is intelligently organized, making it possible to understand the history of the school and its philosophy, and providing an interesting account of the wide variety of rituals and disciplines which are still practiced today.

The opening two chapters trace the Indian origins and historical development of the esoteric tradition, and its transmission to China and Japan. All the major points in Shingon's development are clearly presented: its position in the esoteric lineage, and its relation to the Tibetan Vajrayāna tradition and to the Hindu-influenced schools of Tantric Buddhism. Also described is Shingon's position within the history of Japanese Buddhism and its relationship with indigenous beliefs. The often intricate history of Shingon is presented straightforwardly, although the non-specialist will probably find the material a bit dense.

Chapter Three, entitled "Mikkyō: The Esoteric Teaching," systematically defines how the esoteric doctrine differs from the exoteric, and then explores its major aspects as presented by Kūkai. We see in this and later chapters that different concepts, symbols, and imagery in the Shingon tradition are used in a variety of ways and have multiple meanings.

Esoteric Buddhism, or Mikkyō as it is called in Japanese, is "esoteric in more than just the simple sense that its inmost teachings have been kept secret for initiates alone. The sutras, which are not hidden, contain the essence of the Mikkyō teachings, but the esoteric tradition stresses that these can be fully understood only through experience . . . under the guidance of a qualified master in the Dharma lineage" (p. 56). Mikkyō was characterized by Kūkai as being "the direct teaching of the highest Buddha, the Dharma Body, the all-pervading body of universal enlightenment" (p. 58), which is viewed as "an actually existing entity" (p. 59). The Dharma Body is believed to be present in all phenomena, and is per-



sonified by the deity Dainichi Nyorai. Its quality is compassion, and its "activity includes . . . the senses and the actions of body, speech, and mind. . . . perceptible through the symbolic elements of earth, water, fire, wind, space and consciousness" (p. 60).

From the Shingon perspective, enlightenment can be manifested in this world, and the "teachings stress immediate attainment of Buddhahood in this life. The esoteric tradition contains a great wealth of teachings . . . methods of practice suited to all predilections and abilities" (p. 59).

Professor Yamasaki elucidates the philosophical framework on which Shingon teachings and practices revolve. Important are the Six Great Elements of the Universal Body, the central deity Dainichi Nyorai, the major sutras in the tradition, and the concept of *ādyānūtpāda* (the "originally unborn," symbolized by the Sanskrit A-syllable). He explains the Shingon view of *śūnyatā* (void). "From the Mikkyō perspective, the void is cosmic potentiality, perfect in its freedom and not obstructed in any way, while from yet another viewpoint it is all-penetrating wisdom, or enlightenment" (p. 69).

Professor Yamasaki succinctly summarizes the purpose of Shingon spiritual practice:

Mikkyō meditative techniques utilize all the faculties and energies of the human body-mind, focusing them on Buddhahood. The capacities to think, feel, perceive, know, and act are summed up in the three secrets (*sanmitsu*), the basis of esoteric practice, which are the all-pervading, enlightened activities of the Buddha's body, speech, and mind reflected in the individual. Quite simply, when one's three activities of body, speech, and mind unite with those of the Buddha, one becomes Buddha." (p. 61)

The explanations are thorough, referring both to the old and new schools of Shingon thought, as well as to the views of other Buddhist sects. The reader firmly grasps the Shingon position, but also has enough information to explore contrary opinions in other sources if desired.

Chapter Four begins with a concise presentation of the Mahayana concept of the Eight Levels of Consciousness which was codified in India in the fourth and fifth centuries by the Consciousness-Only (*yuishiki*) school. The influence of esoteric thought is seen in the development of the Tendai doctrine, which proposes a ninth level of consciousness called *amara-shiki*. The Shingon tradition created a tenth level or innumerable levels which encompass all the different consciousnesses. Kūkai's concept of the Ten Levels of Mind presented in his *Jūjū shinron* [Treatise on the Ten Levels of Mind] uses the Ten Consciousnesses concept as a framework and establishes distinct "stages through which the esoteric practitioner passes as delusions are penetrated and ever deeper realms of mind are revealed" (p.95). Professor Yamasaki describes the ten levels as "a solid sphere composed of ten layers in constant motion in all dimensions, changing shape and size but always bound together as a whole" (p. 97). The Shingon view, essentially optimistic, is that the ten levels exist at the same time within one mind, and that each being innately possesses the capacity, through spiritual practice, to achieve the highest realization.

Succeeding chapters focus on specific aspects of Shingon practice. Chapter Five, "The Secret Activities of Body, Speech, and Mind" explores how *mudra* (hand gestures), *mantra* (esoteric incantations which, in Shingon, are considered embodiments of the Truth [pp. 76–77], or true words that convey the experience of mystical union [p. 78]), and concentrated visualization are used ritually, and explains the Shingon concept of *kaji* (mutual empowerment) which is cultivated. The importance of faith is also introduced—faith itself described as here meaning "a willingness to set aside doubts, a state of mind open to participation in something beyond the grasp of logic and reason" (p. 112).

Chapter Six, entitled "The Dynamic Mandala," is a straightforward discussion of the different types of mandalas, their symbolism, and ritual use. Of particular note is the description of the two primary mandalas used in the Shingon tradition, the Kongō-kai and Tai-zō, and the chart which illustrates the symbolic relationships in Mikkyō, such as the Five Buddhas, five wisdoms, nine consciousnesses, five directions, colors, shapes, energies, and so forth. In Chapter Seven, the purpose, basic structure, and various visualization techniques of the Shingon ritual practices are explored. There is an interesting account of the training leading to ordination at Mount Kōya, as well as a description of the "Preparatory Fourfold Enlightenment Practice," including the Shingon *goma* or fire ceremony. The different levels of initiation are also introduced.

The final chapter offers the first detailed description in English of two major Shingon practices, the Morning Star Meditation and the A-Syllable Visualization. Professor Yamasaki is again thorough in describing not only the rituals, but his own personal experience while performing the Morning Star Meditation, which is an extremely rigorous practice done by very few priests in Japan. This kind of discussion is rare in Shingon literature, but communicates an enthusiasm and immediacy that may very well fascinate the reader. Also of particular value is the translation of many early A-Syllable Visualization texts that have previously not been available in any Western language.

