

THE THEORY OF BEAUTY  
IN THE  
CLASSICAL AESTHETICS OF JAPAN

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THE THEORY OF BEAUTY  
IN THE  
CLASSICAL AESTHETICS OF JAPAN

*by*

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The cover shows a letter from the Noh theoretician Zeami to another Noh master. Zenchiku.

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## PREFACE

The Japanese sense of beauty as actualized in innumerable works of art, both linguistic and non-linguistic, has often been spoken of as something strange to, and remote from, the Western taste. It is, in fact, so radically different from what in the West is ordinarily associated with aesthetic experience that it even tends to give an impression of being mysterious, enigmatic or esoteric. This state of affairs comes from the fact that there is a peculiar kind of metaphysics, based on a realization of the simultaneous semantic articulation of consciousness and the external reality, dominating the whole functional domain of the Japanese sense of beauty, without an understanding of which the so-called 'mystery' of Japanese aesthetics would remain incomprehensible.

The present work primarily purports to clarify the keynotes of the artistic experiences that are typical of Japanese culture, in terms of a special philosophical structure underlying them. It consists of two main parts: (1) Preliminary Essays, in which the major philosophical ideas relating to beauty will be given a theoretical elucidation, and (2) a selection of Classical Texts representative of Japanese aesthetics in widely divergent fields of linguistic and extra-linguistic art such as the theories of *waka*-poetry, Noh play, the art of tea, and haiku. The second part is related to the first by way of a concrete illustration, providing as it does philological materials on which are based the philosophical considerations of the first part.

Thus the book is so arranged that it might make a contribution towards a clear understanding of the Japanese sense of beauty, based on a special type of semantic articulation of reality, structurally



comprising within itself, as an organic whole, the metaphysical, ethical, and aesthetic experiences of the Japanese.

The idea of our writing this book initially came from Professor Raymond Klibansky while we were together at McGill University in Montreal, Canada, who kindly suggested to us that we should work on something of this sort. Following his suggestion we set out to work on it in 1973 and finished writing it in spring of 1977. In this sense the book owes its very existence to Professor Klibansky, to whom we are infinitely grateful. Thanks are also due to Professor E.T. Jessop who has taken the trouble of going through the manuscript for stylistic amelioration. No less are we grateful to Professor Alfred Ayer of Oxford for the warm interest he has shown in our work as well as to Professor Paul Ricoeur, President of the Institut International de Philosophie, who has officially promoted the publication of the present work under the auspices of the Institut and Unesco.

TOYO IZUTSU and TOSHIHIKO IZUTSU

6 April 1980  
Kamakura, Japan

PART ONE

PRELIMINARY ESSAYS

*by*

TOYO IZUTSU

## ESSAY I

### THE AESTHETIC STRUCTURE OF *WAKA*

In the tradition of Japanese poetry, there evolved several genres, of which the most representative are *waka* (or *tanka*) and *haiku*, the latter being a development of the former.

Both *waka* and *haiku*, with their formal structure and inner spirit kept intact and unchanged, are still quite vigorously alive in contemporary Japan, not merely exercising a strong influence on literature but serving as a structural basis for the whole of its intellectual and aesthetic culture.

#### 1. THE FORMAL STRUCTURE OF *WAKA*

The formal structure of *waka* is rather peculiar in its unusual shortness.

A *waka* is a rhymeless poem consisting of 31 syllables in the form of an alternation of five- and seven-syllable words.

Thus a formally independent sentence (or in rare cases, two sentences) composed of 31 syllabic units (5/7/5, 7/7) constitutes an entire *waka* poem.

The only thing which distinguishes the poetic sentence of *waka* from a prose sentence with the same syllabic quantity is accordingly its internal articulation into this peculiar arrangement of the syllabic units in this peculiar order.<sup>1</sup>

One might, then, naturally imagine that the content of such a diminished linguistic form would hardly go beyond that of an adage or epigram. If the 31 syllables were to be taken merely as a syntactic unit, one would conclude that the formal structure of *waka* would naturally impose a limitation on its content, whether the latter were descriptive,

evocative or expressive. However, *waka* as a linguistic unit of 31 syllables can be approached from an entirely different aspect, namely the aspect of semantic articulation which consists in a non-temporal expansion of the associative linkage of words or a network of images and ideas.

In fact *waka* may be said to be a poetic art which puts disproportionately strong emphasis on the semantic rather than syntactic aspect of language, depends heavily upon it, and develops it to the extreme limit of possibility.

In connection with this, we may mention as its most conspicuous characteristic, the tendency shown by *waka* to make full use of such techniques as; *joshi* (forewords), *makura-kotoba* (pillow-words or conventional epithets), *kake-kotoba* (pivot-words), *engo* (kindred-words)—these four being based on the principle of word-association—*mitate* (liking A to B) which is a kind of image-association, *honka-dori* (borrowing phrases from another famous *waka*) which is a direct means of achieving a polyphonic plenitude of meanings, images and ideas. These are in addition, of course, to various types of metaphors, similes and allegories.

The *waka*-poet is supposed to have recourse inevitably to at least one of these techniques, and in most cases to more than one, up to several of them together, in composing one single poetic sentence of 31 syllables. It is to be remarked, furthermore, that all these techniques of word-association (whether phonetic or semantic) and image-association are necessarily made to function in such a way that they have no immediate contextual relevance to the syntactic structure of the sentence itself.

Thus these intertwining modifiers admitted into the sentence of 31 syllables might seem to render the syntactic coagulation of the sentence almost impossible or, supposing it to be possible, lead the sentence to confusion, and hinder it from forming a completed linguistic unit of 31 syllables which is both syntactically meaningful and properly grammatical.

In this sense, besides the unusual shortness of its form, these rhetorical techniques—as we might call them—for which *waka* is notorious for using in profusion, would seem to add another limitation to the information-quantity of *waka* in its syntactic aspect.

## 2. WAKA AS A POETIC-LINGUISTIC 'FIELD'

These two negative conditions, which happen to be most essential and fundamental to the formal structure of *waka*, might appear to present a formidable hindrance to a spontaneous, syntactic evolvment of the poetic sentence. When, however, they are properly integrated into the context of the idiosyncratic constitution of the poetic sentence, namely the 'semantic' configuration of its component units, they are at once transformed, as they are, into something of a positive nature.

The implication of this fact is that the whole linguistic structure of *waka* is from the outset so schemed as to put great emphasis on the aspect of articulation, and developing it almost exclusively, to the detriment of its other, syntactic, aspect.

As a matter of fact, what seemed to be functioning as a formidable hindrance in regard to the syntactic make-up of *waka*, is found to be actually functioning as a definitely positive factor in its aspect of semantic articulation.