Weaknesses of this book are few, but nevertheless exist. The illustration of the Armor Protection mudra on page 113 is incorrect. The mudra shown is actually the mudra of Invocation to the Buddha-Class of Deities (*Butsubu sammaya*). Two photographs on page 63 were printed with the negatives reversed, so that the mudras shown are, unfortunately, heterodox. Finally, on page 229 the Sanskrit equivalent for the Japanese mantra ANKU should read AMH, not AH. The appendix listing Chinese and Sanskrit equivalents for Japanese terms is very helpful. An additional listing of important Japanese terms with simple English definitions would have been of great value for reference.

*Shingon: Japanese Esoteric Buddhism* makes a significant contribution to Buddhist studies in the West. Touching an area left unaddressed by previous scholarly studies, it provides a sound explication of the practices which are absolutely necessary, in Shingon terms, to a true understanding of the doctrinal teaching.

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**The Marathon Monks of Mount Hiei.** By John Stevens. Boston: Shambhala, 1988. viii + 158 pp., including Epilogue, Notes, Bibliography, Glossary, and Index. US\$12.95.

John Stevens has a knack for producing attractive yet informative books. Some of his earlier works, such as *Sacred Calligraphy of the East* (also from Shambhala, 1981), have given the general reader pleasing and useful books on various aspects of Japanese religions which offer more than just looking pretty sitting on the coffee table in the living room. This book on the Tendai "marathon monks" is another such book. The pictures are professional, the text informative, and the subject fascinating. It is not the first book in English on Tendai Buddhism, as the back cover claims, but it does concern a subject for which there is a dearth of materials in Western languages. It would have been fitting to have included a map; on the other hand, it does include a useful glossary, bibliography, and index.

*Marathon Monks* consists of two parts. Part One is on "The World of Tendai Buddhism," a brief introduction to the historical and theoretical background to the *kaihōgyō* (lit., "circling the peaks"), an ascetic regimen consisting mostly of walking/running a set course in the mountains over a period of anywhere from a few to a thousand days. The most rigorous of the *kaihōgyō* is the *sennichi*, or "thousand-day" *kaihōgyō*, requiring a thousand days of practice over the course of seven years. The less demanding, though still rigorous, one-hundred day course is more common.

Part Two is on "The Marathon Monks" themselves—their individual lives and accomplishments, and their experience of the *kaihōgyō*.

The first part is the weaker of the two. It provides the necessary historical background to understanding the development of the *kaihōgyō* practices on Mount Hiei, but is (perhaps unavoidably) less lively than the section on the monks themselves. Part One begins with a biographical essay on Saichō, the founder of Japanese Tendai, and continues with a history of the developments on Mount Hiei after Saichō, an analysis of Tendai study and practice, and finally a brief look at "Mount Hiei Today." The discussions are sufficient, and a good bibliography is kindly provided for the specialist who seeks more detailed information and analysis. I would be remiss in my duty as a reviewer and as a specialist in Tendai Buddhism, however, if I failed to point out that there are some errors in this section. For example, the Hossō monk Tokuitsu is said to be a Kegon scholar. This may not seem significant to the lay reader, but in fact it is of central concern when one considers the importance of Tokuitsu's debate with Saichō and that the main point of debate was the three-vehicle doctrine of Hossō as opposed to the one-vehicle doctrine of the Lotus and Kegon texts. On the other hand, this book is not meant for an exclusively academic audience, and more weight should be given to the positive features exhibited throughout the book as a whole.

The presentation on the monks themselves in Part Two is really the core of this book. It begins by introducing the historical precedents for the current crop of runners, starting of course with Sōō, the founder of *kaihōgyō*, and the history of the Hiei marathon. I was most fascinated by the last chapter, on the "Running Buddhas: The Men Themselves." Short biographies and comments on some practitioners of the *kaihōgyō*, including the celebrated Utsumi Shunshō and Sakai Yūsai,

give an engaging look at another side of contemporary Japanese society. One cannot but admire the courage and perseverance shown by these men.

And yet, upon finishing the book, one is left with a vague sense of uneasiness. The "marathon monks" are presented in an interesting but idealized fashion. Are there not some questions left unasked and unanswered here? Many Japanese consider the marathon monks elevated figures, even gods, who can confer blessing—spiritual and material—on worshipers who, for example, pay homage and/or seek to touch them during their rounds. This is not always a positive religious phenomenon, and raises further questions. What is the real incentive for undertaking such severe practice? Does it really lead to enlightenment, or to improvement on the part of the person doing it? Can it not lead instead to increased pride and conceit? What role should these monks play in modern society? They cannot be role models in a direct sense, for most people must live their mundane daily lives and cannot follow the example of the monks and spend hundreds or thousands of days in the mountains. What kind of encouragement or comfort can be expected by the average person who must get up in the morning to face a day of changing diapers and washing dishes, or a stress-filled day as a "salary man"? The epilogue addresses these doubts somewhat, but the nagging questions remain.

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**Jōdo Shinshū: Shin Buddhism in Medieval Japan.** By James C. Dobbins. Religion in Asia and Africa Series. Bloomington and Indianapolis: Indiana University Press, 1989. 242 pp., including glossary, notes, bibliography, and index. US\$35.00.

In recent years, we have been graced with a number of English-language studies of Shinran's thought, but James Dobbins has provided the first volume which treats the whole history of Shinshū from its antecedents in Hōnen (1173–1212) through the triumph of Honganji under Rennyō (1415–1499). Along the way, of course, we get another description of Shinran's thought, but now one that is seen in light of both Pure Land history and Shinran's contemporary competition. Most valuable of all, however, is the discussion of Shinshū developments after Shinran, which are seen in their complexity rather than as simply the blossoming of Shinran's vision.

Nevertheless, Dobbins organizes this history around the terms "orthodoxy" and "heterodoxy." I confess to having been nervous about these terms at first, but Dobbins uses them to reflect the actual discourse within Shinshū itself, a discourse that changed the meaning of these terms over time. In the end, the history reads as a series of heterodox challenges and orthodox responses, although each challenge helped change that orthodoxy.

Above all, this is a work in Buddhist Studies, sometimes known as "Buddhology," and well illustrates the characteristics of scholarship defined by this field. First of all, there is the primary attention given to textual matters, such as variants and authorship, as well as to translation, particularly of technical terms. It is preeminently an intellectual history, although certain institutional and social developments are presented when necessary. It is not just that Dobbins focuses on thought; he sees it as driving Shinshū history. In generalizing about the dynamics of orthodoxy and heterodoxy, for example, he claims that "throughout this process, personal conviction was the principle motivating the leaders of Shinshū. To that extent, their continual redefinition of Shinshū orthodoxy and heresy was not a premeditated effort to build up a school of Buddhism, but rather an attempt over successive generations to explicate the inner logic of faith" (pp. 9–10). The more skeptical will wonder. Finally, the interpretation of Shinshū results from placing it in the context of Buddhism alone rather than that of the general history of religions or even Japanese religion as a whole. This leads Dobbins to argue in his concluding "appraisal" (note the term) that "Shin Buddhism should awaken other Buddhists to the broader dimensions of their religious heritage, and should spark a reassessment of the scope and nature of Buddhism" (p. 161).

One can quarrel with all this, but the quarrel is not only with this particular volume but also with much of contemporary Buddhist Studies in America. Within that scholarly field, Dobbins has accomplished two fine things: he has provided general readers with a technically sophisticated but readable description of Shinshū intellectual history, and scholars with a thorough summary and guide to Japanese scholarship on the subject. Both of these are "firsts" and make this a necessary book for all students of Japanese religion.

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**The Encyclopedia of Eastern Philosophy and Religion: Buddhism, Taoism, Zen, Hinduism.** Edited by Stephan Schuhmacher and Gert Woerner. Boston: Shambhala, 1989. xv + 468 pp., including appendix of Zen lineage, and bibliography. US\$39.95.

This ambitious volume is a translation of *Lexikon der östlichen Weisheitslehren*, and is intended to offer the general reader a guide through the doctrinal concepts and terminology of major South and East Asian religious and philosophical traditions. The editors further specify that it should be an aid to those faced with unfamiliar Asian terms encountered in contemporary discussions of the sciences, the media, the health professions, psychotherapy, the study of meditation, and psychophysical training. The encyclopedia contains some four thousand entries, ranging from a few words to a full page or more. Major entries begin with a basic discussion for readers in search of a simple definition or a few important facts, followed by a



more focused and detailed discussion of signal issues in tightly packed, small type. There are, moreover, numerous black-and-white illustrations, mostly clarifications of iconography, portraits of religious figures, pictures of various deities, and the like.

Asian terminology has generally been simplified in romanization to eliminate the need for any specialized knowledge of Sanskrit diacritics, Tibetan orthographic conventions, etc., but the concerned reader can find a standard academic romanization in parentheses in the main entry on any given subject. This will be of help to the general reader, even though it results in some inconsistency (Chinese terms, for example, remain in Wade-Giles throughout the book and will not give the uninitiated reader much help in pronouncing a word like, say, the Confucian virtue *jen*). There are numerous cross-references, and four codes are included in entries to alert the reader to whether the term in question pertains to Hinduism, Buddhism, Taoism, or Zen.

The use of these four codes to categorize the various entries may be the book's most controversial aspect. For one thing, there are good entries on religious and philosophical traditions that do not clearly fall under these four categories (on Jainism, for example, or on the poet Kabir). More significantly, the editors tell us that Zen, "although frequently considered to be one among many schools of Buddhism, had its own independent development to such an extent that it is here treated as a separate subject area" (p. xi). One could make a similar argument for other sectarian and intellectual traditions which have nonetheless been lumped together as simply subdivisions of Hinduism or Buddhism, or whatever, and it may well be that the division of labor among those who wrote entries for the book has exercised an excessive influence on these groupings; but I have not found this to be a serious impediment to gaining access to the valuable information the book has to offer. The authors of the individual entries are, by the way: for Buddhism and Taoism, Ingrid Fischer-Schreiber of the University of Vienna; for Tibetan Buddhism, Franz-Karl Ehrhard of the University of Hamburg; for Hinduism, Kurt Friedrichs, President of the German Vedanta Society; and, for Zen, Michael S. Diener, a Japanologist living in Tokyo.

I made a brief comparison of some of the entries in the volume with the treatment of these subjects in similar recent works. The founder of Shingon Buddhism, the priest Kūkai, is given longish entries in both *The Encyclopedia of Eastern Philosophy and Religion* ("EEPR" hereafter) and Hisao Inagaki's *Dictionary of Japanese Buddhist Terms* (Kyoto: Nagata Bunshodō, 1984). The latter expectedly devotes more attention to the Japanese terminology of Kūkai's titles and the specific locations connected with him. Both entries discuss his tutelage under Hui-guo in China, and both advert to his study of Sanskrit. Inagaki gives more biographical detail even though his entry is shorter. The book under review spends almost half a page of small type discussing the individual stages in Kūkai's voluminous *Ten Stages of Religious Consciousness*—probably a good decision considering the more comparative nature of its project vis-à-vis Asian religion. However, I was disturbed by its failure to mention his enormous, and well-justified, reputation as a calligrapher, even as it called him a renowned painter and engineer—claims which are far less justifiable given our present knowledge of him. Moreover, in its concentration on the *Ten Stages*, EEPR failed to mention the titles

of any of his other writings.

Turning to another comparison, EEPR discusses the Hindu distinction between the revealed truth of *śruti* and the recorded tradition of *smṛti* in two of its entries.