*Waka*, in other words, tries to create a linguistic 'field', an associative network of semantic articulations, i.e. a non-temporal 'space' of semantic saturation, instead of a linear, temporal succession of words, a syntactic flow, the latter being utilized merely as the coagulative basis of the poetic sentence.

The *waka*-poet 'seems to go against the intrinsic nature of language, for, by means of words, he tries to create a synchronic "field", a spatial expanse. Instead of a temporal succession of words, in which each succeeding word goes on obliterating, as it were, the foregoing word, *waka* aims at bringing into being a global view of a whole, in which the words used are observable all at once—which is impossible except within the framework of an extremely short poem like *waka* (31 syllables) and *haiku* (17 syllables). Such a global view of a whole constitutes what we mean by a "field". In a "field" thus constituted, time may be said to be standing still or even annihilated in the sense that the meanings of all words are simultaneously present in one single sphere.'<sup>2</sup>

In relation to this poetic-linguistic 'field', the aforementioned various rhetorical devices peculiar to *waka* naturally contribute towards

bringing the saturation of semantic articulation to fullness, producing thus an ‘a-temporal’ aesthetic equilibrium or plenitude in the ‘field’.

The ‘field’-making consciousness in the art of *waka* exhibits a sudden upsurge in the later periods of the development of *waka*, particularly in the *Shinkokin* period,<sup>3</sup> of which Lord Teika of Fujiwara (1251-1338), the author of the text translated in the present book, was a representative poet and theoretician of poetry.<sup>4</sup>

We recognize in the ‘field’-making consciousness here in question a strong and tenacious propensity toward transcending the linguistic framework, namely the syntactic restrictions imposed upon the poetic expression of the mind and even upon the inner linguistic activity of the poet.

### 3. *KOKORO*, THE CREATIVE GROUND OF *WAKA*

The structure of the ‘field’-making consciousness, being essentially of a non-temporal nature, would seem to be compatible with the recognition and the keen awareness of the pre-phenomenal Mind, as the creative ground (*kokoro*), which has been cultivated mainly through a rigorous, critical observation on the part of the *waka* poets through generations, of the creative process involving a linguistic activity both internal and external.

In the classical theory of *waka*, we have such technical key-terms as *kokoro* (mind), *kotoba* (word), *sugata* (posture, figure), *shirabé* (tonal flow).<sup>5</sup>

The last two terms may be said to refer primarily to the already externalized state of the poetic expression of *waka*. *Sugata* (posture, figure), a word which, with its visual connotation, might seem to be rather an unusual technical term in a theory of poetry, nevertheless designates most appropriately in this particular context the special aspect of the non-temporal harmony, i.e. the synchronic unity of the semantic associations—which is precisely the above-mentioned linguistic ‘field’, as well as the ‘field’ of the image-saturation based on semantic associations—whereas *shirabé* (tonal flow) naturally refers to

the temporal aspect, i.e. the successive, linear development of a poetic sentence as a syntactic and tonal unity.

Thus, while the *sugata* and *shirabé* relate to the externalized state of *waka*, *kokoro* (mind) and *kotoba* (word), are functionally incorporated into the organic whole of the creative consciousness itself of *waka*; the intricacy of the relationship between *kokoro* and *kotoba* especially has a most fundamental significance with regard to the inner structure of the creative consciousness of *waka*.

We shall begin our inquiry into this problem by analyzing the structure of *kokoro* (mind) as the inner creative Ground of the *waka*-poet.

Kino Tsurayuki (d. 946), in his celebrated Preface (*kana-jo*) to the *Kokin-shū*,<sup>6</sup> presents his view on *waka* by saying that *kokoro* (mind), stimulated by external things and events, produces various thoughts (*omoi*), which the poet expresses through describing in words the sensible things and events as they are seen and heard.

This seemingly insignificant point has since caused many debates and discussions among Japanese poets and scholars and seems to have potentially opened up a vista toward a theoretical and—in its own peculiar way—systematic development of the structural awareness of the inner creative phenomenon in the poetic art of *waka*.

The way Tsurayuki mentions the *kokoro* (mind) suggests that it is not to be understood as a particular state of subjectivity or of the consciousness which has already been activated toward artistic creativity. Rather, it is structurally posited by Tsurayuki as the ground not merely of poetic creation but of all psychological and cognitive activities or experiences of the subject. The implication of this is that the *kokoro* is supposed to be a sort of psychic potentiality or dynamics of the subject to be activated—when stirred and stimulated by the external things and events—into function, manifesting itself as *omoi* (thought, thinking, including images and ideas) and *jō* (feeling, emotion).

Taken technically in this narrow sense, *kokoro* may be said to be a particular domain of inner subjectivity, namely that of the ‘not-yet-

activated', prior to all functional manifestations. The *kokoro* in its broad sense, however, signifies the whole domain of inner subjectivity covering both the 'not-yet-activated' and 'already-activated', the ground and its manifestation, including images, ideas, thoughts, feelings and emotions.

At an earlier stage, the *kokoro* in its narrow sense, although presupposed and recognized as the structural basis of thoughts and feelings, did not yet exhibit its genuine significance in the creative actuality of *waka*. It was in the latter stage of the historical development of *waka*-poetry, particularly in the *Shinkokin* period, that the position occupied by the *kokoro* in this sense reached its apogee, and acquired such predominance that it is perhaps no exaggeration to say that it almost revolutionized the whole idea of *waka*, its inner disposition and scheme.

For Teika, the *kokoro* in its narrow sense is no longer a mere structural presupposition as it was in the thought of Tsurayuki; it is now a living and genuine subjectivity, a state of subjective equilibrium which transcends the transiency of the psychological sphere of phenomenal commotion, and which can neither be an object of cognitive activity of any sort, nor of any activity based on linguistic-psychological articulation.

It is the subjective plenitude of self-illuminative Awareness, in whose idea we can perhaps justifiably recognize the trace of the particular spiritual experience in the discipline of contemplation known as *ji-shō-tai-ken* ('experience of self-illumination'), which is a central idea in the *Maka Shikan* of the Tendai Buddhism.<sup>7</sup>

The *kokoro* thus animated and enriched by the experience of self-illuminative Awareness, comes to be recognized and identified as the highest point in the 'anagogical' (or hierarchic) structure of the mind, the creative subjectivity of the *waka*-poet.<sup>8</sup>

Thus in the poetic theory of *waka* in the period of Lord Teika, the focal point of poetic consciousness moves, we might say, from the stage of the actual poetic-linguistic expression to its prior stage, i.e. the *kokoro* in its narrow sense (which we shall henceforward refer to as the 'state of mind'). The 'state of mind' is intrinsically connected with the



process of expression only in the sense that the fermentative act of expression takes place there and potentially determines the way it will be verbalized.