[T]he holy scriptures of Hinduism are divided into *śruti* and *smṛti*. *Śruti* includes all those texts that derive from divine revelation and hence hold absolute authority. These are the *ṛishis*. However, of these texts only the Samhitas, Brahmanas, Upanishads, and certain Sutras are designated as *śruti*. (p. 330)

[*Smṛiti*] includes all those texts based upon tradition. However, these are regarded as valid only when they are assumed to derive from a *śruti*. The category of *smṛiti* consists chiefly of the Vedāngas, the Shrauta- and Grihya-Sutras, the *Manu-Samhita*, the *Mahabharata*, the *Ramayana*, the Puranas, and the *Niti-Shastras*. (p. 335)

Compare this with the discussion in *The Religious Traditions of Asia*, edited by Joseph M. Kitagawa (New York: Macmillan, 1987, 1989). (This volume is written as a narrative rather than organized encyclopedically, but consists of selections from *The Encyclopedia of Religion* edited by Mircea Eliade.) Here, the discussion proceeds as follows:

Fundamental to the self-definition of Hinduism during this period of its consolidation is the distinction it makes between two classes of its literature: *śruti* and *smṛti*. *Śruti* is "what is heard," and refers to the whole corpus of Vedic literature (also called *Veda*) from the four Vedas to the Upanisads. *Smṛti*, "what is remembered" or "tradition," includes all that falls outside this literature. Exactly when this distinction was made is not certain, but it is noteworthy that the six Vedāngas or "limbs of the Veda" (writings on phonetics, metrics, grammar, etymology, astronomy, and ritual) are *smṛti* texts that were composed at least in part during the latter half of the Vedic or *śruti* period. . . . (p. 13)

The difference here is in the somewhat greater conscious attempt at objectivity in the second book—note its concern with the self-definition of Hinduism and with the historical contradiction inherent in the *śruti/smṛti* dichotomy. The definitions in the first book are briefer and seem in some ways to be written more "from within" Hinduism. This tendency sometimes becomes a bit irritating, when, for example, Vivekananda is said to have "left the body" (p. 411), whereas the historical buddha, Siddharta Gautama, is simply said to have "died after eating some spoiled food" (p. 332). It is important to remember, however, that "objectivity" is a relative value, not an absolute. These and other similar failures to be as

objective as one might desire, are rather minor editorial inconsistencies, not serious detriments to the book as a whole.

Academic readers will probably find a number of disagreements with and objections to EERP in this field or that. For my part, I took exception to the editors' statement that Zen "survives only in Japan" today (p. xi). I was disappointed not to see entries for Siddham calligraphy or the Kongōkai and Taizōkai mandalas. The entry on Buddhist mandalas deals exclusively with Tibetan mandalas and makes no reference to Shingon and Tendai versions. Given the interest the book displays in contemporary Hinduism, I was surprised (but not particularly dismayed) that there was no entry for Bhagwan Shree Rajneesh. The bibliographies at the end of the book are extensive and helpful in listing numerous translations of primary sources, but I could not help noticing a certain imbalance. Great numbers of German-language sources are listed, but very few in other languages, excepting of course English. This means that there are no listings for the French scholar of Buddhism, Paul Demiéville, and only translations of primary works under the name Étienne Lamotte. There are also plentiful nits to pick over typographical errors and editorial inconsistencies (see, for example, the failure in the *śruti* and *smṛti* entries to cross reference Mahābhārata and Rāmāyaṇa with the arrow →, even though there are good entries for both works.)

EERP is, all the same, a useful volume which brings together a great deal of information about the religious traditions of South and East Asia. It will be a considerable aid to the readers it professes to aim for, and it has been handsomely produced by Shambhala Publications.

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**Zen Essence: The Science of Freedom.** *Translated and edited by Thomas Cleary.* Boston and Shaftesbury: Shambhala, 1989. xviii + 116 pp. US\$11.95.

This collection of free, and occasionally perceptive, translations of excerpts from the instructions of eighteen Chinese Zen masters, beginning with Mazu (Ma-tsu or Baso) of the eighth century and finishing with Yuansou (1254–1341), with its renderings largely bereft of names and obvious technical terms, is readable and easily accessible. The selections are praiseworthy for giving prominence to a number of rarely, if ever, translated instructions by Song dynasty masters. These instructions, in accordance with the translator's purpose, may be beneficial to Western devotees of Zen.

The theme is 'essentialist': Zen is reduced to the "unfolding of the essence of the human mind" (p. xvi), which is "neither of the East nor of the West" (p. xvii). Zen is made to appear to be a uniform, perennial philosophy of practice transcending historical and cultural contexts; something supposedly agreed to by all

Zen masters. This ahistorical view is enhanced by the obliteration of the names of famous Zen masters such as Deshan and Zhaozhou so that they are quoted as anonymous "classical Zen masters" (p. 70), and by the lack of precise dates for the chosen masters.

Moreover, all selections are chosen to have the masters concur that "Zen is purely devoted to liberating the hidden potential of the human mind" (p. xv) and that Zen "cleans the mind for inner perception of its own essential nature . . . mind's essential purity" (p. xvi). However, some Zen masters acknowledged the human potential for evil when confronted by the problem of the origin of evil, while others, such as the legendary Huineng in the Platform Sutra verse competition, denied the validity of "cleansing." Pertinently, Dōgen vehemently attacked Dahui and his followers, who are prominent in this collection, for asserting that there was a potential or essential nature to be perceived. Such disputes are glossed over in the "Translator's Afterword," where no overt mention is made of Dahui's attacks on his contemporary, Hongzhi (pp. 110–111), and in the translations where details of differences between Zen groups are deleted without trace (e.g., p. 10, Fayan on "Sectarianism," where the outline of the disputes among Zen factions is dropped from between the first and second lines of the second paragraph [see *Xuzangjing* vol. 110, p. 878b, line 1 ff.]).

Thus the translation, by means of such parataxis or paraphrase and the reduction of many Chinese expressions to one essential word, "Zen" (e.g., on p. 7, "heretical Dharma" becomes "a deviated form of Zen"; on p. 60, "subtlety" or "marvel" becomes the "subtlety of Zen"; on p. 64, "destroying Bodhidharma's true lineage" becomes "destroying Zen"; and on p. 1, "[Ma]zu said" mistakenly becomes "The founders of Zen said") helps foster the notion of a "practical psychology of liberation" that is "not a religion or philosophy" (p. xvii) and which does not "inculcate ideas or beliefs" (p. xvi). But surely even the premise that there is a pure "essence" or "hidden potential" to be perceived and liberated is a belief inculcated by Zen (Bodhidharma is supposed to have stated in the *Errusixinglun* that one should "believe deeply that all living beings, commoners and saints, share an identical true nature"), for, without such a belief, there would be no motive for the practice of Zen, at least initially.

As with all successful religious propaganda, this collection of "hints on realizing and living the essence of Zen. . . can be enjoyed by anyone" (p. xvii) because it is stripped to the bare essentials and ignores difficulties. I am not so certain, however, that lines such as "The mind ground is the great awareness of being as is" (p. 12; the original reads, literally: "What is the mind ground? It is the Thus Come's great aware nature" [*Xuzangjing* vol. 110, p. 878a, lines 3–4]) can be easily understood.

Despite such limitations, this book may be profitably enjoyed as Zen literature, for this textbook of "the science of freedom" is meant for self-reflection but not to be read critically as a scholarly work. Even the history in the "Translator's Afterword" is but received tradition, and the "Notes on Sources" are so vague as to be useless (e.g.: "from standard collections in the Zen portion of the Chinese Buddhist canon"). From a reviewer and philologist's viewpoint, I see no valid reason for the omission of source notations, at least in an abbreviated form, when the selections are from such a voluminous canon and are so scattered. In the

case of Yuansou, for example, the volume of the collection could be indicated initially (*Xuzangjing* vol. 124, abbrev. X 124) and the page numbers given after each excerpt ("The Crowning Meditation," p. 31b, or "Distortion by Teachers," p. 34a). Such kindnesses are appreciated, and cost little, but perhaps publishers of popular religious tracts can be cavalier about such concerns.

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**Japanese Art Signatures: A Handbook and Practical Guide.** By James Self and Nobuko Hirose. London: Bamboo Publishing Ltd., 1987. 399 pp., including bibliography. £19.50. Available in the U.S. from Charles E. Tuttle. US\$29.95.

The continuing growth of interest in Japanese art among scholars, collectors, and the general public has created a need for a book like *Japanese Art Signatures*. The difficulty in reading and identifying artists' signatures has long been a problem for anyone interested in Japanese art, but is particularly troublesome for the layman. Faced with a multiplicity of kanji (Chinese characters)—each with a number of possible readings—and the fact that an artist often used more than one name in addition to various pseudonyms (as well as individual idiosyncracies in writing these names), the process of identifying a particular artist, especially a lesser-known one, can be a formidable undertaking. It was, therefore, with anticipation that I began to peruse James Self and Nobuko Hirose's work, which promised "a simplified approach to this complex subject" (p. 7).

The handbook is divided into nine sections. An introductory section provides an overview of the topic. Section two is a dictionary of *kaisho* (standard non-cursive style) characters, and section nine is a stroke count index to these characters. All characters in the handbook are cross-referenced to the characters in the *kaisho* dictionary. There are also sections dealing with the reading of geographical names and dates, as well as sections on identifying debased and variant characters (i.e., those written using abbreviated or cursive forms). A key segment of the book discusses what the authors call "key characters" in a signature: for example, those describing manufacture or profession; family or clan names; honorary or Buddhist names; place of residence or work; dates and seasons; and age. It is suggested that the reader commit the twenty-three most often used of these "key characters" to memory. Facsimile signatures of woodblock print artists, reproductions of publisher and censor seals found on prints, and actor and Genji crests (*mon*) are also presented. Additionally, there is a romanized list of more than 10,000 names of swordsmiths, metal workers, lacquer artists, and netsuke carvers. This list can be used to verify an artist's name once the characters have been decoded; or, if one already knows an artist's name, the list can be used to find the characters with which the name is written. The bibliography is primarily of English-language



works and is adequate, although by no means exhaustive. O'Neill's *A Reader of Handwritten Japanese* (Kōdansha, 1984) would perhaps be a useful addition.

The intended audience for this work is unclear. Scholars and students of Japanese are likely to use Japanese-language reference sources when trying to identify a particular artist. And while it may of course be possible, as the authors state, for even those with no knowledge of art signatures or the Japanese language to be able to decipher and correctly read artists' signatures and their common additions, such as age, dates, and titles, with comparative ease using the method explicated in this handbook, I believe that it will not be likely—at least not without a considerable amount of studying first. I found Self and Hirose's system cumbersome at best. Unless one has memorized much of the material in the book (and perhaps even then), it is necessary to flip back and forth between sections in order to try to read any signature. If one has some knowledge of Japanese and the signature is written using fairly standard characters (*kaisho*), then Roberts, O'Neill, or Koop and Inada are easier to use and are preferable. If one has no knowledge of Japanese, then Self and Hirose's system may help in enabling one to read characters in a signature, but, as I stated before, it will require much time and effort. To the authors' credit, they do point out that once a signature has been decoded, the research about the artist so identified is just beginning. I find it hard to believe, however, that by using this handbook the novice or amateur will be able to decipher debased or variant characters. As Self and Hirose themselves say in discussing archaic seal characters, "some imagination is needed in matching them to the characters" in the charts (p. 187). Not just imagination, but luck and hard work are also needed. This seems to me to be true for their entire system, except perhaps in the cases of handwritten *kaisho* or printed characters. The ability to use the Self and Hirose method to read characters written in *gyōsho* (semi-cursive style) and *sōsho* (cursive or "grass writing" style), so prevalent in art signatures, seems improbable.

With good editing, the numerous and obvious errors of grammar and orthography found in this work would have been detected and corrected. Two examples should suffice. On page 288 we read, "Thus the acting profession being no exception, their Mon being either the crest of the school (jō-mon) or a personal crest (kae-mon), this latter usually being a variation of the Jō-mon." And on page 299 we find, "Listed alphabetically, and compiled from over 40,000 known artists and craftsmen, and being the names by which they are commonly known." There are also errors of fact. The *Genji Monogatari* (Tale of Genji) is an early 11th century novel, not 10th century (p. 294). *Beiju* means 88 years old, not 80 years (p. 139).