#### 4. *KOKORO, OMOI AND KOTOBA*

We must in this connection remind ourselves of the fact that the *kokoro* in its narrow sense, i.e. what we designate as the 'state of mind', is primarily a peculiar mental domain transcending all phenomena relating to inner language. As soon as it finds itself phenomenally articulated or linguistically articulated, the *kokoro* (in its narrow sense, the "state of mind") can no longer remain *kokoro*. Losing its essence it necessarily turns into *omoi* (thought, thinking and imagery) or *jō* (feeling, emotion).

Therefore the main question that arises here regarding the structure of the *kokoro-kotoba* (word-mind) relationship concerns the peculiar scope of the linguistic domain itself, that is to say, how far the latter actually extends.

It is a structural feature peculiar to poetic art in general and *waka*-poetry in particular that an expression intended by the creative consciousness may be externally actualized, without any drastic transformation, since both the intended, the inner form of language, and the expressed (i.e. its externalized and actualized form of expression), are in the same domain of semantic-syntactic articulation.

This fact plays a role of decisive importance especially in the case of *waka*, whose final phase of the process of creative externalization, in which the inner language is transformed into a series of phonetic sounds forming 31 syllables or written characters, is extremely short and almost instantaneous.

Thus there is recognizable in the creative consciousness of the poet a kind of organic continuity between the external language and the internal language. This fact seems to have significantly affected the basic constitution of the theory of *waka*-poetry as conceived of by *waka*-poets, being as they are by nature remarkably language-conscious.

Once this organic continuity is recognized between the external and

the internal, the sphere of the internal linguistic articulation cannot but be represented as a sphere extending itself to as far as the very borderline marking off the domain of all linguistic articulation from the trans-linguistic or the *kokoro* in its narrow sense, so that the sphere of the internal linguistic articulation will be found to cover actually the whole area of the phenomenal activity of the *kokoro*—or otherwise expressed the ‘already-activated’ *kokoro* as distinguished from its source, the ‘not-yet-activated’ state of *kokoro*. As a result, the domain of internal language coincides with that of ‘consciousness’ in its entirety including images, ideas, thoughts, and even the creative intention, etc.

It may be appropriate to note at this juncture that the emergence of *omoi* (thoughts, i.e. the syntactic units of inner semantic articulation, as well as images and ideas) from the *kokoro* is supposed to be absolutely spontaneous, and uncontrollably dependent upon, or incorrigibly connected with the ‘state of mind’. For as we have observed earlier, the relationship between the *kokoro* which is ‘not-yet-activated’ and the *kokoro* which is ‘already-activated’ is by nature a relationship between the originating and the originated. And to this fact Teika attaches pivotal significance in his theory of poetry.

According to Teika, the *omoi* (thoughts, images, ideas) in its creative genuineness, which is directly, uncontrollably and spontaneously induced by the ‘state of mind’ (the ‘not-yet-activated’), should constitute the potential content to be aesthetically and poetically verbalized.

We should not overlook the implication here that the *omoi* (thinking, thoughts, images, ideas) in its creative genuineness—the phenomenal activity which originates directly and spontaneously in the *kokoro* (the ‘state of mind’)—is structurally such that it is in no way manipulable within its proper domain. Consequently, the *omoi* as the potential content of the poetic-aesthetic verbalization cannot and should not be controlled by any conscious endeavor or exertion in the dimension of *omoi* itself, but the control must necessarily be exercised through the rectification of the *kokoro* which itself lies beyond all conscious activity, i.e. inner semantic-syntactic articulation. Should one, notwithstanding, try to manage and control the *omoi* in the very dimension of *omoi*, the inner linguistic articulations would simply end up by scuffling or being confusedly mixed with each other, which is nothing

other than what Teika strongly reviles in his treatise as a kind of pseudo-creativity, ‘vain cogitations devoid of *kokoro*’.

##### 5. THE IDEAL *WAKA*, THE ‘EXCELLING EXEMPLAR’

The important thing for the *waka*-poet to remember in his creative activity, therefore, is first of all to keep always a direct channel clearly open between the *kokoro* (in its narrow sense) and *omoi*. With keen insight into his own inner activity he must try to witness the spontaneous emergence of the *omoi* from its source, the *kokoro*, so that he might grasp it on the spot without fail in its organic immediacy, and let it find its way almost spontaneously toward its external release, namely, verbal expression.

If this whole creative process is actualized spontaneously and unobstructedly, and if further—though it happens only in rare cases—the *omoi* thereby crystallizes itself, almost without any linguistic manipulation on the part of the creative subject, into the perfect form of an organic entirety of a *waka*-poem, the poet may be said to have produced an ideal *waka*, a *shūitsu*, or an ‘excelling exemplar’ which Teika so highly esteems from his own original viewpoint in his theory of poetry.

As Teika describes it, this type of ideal *waka* is supposed to have, and actually does have, a peculiar charm of ineffable beauty, an undefinable aesthetic equilibrium, because its very verbal expression—not to speak of its content, the *omoi*—is a direct effusion from, and an immediate manifestation of, the *kokoro*, the ‘not-yet-activated’, the primordial, transcendental depth of subjectivity in its pristine purity.

In most cases, however, the *omoi*, the inner semantic-syntactic articulation, before it is released into an external form of expression in the domain of external language, is to be painstakingly tempered and elaborated upon within the general aesthetic framework of *waka*.

It is possible for this process of elaboration at this final stage of expression to be carried on almost indefinitely. This is not only regarded as fully justified but strongly recommended as a strict necessity on condition, however, that the linguistic elaboration be

exercised with *omoi*—as immediately activated by *kokoro* (‘state of mind’)—as its necessary basis.

This structurally peculiar linkage of *kokoro*, *omoi* (inner language) and *kotoba* (external language) is considered to constitute the matrix which is to produce an aesthetic value called *ushin* (lit. ‘with-mind’ or ‘with-*kokoro*’). The aesthetic value of *ushin*, according to Teika, is the indispensable basis commonly shared by all the aesthetic modes and values he has established in his treatise.<sup>9</sup>

## 6. THE RECTIFICATION OF *KOKORO*

As we have observed earlier, the rectification of *kokoro* stands at the very initial stage of the creative process in the context of this theoretical system in which the aesthetic key value is *ushin*. It is considered a necessary requirement for all *waka*-poets. For it is the sole authentic means by which to achieve an autonomy in the act of controlling and steering the whole creative process toward a poetic-linguistic outcome having the aesthetic value of *ushin*.