Unfortunately, despite its good intentions and the fact that a great deal of work went into compiling this handbook, *Japanese Art Signatures* does not provide us with a simplified and authoritative approach to dealing with the herculean problem of reading and identifying Japanese artists' signatures.

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**Tetsubin: A Japanese Waterkettle.** By P.L.W. Arts. Groningen. The Netherlands: Geldermaler Publications, 1987. xiii + 582 pp., including appendices, notes, bibliography, glossaries, illustrations, index, and map. £25.00, cloth. Available from Han-Shan Tang Ltd., 717 Fulham Road, London, England SW6 5UL.

For all the interest a doctoral thesis may generate among a small group of like-minded scholars, to turn one, almost without alteration, into a book, there must be something very strong to recommend it to the average reader. And, indeed, despite its quaint English misuses (e.g., on p. 1: "Most [tetsubin] . . . were not considered objects of great artistical consequence") and the arrangement of the material into numbered chapters and paragraphs, *Tetsubin: A Japanese Waterkettle* — just such a thesis-become-book — has a great deal to offer. Not only students of chanoyu, but also craftsmen, art historians, and collectors will find something of interest.

Chanoyu practitioners will particularly be interested in the discussions of the development of everyday tea drinking and the way of *sencha* (green infused tea), the history of iron casting techniques, especially those used for casting *chagama* (the spoutless kettles used in chanoyu) and, of course, for casting *tetsubin* (spouted kettles from which water can be poured rather than ladled), the geographic distribution of kettle casters, and the long lists of names and lineages of *chagama* and *tetsubin* casters. The examination of the interrelation between the various groups of craftsmen, and of the relation between craftsmen, merchants, and feudal lords offers a rare glimpse into the social aspects of the art of *tetsubin* production. The technical information about iron extraction, casting and decoration techniques, and metallurgical details is quite accurate and will interest not only chanoyu practitioners but also those interested in metallurgy. Collectors will find the explanations and photographs of signatures and sealmarks a great aid in the identification of pieces. Chinese character renditions are provided in the glossary of personal names and shopnames, as well as in the glossary of Japanese terms. The 129-page Illustrations section includes photographs of actual *chagama* and *tetsubin*, various diagrams and charts, reproductions of old photographs and woodblock prints of *chagama* and *tetsubin* in use, micrographs of cast iron microstructures, plans of iron casting furnaces, and more.

A major weak point of the book is section 4 of Chapter 3, entitled "The tetsubin and the matcha-cult." In this section, the author should have taken his own warning to heart, that reliance on Western documentation could lead to mistakes (p. 6). The section is filled with errors and misconceptions large and small. For example, *chabako* (a set of procedures for making *usucha* [thin tea] using utensils carried in a portable box) is mistakenly characterized as "a higher form of chanoyu, i.e. a very formal procedure in which koicha is drunk instead of the thinner *usucha*" (p. 68, annotated from Anna Berliner, 'Der Teekult in Japan,' Leipzig: 1930). It is best to be on one's guard not only in this section, but wherever the author comments about chanoyu.

This volume, as might be expected of a doctoral thesis, is very well annotated and has an extensive bibliography of English, German, French, and Japanese

sources. It examines a period in the history of metal craft (i.e., the late Edo to mid Shōwa periods) that has largely been ignored. *Tetsubin: A Japanese Waterkettle* is by no means a coffee table book, being without a single color illustration, and would have benefitted from some good English editing. Nevertheless, it contains a great deal of useful and interesting information sandwiched between its covers.

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**Modern Japan Through Its Weddings: Gender, Person, and Society in Ritual Portrayal.** By *Walter Edwards*. Stanford: Stanford University Press, 1989. 173 pp., including notes, bibliography, and index. US\$27.50.

Walter Edwards, in this clear and interesting monograph, uses the circumstances and symbols of the marriage ceremony and marriage reception as a lens to focus on several of the most basic elements of modern Japanese society, including unifying symbols, sex roles, and concepts of individual and group identity. The format of the study takes the reader through the steps of a modern commercial wedding beginning with the process of finding a mate. Using a combination of case studies and explanation, the work moves the reader through the various stages of the wedding. And, while examining the details of the ceremony and reception, Edwards always manages to keep the reader aware of the social and economic importance of these events.

The average wedding costs well in excess of \$40,000 (calculated at \$1=¥150), and the family's social prestige is very much at stake. Edwards examines each element of the wedding, each major decision, and shows how each particular element contributes to the social or economic significance of the ceremony. The decisions that the couple—and usually their parents—must make start with the selection of the kind of wedding. Then there is a long series of decisions to be made, such as: whom to invite; what the order of protocol will be; who will give the opening, congratulatory, and closing speeches; who will be the Master of Ceremonies; who will be the *nakōdo*, the "sponsor" of the marriage; whether or not to have a flower presentation, a cake-cutting ceremony, and a candle ceremony; what kind of presents should be given to the guests; what the bride will wear, and when she will change from one to another of the up to four separate outfits.

Edwards, having himself experienced the roles of groom as well as wedding hall employee, moves his perspective from a member of the prospective couple to a wedding hall employee to an anthropologist. Using these different lenses, he does an excellent job of examining the social milieu in which the commercial wedding industry exists. He examines the prewar diversity of weddings, the rise of the commercialized wedding industry, the ritual specialists who operate the industry, and the ideological components of Japanese society that relate to the

symbolism in the wedding ceremony. In the process of going through the stages of the wedding, he does a particularly nice job of pointing out both historical and modern variations, and the implications and significance of each stage. All of this is woven into a highly readable, descriptive fabric that moves the reader smoothly from stage to stage.

While the description is informative and enjoyable, the real strength of the work comes in the final two chapters, where Edwards convincingly argues that weddings—in the commercial modern forms as well as in the non-commercial traditional forms—symbolize, reflect, and reinforce deeply held values of Japanese society. Using the first of two dualities, the individual versus the group, Edwards' focus is on the wedding ceremony both as an expression of the Japanese value of group identity and formation, and as a ritual reinforcing of this value. This framework is developed in his discussion of the changing status of *ren'ai* ("love") marriage and *miai* ("arranged [introduction]") marriage. Simply put, he argues that the two forms have become more and more intertwined and complex as Japanese society has changed. For example a couple, already knowing they are interested in each other, might arrange to have a formal *miai*, complete with investigations into each other's past, in order to satisfy their parents' or grandparents' sense of propriety. Thus, there is little clear distinction between the two forms, and often they are, in fact, combined.