The rectification of *kokoro* in its ideal form seems to be attainable only by one’s transcending the whole scope of the domain of linguistic phenomena, both internal and external. Thus the transcending of the linguistic dimension in this particular case consists mainly in proceeding even beyond the inner activity of semantic articulation and reaching the ‘not-yet-activated’ *kokoro*.

The genuine creative semantic articulation should then and therefrom be started afresh. If by any chance a perfect identification of the creative subjectivity with the ‘not-yet-activated’ *kokoro* be successfully realized, one would witness the actualization of the genuinely creative Subjectivity which is no other than the pure Awareness as described in the *Maka Shikan* to which reference has earlier been made.

## 7. THE SIGNIFICANCE OF *JŌ*

Concerning the phenomenal manifestation of the *kokoro*, we have in

what precedes already made some inquiry into *omoi* as an inner activity of semantic articulation.

The *kokoro*, however, has another important aspect with regard to its phenomenal manifestation. Though it is considered a constituent part of the ‘already-activated’ *kokoro* side by side with *omoi*, this counterpart of *omoi* in the phenomenal manifestation of the *kokoro* is characterized by having no semantic articulation.

This aspect of the ‘already-activated’ *kokoro* without inner semantic articulation is called *jō* (or *nasake* or often *kokoro*—a word with exactly the same pronunciation as *kokoro*, the mind, but graphically represented as a rule by a different Chinese character).

The *jō* might be translated as feeling or emotion. It is to be remembered that though traditionally it has vaguely been identified as joy, anger, sorrow and pleasure, it is in itself an integral, unarticulated whole.

Because it has no inner semantic articulation, *jō*, in the creative consciousness of the *waka*-poet, is almost liable to be confounded with *kokoro* in the narrow sense, the “not-yet-activated” state of mind. And it is also precisely because of this distinctive feature that in the context of the poetic aesthetics of *waka*, *jō* seems to hold supremacy over anything else, even over *omoi* itself, which constitutes the semantically articulated counterpart of *jō* as a phenomenal manifestation of *kokoro*.

*Jō*, in the creative consciousness of the *waka*-poet, is none other than the ‘phenomenally tinged’ *kokoro* itself. *Jō*, because it has not gone through the process of semantic articulation, has more immediate and intimate affinity with its source, *kokoro*.

The structural peculiarity of *waka*, its unusual shortness and its heavily associative use of words, appear to accelerate the development in the consciousness of the *waka*-poet of an extremely keen and sensitive awareness of the phenomenon of linguistic articulation. His linguistic sensitivity can work in two opposite directions, positive and negative. On the one hand, he can pursue his inner activity of linguistic articulation almost interminably to its extremity in search of associative semantic linkages and their aesthetic elaboration, while, on the other hand, he could become ever more keenly aware of the structural limitations inherent in the activity of semantic articulation, which

would seem to render impossible the total representation of the 'state of mind' as an organic whole. Paradoxically enough, the more he strives after minute and elaborate articulations, the more estranged he becomes from *kokoro*, the 'not-yet-articulated'. And this would necessarily motivate the aspiration, in the poetic consciousness, to transcend the activity of semantic articulation itself, thereby resulting naturally in searching after the non-temporal, unarticulated plenitude of *kokoro* beyond the domain of *kotoba*.

The inner activity of semantic articulation is felt by the poet to be rather an abominable limitation to, and even a tyrannical yoke upon, the scope of his creative consciousness—something inimical to him, chasing after him tenaciously no matter how far his consciousness may reach and no matter where the focus of his attention may happen to fall.

Thus *jō*—as the *kokoro* phenomenally tinged and yet admitting no inner semantic articulation—enters into the creative arena of *waka* with its own supreme aesthetic value and significance recognized.

#### 8. THE AESTHETIC VALUE OF *YO-JŌ*

The *jō* as an immediate manifestation of *kokoro*, together with its semantically articulated counterpart, *omoi*, constitute not only the most important elements of creative awareness itself but also the aesthetic objective to be expressed and externalized into the poetic-linguistic 'field' of *waka*.

The transition from *omoi* to the phase of aesthetic-linguistic formulation of *waka* can, as we have observed earlier, be made naturally, without undergoing any drastic structural shift, whereas, as one can easily imagine, that is not the case with *jō* which, though it is no less a phenomenal manifestation of *kokoro*, has no inner semantic articulations.

As a matter of fact, it is structurally impossible for *jō* to be externalized directly with its inherent inner configuration kept intact, in the domain of linguistic articulation. For if *jō* is semantically articulated at all, it necessarily will lose its essential nature as an organic, non-articulated whole and transform itself into a mere unit of *omoi*.

At this point, however, the *waka*-poet, observing the fact that both

*omoi* and *jō* share *kokoro* as their ultimate common source, and that they are thus structurally interrelated with each other in an inseparable and organic way, leads his creative consciousness toward developing a peculiar mode of poetic expression in which the internal relationship just mentioned between *omoi* and *jō* would be wholly transferred as it is to the external dimension of language without losing its organic interrelationship. This will be the case only when a linguistic expression is made in such a way that it is directly connected with *omoi* as an immediate phenomenalization of *kokoro* itself. For, then it may be expected that the very linguistic expression of *omoi* will necessarily be permeated with *jō* lingering around it.

*Jō*, thus externalized and transferred onto the linguistic dimension of *waka*, creates a kind of aesthetic plenitude with which the poetic-linguistic expression is to be ethereally tinged. The externalized *jō* as an aesthetic plenitude realized in this peculiar form in the dimension of linguistic expression is technically called *yo-jō* (otherwise called *yo-sei*, ‘external overflow of *jō*’) or *amari-no-kokoro* (‘surplus-mind’).

#### 9. THE SUPREMACY OF *YO-JŌ*

The recognition of *kokoro* as the supreme Subjectivity and the enhancement of the aesthetic value of *yo-jō* as immediately and vitally linked to the *kokoro* almost revolutionized, in the historical development of the art of *waka*, the style of poetic expression. It also gravely affected the inner configuration of the latter, the criterion of aesthetic appreciation as well as the creative consciousness of the poet.

Thus, in accordance with the development of the awareness of *yo-jō*, the *waka*, in the creative consciousness of the poet, came to be conceived and represented as something having a double-stratum structure. Double stratum because the one single linguistic expression can now be approached from two definitely different aspects, namely the aspect of *kotoba* as an immediate verbalization of *omoi* in the form of a linguistic articulation on the one hand, and the aspect of *yo-jō*, the trans-linguistic, on the other.

Despite the fact that *yo-jō*—though it is essentially trans-linguistic—can be induced and actualized only as a concurrent phenomenon of

linguistic expression, in the dimension of linguistic expression by the linguistic expression itself, the aspect of *yo-jō* in the poetic field of *waka* comes to be conceived as more and more distinctly independent of *kotoba*, the dimension of linguistic expression.

Accordingly, *yo-jō* as an aesthetic value which was originally approached from the stylistic point of view and was identified with mere aesthetic suggestiveness of poetic expression, is now given a structural justification, at least from the subjective standpoint of the creative consciousness, for releasing itself from its total dependence on *kotoba*. For *yo-jō* is now felt to be an immediate externalization of *kokoro*, the state of mind, in the dimension of *kotoba*. The dimension of *yo-jō*, the trans-linguistic and that of *kotoba*, the linguistic, each with its peculiar aesthetic value, are under these conditions considered perfectly equivalent as being both manifestations of *kokoro*.

It should be remarked in passing that, *awaré* and *yūgen*,<sup>10</sup> which are unanimously recognized to be the most important of the key aesthetic ideas in the field of literature and art from the classical through the early medieval periods, are actually nothing but two specified derivatives stemming from the aesthetic value of *yo-jō*, both sharing the same inner configuration of the trans-linguistic.

*Yo-jō* in such a context is no longer considered to be something concurrent with linguistic expression. Rather, it is the highest aesthetic ideal that directly incites in the creative consciousness of the *waka*-poet an aspiration toward its actualization in his work.

*Yo-jō* thus ends by acquiring supremacy even over linguistic expression. In this peculiar poetic system, in which *yo-jō* the trans-linguistic is the central and primary concern of the poet, semantic articulation is to serve, first of all, as the fermentative or evocative ground for *yo-jō*. It is only secondarily that here the semantic articulation coagulates itself into a syntactic structure by which *omoi* is properly to find its linguistic expression.

#### 10. THE MODE OF *USHIN*

Thus, when the aesthetic value of *yo-jō* becomes incorporated in its



vital capacity of an immediate non-articulated externalisation of *kokoro* as the supreme creative Subjectivity, into the very structure of creative consciousness as well as into the system of expression, and when, furthermore, it is subjectively deepened—then we have what is known as the Mode of *Ushin* firmly established on a theoretical basis.<sup>11</sup>

The aforementioned property itself of the aesthetic idea of *ushin* (with-mind) as the most basic condition for poetic creativity, to be commonly shared, according to Teika, by all the various modes of *waka*, is now seen to constitute by itself a specific mode having its own position in the system of ‘Ten Modes of *Waka*’ as proposed by Teika himself.

What distinguishes the Mode of *Ushin* from the rest of the modes and what makes it really deserve its name is not so much a matter of the external form of linguistic expression as the inner configuration of poetic expression, i.e. the peculiarity of the way the expressed (the *waka*-poem) is related to the creative Subjectivity, the *kokoro*.

It seems to be natural, then, that the Mode of *Ushin* should have been established and cultivated by Teika whose predominant concern was with the internal phenomena of the creative consciousness, especially the organic and dynamic relationship between the *kokoro* (as the creative Subjectivity), *kotoba* (as the linguistic articulation, internal and external) and *yo-jō* (as the trans-linguistic plenitude of expression).

It is also to be remarked that through the effort of Teika the inherent characteristic of *waka*, namely its ‘field’-making nature, was consciously promoted to its structural perfection, so that it found its culmination precisely in this peculiar system of poetic expression, the Mode of *Ushin*.

#### 11. THE ROLE OF NATURE-DESCRIPTION IN *WAKA*

It is often a matter of dispute whether the *waka* is essentially lyrical or descriptive. The *waka*, even in its earliest phase of historical development, shows a strong tendency to remain attached to Nature-description.

In *waka* it is usually the case that self-expression is almost

necessarily interwoven with Nature-description within a single linguistic unit of 31 syllables so that, judging from its external form it is often impossible to determine whether a *waka*-poem primarily aims at being a Nature-description or a lyrical self-expression of the poet. Actually, however, *waka* in regard to its aesthetic content is, by common consent, essentially and exclusively lyrical.

In fact *waka* could, broadly speaking, be defined as a self-expression through Nature-description. The things and events of Nature, coordinated with various means and techniques of semantic association, are here made to function as a powerful instrument of evocation, enriching aesthetically the poetic 'field' of *waka*, amplifying its connotative capacity and providing with an empirical basis the multi-dimensional intricacy of the semantic association.

'The moon, for instance, immediately evokes autumn, and through the latter, the whole extent of a semantic field including Nature and human affairs in so far as they are related to autumn.' Such a totality of associations is called by Y. Ōnishi<sup>12</sup> an 'invisible aesthetic "resonator" hidden under even a tiny piece of Nature, forming by an age-long accumulation of the cultural experience of the nation. Thus we see the moon enlarged by dint of its evocative power into an organic whole of associations'.<sup>13</sup>

The inner domain of semantic associations linked with, and substantiated by, the associations of empirically articulated things in external Nature as related to human existential experiences, is thus given a 'potential' to expand itself almost indefinitely into the universal totality of linguistic-empirical articulations constituting by itself the world of *waka*. As a result, the units of semantic association actualized in *waka* assume an evocative significance against the background of this vast, universal totality of the associative networks of Nature interlinked with human affairs.

We may observe furthermore the peculiar fact that the associative network of natural things and events shows a remarkable tendency to go on dilating itself, with a lingering effect remaining in its wake, and pervading the whole semantic 'field' of *waka* to its furthest extent, and even beyond the 'field', into the vastness of rarefied infinity.

Consequently we hardly find a *waka*-poem, a tiny linguistic ‘field’ of 31 syllables as it is, devoid of a feeling of the cosmic amplitude of Nature, whether its main subject be love or grief.

Thus we see, Nature-description is here made to function as a powerful means for promoting the non-temporal aspect of the semantic association in the sentence rather than its temporal syntactic development. It is in this way that Nature-description, on its part, contributes towards the actualization of the aforementioned ‘field’-making potential of *waka*.

## 12. NATURE-DESCRIPTION AND *YO-JŌ*

If we expect, however, from the phrase ‘Nature-description’ a vivid and realistic presentation of some aspects of Nature subjectively experienced, we would be totally mistaken, as is clearly stated in the following passage from the famous essay called ‘Mu-myō-shō’ by Kamo-no-Chōmei:<sup>14</sup>

‘...To illustrate: the cuckoo-cry as a poetic theme, should as a rule be treated as an object to be eagerly sought after by a poet, roaming here and there in the mountains and fields, while the song of a bush warbler is supposed to be impatiently longed for, but it is not to be so much hunted for in various places.

As to the belling of a deer, the poet is to describe it in his *waka* how it induces in him the emotions of sadness and forlornness, but not so much the longing impatience to listen to it.

...The cherry blossoms are supposed to be something for a poet to search after, wandering about, while it is not the case with the willow trees.