Following up on this line of thinking, Edwards presents an excellent section subtitled "Notions of Gender: Public vs. Domestic." Here, he uses the second duality, male versus female, to lay out a concept of gender which he argues is pervasive in Japan and directly contradictory to Western notions, as follows:

- (1) . . . the Japanese view gender as constituting a complementary distribution of both competence and incompetence in the activities proper to the public and domestic domains; (2) . . . the differing incompetences thus ascribed to both men and women accord with a view of the person as incomplete, in the sense of being unable to function fully in society on his or her own; (3) . . . society accordingly takes as its basic unit not the individual but relational wholes, and demands that individuals be embedded in the most basic of these—the husband/wife unit—for valid participation in social life; and (4) . . . the wider realm of social relations is founded, like the husband/wife unit, on the principle of interdependence, further rendering the individual incomplete as a social being. (p. 116)

This argument is presented succinctly, and the case is convincing.

The connection with Japanese society as a whole is, finally, brought back by Edwards' conclusion, where he points out that the basic underlying principles of the society are reflected in *modern* Japanese life crisis ceremonies no less surely than those of *traditional* Japan. Hence, Edwards can use the not very sophisticated commercial wedding hall as his means to view Japanese society. Like almost everyone else, anthropologists tend to cling to the past, and Edwards, too, was encouraged to find a place where "real" weddings were still performed. In looking

at the very modern and finding the social and symbolic meaning hidden within it, he has a very important general lesson to offer, as well as a wealth of material on this specific subject. Modern commercialized weddings are, in fact, just as "real" as the older style weddings, and—like the older, more "traditional" forms—they symbolize the ideology of the society in which they exist. Modern Japan is as much the "real" Japan as any previous historical or imagined Japan.

This is a particularly interesting point, in that Edwards is a third-generation Japanese-American who returned to Japan, at least at first, to look for his own cultural heritage. Since it is unlikely that anyone would initially search for his or her cultural heritage in a commercial wedding hall, obviously a lot of things have happened to the rather naive youth whom Edwards describes as himself first arriving in Japan and reestablishing contact with his maternal grandmother's relatives. The "Introduction" starts with a presentation of the idea that Americans are "selfish," and then moves through the author's first experience in Japan. Thus the stage is set for the intermixing of the writer's personal experiences with his more analytical insights and contemplations of Japanese culture. The term "selfish," of course, denotes "individual oriented" as opposed to "group oriented," regardless of whether this orientation is real or perceived.

After more than six years of living in Japan, Edwards returned to the United States and trained as an anthropologist at Cornell University. He then returned to the same area in Japan where he had previously lived, to do his doctoral dissertation research—the basis for the work under discussion. Thus, *Modern Japan Through Its Weddings* is the result of the search for an individual's heritage combined with the training of a professional anthropologist—an unusual and very powerful combination.

However, the specific path that led to the main scene in the book, the commercial wedding hall, is not so clear. Apparently, Edwards was interested in values in Japanese society from quite an early stage. At some point he decided to focus on marriage as a classic "life crisis"—a point where an individual's life shifts from one major status to another, often manifesting crucial symbolic expressions of the society's values. Why this decision was made is not explained, but once the decision to focus on weddings was made, the most popular and most common form of wedding was the obvious choice.

The mechanics of the monograph are impeccable. The bibliography is not overwhelmingly extensive, though it is of exceptionally high quality. The end-notes are informative and concise, yet are ignorable if the reader does not wish to be bothered. Given the large number of technical terms in Japanese that are used in the text—terms that apply to various ritual specialists and elements of Japanese weddings—a short glossary might, however, have been a useful addition, even for readers familiar with Japanese.

Anthropologists deal with symbols and the analysis of symbols. Unlike many who write tomes which are difficult and often boring even for their colleagues, and are nearly impenetrable to non-anthropologists, Edwards manages to present a symbolic analysis in a highly readable fashion. Further, he does not exhibit the tendency among area specialists to assume that the basic elements of the society in question are so common as to not be worthy of mention. Edwards presents the basic material needed to understand the more complex, then moves



smoothly on. This work is an excellent combination of an academic analysis and a highly readable monograph. It will prove valuable for years to come, both for professional and lay audiences. Although Edwards appears to have left the academic profession in the United States, one might hope that he will continue writing works as interesting and insightful as this one.

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**A Pilgrim's Guide to Forty-Six Temples.** By Shiro Usui. Translated by Stephen D. Miller. New York: Weatherhill, Inc., 1990. ix + 353 pp. US\$22.50, ¥2,300 (including tax).

The ways one can organize and write a guidebook are quite limited. One can, for example, organize a guidebook historically, and guide the visitor not only to the most important sites, but, at the same time, through the city's or the region's or the country's most important historic events. Such a book would not lead the visitor from one place of interest to the next nearest one in complete disregard for any chronology, but would take him or her through chronologically organized sites. A guidebook of this kind would have to be divided into historical periods and would be introduced by more or less lengthy discussions about the history, politics, society, religion, and arts of each period. Among many merits, such a guidebook would have one great disadvantage: depending on where the historically representative sites are located, it would force the visitor to jump from one place to another, or to zigzag through a region, in a complete disregard for geographical coherence, because of the unlikelihood of sites following both a chronological and geographic unity.

One can also organize a guidebook geographically, that is, guiding the visitor to sites which are in relative proximity to each other. This is useful for the busy tourist, but taking the visitor from a site representing, say, the eleventh century to the next site, representing the nineteenth century, and back to one representing the ninth century might cause considerable historical confusion. In some cases, the visitor would have to jump over a thousand years of history while walking from one temple to a neighboring one. This kind of guide is perhaps best suited for a visitor who has thoroughly familiarized himself or herself with the history and the culture of a place. The perfect guidebook, therefore, does not exist. Whatever form one chooses, weaknesses such as those enumerated above are unavoidable.