For the first snow fall, the poet should be expected to express his feeling of anticipation, but he is not supposed to look forward to an autumnal shower or hail.

The poet may state that he would spare cherry blossoms at the cost of his life, but the ephemerality of the tinted maple leaves, he is not to lament so much for.<sup>15</sup>

In such a context, Nature—the natural things and events—from the

stylistic point of view may rightly be said to be stereotyped, being as it is completely detached from its factual, empirical subsistence. We should perhaps rather say, the things of Nature are conventionally idealized so that their function, in the linguistic ‘field’ of *waka*, consists now primarily in inducing a certain specific type of aesthetic plenitude, *yo-jō* backed by a conventionally established associative network of the peculiar images and ideas which they evoke. Otherwise expressed, they no longer function as bearers of descriptive, objective meanings.

Furthermore it will be understandable that, even from the syntactic standpoint, the Nature-description should facilitate the fermentation of *yo-jō* within the boundaries of a poetic sentence. For *yo-jō*, the aesthetic plenitude, is most effectively realized in the non-temporal dimension of word-associations when the content of the syntactic aspect of a poetic sentence is for that purpose carefully chosen—when Nature-description in particular is chosen—so that the syntactic structure of the sentence should not conspicuously stand out by itself over against the aspect of associative linkage of words. In fact, it is a salient feature of Nature-description that its syntactic structure, albeit forming grammatically the central factor of the sentence, shows a peculiar tendency to be subdued into the position of the ‘background’, namely a sort of *mise-en-scène*, for a whole poetic ‘field’ of *waka*.

Thus the syntactic factor, as long as it participates in the formation of *waka* in the capacity of a Nature-description, tends by its inherent properties naturally to be fused into the timelessness of semantic associations. In other words, when the syntactic unity of the sentence happens to be a Nature-description in its content, it promotes—far from hindering—the formation of the non-temporal unity of semantic associations which is precisely the proper locus for the fermentation of *yo-jō*.

This structure in which the syntactic unity as Nature-description becomes subordinate to the non-temporal associative unity, functions only as the coagulative pivot of the linguistic expression of *waka*, and concedes the whole poetic ‘field’ to the domination of *yo-jō*, the aesthetic, trans-syntactic plenitude—this very structure was one of the predominant and essential features of *waka* in the late classical through early medieval periods in its historical development.

## 13. NATURE AS A COGNITIVE 'FIELD'

There was, however, a room left within this extremely peculiar poetic structure for the poet to take even another step towards further elaboration.

The syntactic aspect of *waka* constituted mainly by Nature-description was at the preceding stage still supposed to be fused, intertwined, or lined with, or at least based on, the syntactic expression of *omoi* which is the semantically articulated self-manifestation of *kokoro*.

The question, then, is: What will happen if we simply eliminate *omoi*, this intermediary phase of *kokoro*, from the whole creative procedure of this peculiar type of *waka*? Could pure Nature-description, devoid of the dimension of *omoi*, still remain a self-expression of the poet? The answer will be in the affirmative.

For, admitting that the non-articulated Subjectivity, the *kokoro* (in its narrow sense) is the absolute source of the whole phenomenal activity of the poet's empirical self, Nature-description could structurally very well be a form of his immediate self-expression.

In order that this point be rightly understood, we must keep in mind that Nature-description at this stage is no longer to be elaborated and tempered at the level of *omoi* in the furnace of its inner articulating activity. Rather, it is to be a pure Nature-description in the sense that it is directly linked to the external world of Nature—natural things and events—as objects to be recognized, perceived and sensed by the poet through the whole of his subjectivity.

Thus the cognitive domain of sensation and perception becomes now integrated into the structure of the creative activity of *waka* which has up to this point remained confined within the boundaries of the domains of *kokoro* (in its broad sense, including *jō* and *omoi*) and *kotoba* (words). It is by this expansion of the domain that Nature-description becomes structurally possible to be a self-expression of the poet.

The inner articulating activity which is naturally and essentially supposed to function in the domain of *omoi* is thus transferred to the cognitive domain of the external world so that the whole system of inner

linguistic articulation—which is a direct manifestation of the *kokoro* (in its narrow sense)—now functions immediately in the dimension of Nature-cognition as a system of ‘cognitive molds’ or a matrix of cognitive articulations determining and articulating in a peculiar way the original amorphousness of the existential experience of Nature.

Thus Nature, actually envisaged by the poet, constitutes in itself a kind of Nature-‘field’ where the inner phenomenal activity of his Subjectivity finds its proper locus for externalisation. The Nature-‘field’ assumes the significance of an externalized form of his inner ‘field’ of contemplative Awareness, in which he is to encounter his own inner Self.

Nature-description as a product of such an existential experience of the poet in which he recognizes Nature as the external locus where he can get into the most immediate and intimate contact with his own inner Self (the non-articulated), is no other than a description of Nature as his contemplative ‘field’, which in its turn constitutes the poetic-linguistic ‘field’ of *waka*. This peculiar form of Nature-description is given in this way a structural sanction as a dynamic and immediate expression or manifestation of the non-articulated Subjectivity, *kokoro*, the state of Mind.

Here is an example of this genre of *waka*:

About the mountain crest  
A brush of cloud floating,  
Wild geese fly in files passing  
As the moon is hiding behind  
A pine-tree on the ridge.<sup>16</sup>

It is remarkable that this *waka* carries as its title the Buddhist adage:

‘At no time are delusory thoughts to arise in mind’.

The apparently strange fact that there is no reasonable link whatsoever between the syntactic meaning of *waka* as Nature-description and its title-words which are supposed to give a supplementary explanation

of the content of *waka*, reveals most appositely the peculiar structure of this type of Nature-description.

Although the syntactic content of the title and that of Nature-description seem to have no relevance to each other, we can at least be sure, in the light of the preceding analysis, that they are, each in their own way, indicative of something relating ultimately to the self-expression of *kokoro*, which is precisely the essential significance of the poetic act of *waka*.

In the poetic act of the Nature-description of this kind, the totality of the system of semantic articulations which is the inner locus of the phenomenal manifestation of *kokoro*, is, as has been pointed out earlier, seen to be functioning primarily as a system of cognitive molds or a matrix of perceptual-cognitive articulations; it is only secondarily that it concerns external linguistic expression. Thus in this peculiar situation, the *kokoro* directly works upon the not-yet-articulated amorphousness of reality and articulates out certain cognitive forms there, and gives expression in the domain of external language to what it has articulated out, the result of which is the kind of Nature-description here in question.

It is of importance to note that into this perceptual-cognitive articulation is integrated a spontaneous, but incorrigible, choice which originates in the state of mind, and which articulates a certain configuration of the phenomenal world out of the original data of indetermination. The special configuration of the external world thus cognitively articulated out immediately determines its linguistic expression. The result is a Nature-description of the kind with which we are concerned in this section.

That there is no connection observable from the viewpoint of meaning, be it denotative or connotative, between the above-mentioned *waka* of Nature-description and its title-words, attests to the fact that the same system of semantic articulations is in this particular context being made to function in two totally different dimensions in two totally different ways, and that the Nature-description through linguistic articulation is here actually a direct perceptual-cognitive articulation as a spontaneous, but incorrigible, manifestation of *kokoro*, the state of

mind, while the given title is intended to be an analytical indication of the particular state of mind itself through conceptual-descriptive language.

The Nature-‘field’ thus cognitively articulated out as an immediate manifestation of the inner Self constitutes in itself a contemplative ‘field’ pure and genuine, the whole formative process of which is technically called the ‘*shizen-kanshō*’, meaning Nature-contemplation.

It is to be remembered, however, that the peculiar kind of Nature-description we have just dealt with is not to be considered the typical one in the art of *waka*.

Although it is not a typical one, this peculiar, later form of Nature-description has its own conspicuous significance in that it goes a step out of the proper domain of *waka*, i.e. out of the confinement of *kokoro* and *kotoba*, and extends its domain into the cognitive ‘field’.

The appearance of this peculiar type of Nature-description in which the semantic ‘field’ of *waka* is at the same time the perceptual-cognitive ‘field’ *qua* contemplative ‘field’, marked historically the turning point toward a structural reorganization of the whole system of creative thought.

This threefold ‘field’ (the semantic-cognitive-contemplative) as a spontaneous, phenomenal manifestation of *kokoro* opened up a broad new vista not only within the boundaries of the poetic art but also in the traditional genres of art in general as well as the philosophy of art.

## NOTES

<sup>1</sup> Cf. On Japanese poetry in general including *waka* and *haiku*, see Donald Keen: ‘Japanese Literature’ (New York, 1955) pp. 22–46.

<sup>2</sup> Cf. Toshihiko and Toyo Izutsu: ‘Poetry and philosophy in Japan’ (in ‘Contemporary Philosophy’ ed. R. Klibansky) (Firenze, 1971) p. 531.

<sup>3</sup> The period in which the famous anthology of *waka*, *Shinkokin-shū*, was compiled, the early 13th century.

<sup>4</sup> On Teika and his significance in the history of Japanese poetry, see ‘Fujiwara Teika’s Superior Poems of Our Time’ by Robert Brower and Earl Minor (Tokyo, 1967), Introduction.



- <sup>5</sup> For details about these technical terms, see Kiyoshi Sanekata: *Nihon Bungei Riron* ('Theories of Japanese Literature') (Tokyo, 1956).
- <sup>6</sup> One of the editors of the *Kokin-shū*, the first anthology of *waka*-poetry compiled by Imperial order in 905. His celebrated preface to this anthology is considered one of the earliest and most important theories of *waka*.
- <sup>7</sup> *Maka Shikan* (Ch. *Mo Ho Chih Kuan*) in 10 vols, by Master Chigi (Ch. Chih I, 538–597) is a systematic exposition of the disciplinary course of contemplation as practiced in the *Tendai* (Ch. *T'ien T'ai*) school of Buddhism.
- <sup>8</sup> On the possible relationship between the *kokoro* as understood in the *Maka Shikan* and *kokoro* as understood by Teika, see Taeko Maeda: *Waka Juttairon-no Kenkyū* ('A Study in the Theory of the Ten Modes of *Waka*') (Tokyo, 1968) pp. 250–255.
- <sup>9</sup> On *ushin*, see an article by Riichi Kuriyama: *Ushin* (in *Nihon Bungaku-ni okeru Bi-no Kōzō* (The Structure of Beauty in Japanese Literature') ed. R. Kuriyama (Tokyo, 1976) pp. 91 – 104; also Hisaharu Kugimoto: *Chūsei Karon-no Seikaku*, ('The Basic Character of the Theory of Poetry in Medieval Periods) (Tokyo, 1969) pp. 104–127.
- <sup>10</sup> Cf. Yoshinori Ōnishi: *Yūgen-to Awaré* ('Yūgen and Awaré') (Tokyo, 1943).
- <sup>11</sup> Cf. Y. Ōnishi: *Bigaku* ('Aesthetics') vol. II (Tokyo, 1969) pp. 212–213.
- <sup>12</sup> Y. Ōnishi: *Manyō-shū-no Shizen Kanjō* ('Nature-Feeling in Manyō Anthology') (Tokyo, 1943) p. 226.
- <sup>13</sup> Toshihiko and Toyo Izutsu: *op. cit.*, pp. 533–534.
- <sup>14</sup> Kamo-no Chōmei (1155–1216), first-rate poet and essayist in the early Kamakura period. The *Mumyō-shō* is his major work of the theory of poetry.
- <sup>15</sup> *Mumyō-shō* (Iwanami Series: Classical Japanese Literature, vol. 65) ed. Senichi Hisamatsu and Minoru Nishio (Tokyo, 1958) pp. 37–38.
- <sup>16</sup> Referred to by Jinichi Konishi in his *Dō*, *Chusei-no Rinen* ('The Way—a Medieval Idea'), (Tokyo, 1975) p. 171.

## ESSAY II

### THE METAPHYSICAL BACKGROUND OF THE THEORY OF NOH\*

#### AN ANALYSIS OF ZEAMI'S 'NINE STAGES'

##### 1. THE CONCEPT OF *YŪGEN*

Among the most important key terms in the field of Japanese aesthetics there is one called *yūgen*,<sup>1</sup> *Yūgen* was at first established as an aesthetic value word in the theory of poetry which, around the 12th–13th centuries, suddenly flourished and reached the height of popularity in the circle of the court poets.

Zeami (1363–1443), himself a Noh-player, playwright and first and foremost the originator of the theory of Noh—in which he revealed himself as an excellent theoretician unrivalled not only in his time but also throughout the history of the development of this art—recognized in the idea of *yūgen*, which had been heavily charged with the poetic atmosphere, the highest aesthetic ideal to be attained through the art of the Noh.

Having adopted the idea of *yūgen* and assimilated it into a peculiar 'anagogical' aesthetic system of his own, he formed a unique, and in a way the most abstruse, theory of the dramatic art.

Thus for the purpose of explicating analytically the inner configuration of the aesthetic theory as developed by Zeami, it might be worth our while to take the trouble first to inquire into the fundamental connotative structure of the term *yūgen* in both the theories of poetry and Noh. Further, the peculiarity of the connotative configuration of

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*yūgen*, as we shall observe presently, may well be suggestive of the typical inner configuration of Japanese aesthetics in general.