In his *A Pilgrim's Guide to Forty-Six Temples*, Usui chose geographical division over historical continuity. The guide is divided into East, North, West, and South Kyoto; Nara and the outskirts of Nara; as well as "Other Areas." With these divisions, Usui guides the visitor to forty-six Buddhist temples extending roughly from Mount Kōya to Eihei-ji, and from Murō-ji to Kōzan-ji, including, in the areas in between, the most important temples of the Kyoto and Nara regions. Some of

these temples are frequented by foreign visitors, while others are "off the beaten track."

These forty-six temples are in various ways representative of Japanese Buddhism as well as historical and artistic periods. They extend from one of the earliest temples (Hōryūji, seventh century) to seventeenth century Mampukuji.

Usui's guidebook has strengths and weaknesses beyond those inherent in the selection of form. Among the additional weaknesses, one must mention the absence of an introduction to Japanese history, Buddhism, and the arts—an introduction that is lengthy and intrinsic enough so that the information given about each site can be grasped in context to the historical, religious, and artistic totality that these temples represent. If, however, the reader is already initiated, then he or she can get many valuable insights from each site as it is introduced by the author. Usui's quotations from historical and religious leaders, as well as from past and present writers (especially poets), are of great interest and contribute to the unique quality of his guide. There are some mistakes in the text. Under "Shōkokuji," for example, we read: "Shōkokuji was completed in 1284, ten years after Shogun Ashikaga Yoshimitsu (1358–1408) ordered the start of its construction. . . ." How could Yoshimitsu order Shōkokuji more than eighty years before he was born? Another weakness is the absence of any Shinto shrines from the list. Shintoism and Buddhism in fact coexisted and merged in many interesting ways until both religions were forcefully separated in the mid-nineteenth century. This means that, in order to understand premodern Japanese religion, one must pay attention to the syncretic institutions rather than concentrate only on Buddhist temples. Most, if not all Buddhist temples mentioned in the *Guide* were integrated into a system of Shinto-Buddhist combinations. It was indeed as representations of such syncretic systems that these temples played a role in Japanese cultural history.

Perhaps the real strength of the guide is to be found in Usui's personal reactions to the sites. He often describes his own feelings or the reaction of other past and recent authors when visiting the temples. It seems that Usui was not merely another writer but was himself a pilgrim. The greatest merit of the book resides precisely here, where the author's personal feelings are communicated. I recommend the book to other such pilgrims, from wherever they may come, but they will have to gain their background knowledge through other sources.

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# Glossary

( ) denotes alias, [ ] denotes Japanese reading

|                         |         |                              |         |
|-------------------------|---------|------------------------------|---------|
| Akamatsu Norimura       | 赤松則村    | Morotake Ekidō               | 諸獄突堂    |
| <i>chisō</i>            | 馳走      | <i>mujō</i>                  | 無常      |
| <i>Chiteiki</i>         | 池亭記     | Murata Shukō                 | 村田珠光    |
| <i>daisu</i>            | 台子      | <i>Nihon Ōjō Gokuraku Ki</i> | 日本往生極樂記 |
| Ejō                     | 懷焚      | <i>Ōjōyōshū</i>              | 往生要集    |
| Fujimura Yōken          | 藤村庸軒    | <i>raimei</i>                | 雷鳴      |
| Fujiwara Shunzei        | 藤原俊成    | <i>renju</i>                 | 連珠      |
| Fujiwara Teika          | 藤原定家    | <i>roji</i>                  | 露地      |
| Furuta Oribe            | 古田織部    | Saigyō                       | 西行      |
| Genshin (Eshin)         | 源信 (恵心) | <i>seki ishi</i>             | 関石      |
| <i>gyō</i>              | 行       | Sen Rikyū                    | 千利休     |
| <i>ha</i>               | 破       | <i>shin</i>                  | 真       |
| <i>Hōjōki</i>           | 方丈記     | Shōtoku                      | 聖徳      |
| Hokkekyō                | 法華經     | <i>sō</i>                    | 草       |
| Ii Naozumi              | 井伊直澄    | Su Tung-P'o                  | 蘇東坡     |
| <i>jitsu</i>            | 実       | [So Tōba]                    |         |
| <i>jo</i>               | 序       | <i>tachizumi</i>             | 立炭      |
| <i>kaigan</i>           | 蟹眼      | Takayasu                     | 高安友之進   |
| <i>kaname ishi</i>      | 要石      | Yūnoshin                     |         |
| Kamo no Chōmei          | 鴨長明     | Takeno Jōō                   | 武野紹鷗    |
| Kamo no                 | 鴨長継     | Teishū                       | 鼎洲      |
| Nagatsugu               |         | <i>Unpyō Zasshi</i>          | 雲萍雜誌    |
| Katagiri Sekishū        | 片桐石州    | <i>yaede</i>                 | 八重手     |
| Kobori Enshū            | 小堀遠州    | Yamada Sōhen                 | 山田宗偏    |
| Kuwayama Sakon          | 桑山左近    | Yoshishige                   | 慶滋保胤    |
| <i>kyō</i>              | 虚       | Yasutane                     | (寂心)    |
| <i>kyū</i>              | 急       | (Jakushin)                   |         |
| <i>kyūin</i>            | 蛭音      | Yūbai                        | 友梅      |
| <i>Lichi [Raiki]</i>    | 禮記      | <i>zanshin</i>               | 残心      |
| Matsudaira Fumai        | 松平不昧    |                              |         |
| <i>matsukaze, shōfū</i> | 松風      |                              |         |
| <i>Meigetsuki</i>       | 明月記     |                              |         |
| Minamoto Shun'e         | 源俊恵     |                              |         |
| Miyamoto                | 宮本武蔵    |                              |         |
| Musashi                 |         |                              |         |
| Morita Goyū             | 森田悟由    |                              |         |

Inoue Yasushi died of pneumonia on January 29, 1991, at the age of 83. He had been an Advisor to the CHANOYU Quarterly since its founding in 1970.

### **Chronology**

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

Printing and binding by Nissha Inc., Kyoto.



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Urasenke Chanoyu Center  
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