*Yū*, the first component of the word *yūgen*, usually connotes faintness or shadowy-ness, in the sense that it rather negates the self-subsistent solidity of existence, or that it suggests insubstantiality, or more accurately the rarefied quality of physical concreteness in the dimension of empirical reality. *Gen*, the second component of the word, means dimness, darkness or blackness. It is the darkness caused by profundity; so deep that our physical eyesight cannot possibly reach its depth, that is to say, the darkness in the region of unknowable profundity.

As we sometimes experience, even the empirical world in which we live, observing things and events coming into and going out of existence, becomes transformed before our eyes into a field, intangible and mysterious, in which things and events assume a tinge of *yūgen*, losing the empirical solidity of self-subsistency, wafting as it were in the air, thus pointing to the presence of the primordial, non-articulated reality underlying them.

The aesthetic value of *yūgen* (if it could be considered aesthetic at all) involves some such particular human gaze focused upon the phenomenal world. The beauty of *yūgen* attributed to some objects or events is to be born or created on such a metaphysical basis at the point of such a focus. The aesthetic value of *yūgen*, in a way, indicates through its connotative meaning both the mode of being and the ground of the epistemological and metaphysical reality acknowledged by those poets and artists who introduced and established *yūgen* as one of the highest aesthetic values in the field of Japanese art and poetry. We may safely assert that *yūgen* is not only an aesthetic idea or ideal but also an indication of a reality actually experienced by poets and artists as they focus their consciousness on that particular aspect of the phenomenal world. It is more important to notice this fact than to explore the secondary level meaning of the term which varies from case to case, sometimes drastically, sometimes in a very subtle way.

Standing on the basis of the metaphysical and epistemological awareness that all possible things and events that are articulated out

into existence in this empirical reality through our five senses indicate neither their sole mode of being nor their sole existential significance, these poets and artists gaze intently at the invisible beyond the visible.<sup>2</sup> They exert themselves to go beyond their sensuous limitations. What seems to justify them in establishing *yūgen* as a value word is mainly their transcendental aspiration to attain the unattainable, to expand their sensuous ability and even enlarge the domain of their cognition.

It may be sufficiently clear from what has just been said that *yūgen* is not a mere aesthetic idea but rather a complex one closely and fundamentally related to the awareness of existence. For we observe in it an inherent tendency which, if developed, would almost exclusively be directed toward a metaphysical awareness. This adds to the aesthetic core of the idea itself a remarkable tinge of contemplative nuances.

Putting emphasis on this point we would further argue that in the idea of *yūgen* the aesthetic factor is rather a secondary development. As an aesthetic idea it is a feeling of aesthetic harmony fermented in and induced from contemplative awareness. This inner harmony, first projected onto the empirical dimension of things and events, externalizes itself as an object of aesthetic value, which will be re-cognized as such by the contemplative subject. This process is brought to fulfilment when the inner harmony spontaneously finds its way into a descriptive expression of an aesthetic object through the contemplative subject. Only then do we witness the birth of the beauty of *yūgen*.

The beauty of *yūgen* is faint, delicate, suggestive because it is based on the awareness of insubstantiality and delimitation of the human existential field. It is a beauty of spiritual aspiration and yearning motivated by the desire to have sensuous images of the non-articulated, non-sensuous reality of eternal silence and enigma in the midst of the phenomenal world.

As has already been mentioned, this inner characterization of *yūgen* is to a greater or lesser extent applicable to most of the aesthetic key terms typically Japanese, such as *awaré*, *wabi*, *sabi*, *shiori*, *hosomi*, etc.<sup>3</sup> And this peculiarity itself is deeply and fundamentally involved in the various aspects of that Japanese art-theory, called *gei-doh*, namely, the aesthetic Way.

## 2. SUBJECT-OBJECT RELATIONSHIP IN THE JAPANESE WAY OF THINKING

The basic structure of Japanese thinking may perhaps best be characterized, from the linguistic viewpoint, as properly poetico-aesthetic, and, from the viewpoint of the nature of thought, as essentially contemplative, there being a necessary relationship between these two characteristics.

A brief consideration of the rational way of thinking from the standpoint of the aesthetic-contemplative way of thinking which we have just mentioned as the typical pattern of Japanese thinking will contribute toward further elucidation of the nature of the latter.

The cognition by man of his own self and the external world through rational thinking may be said to consist essentially of objectification. It takes its start from the act of positing the subject and object of cognition, each being considered a self-subsistent entity. In this initial act, the subject is established as something existing independently of, and standing opposed to, the cognizable objects. Under such conditions, the validity of the truthfulness or falsity of the cognition of objective things and events is proved by verification as to whether the content of the subjective cognition is concordant with the non-subjective, i.e. objective, mode of being of these things and events in external reality.

In truth, however, all those things and events that are brought into the sphere of subjective cognition—whether they be of the purely external world such as objects of sensation like touch, taste, sight and hearing, or of the so-called internal world directly relating to the cognitive subject itself—cannot possibly be established as such except primarily through a process of articulation conditioned by the biological structure of man and secondarily through a process of articulation having its origin in the very structure of the cognitive consciousness of man. Thus all those things are given existence by the functioning of what we might call ‘existentiating’ articulation. They are in this sense all *subjective* objects, i.e. objects that are brought into existence temporarily and accidentally by the act of articulation on the part of the subject and that therefore exist and have validity only for the human subject which has established them as objects.

Thus understood, all the so-called ‘objects’ cannot in the nature of the

case be self-subsistent entities existing independently of the subject. It is to be remarked that this is true not only of the existence of individual things and events but also of the external order of things, i.e. the whole of the external world in which things and events are established as so many objects. This further applies with equal right to the internal world of consciousness as the locus of ideas and concepts, as well as to the physical-bodily aspect of the cognitive subject as the locus of sensation and perception.

This is not, be it noted, simply to deny the reality of the external world as understood by those who take the position of naive realism. What is here asserted is that whatever is articulated by the cognitive subject and is posited as an object, that is to say, whatever is named or namable, has no validity of its own except in the capacity of a 'subjective object'.

This position is liable to be easily mistaken for pure subjectivism or idealism, which it is not. It is neither subjectivism nor idealism because in its structure it not only does not recognize anything 'objective' as a self-subsistent entity, but, further, it admits no self-subsistency to the cognitive subject itself. The subject, according to this view, is that which articulates the object, but the very subject articulates itself as subject by its own function of what we have called above the 'existentiating articulation' consisting in articulating constantly, moment by moment, different objects one after another.

What is meant by this is that the subject, by completely identifying itself with its own articulating function, establishes itself as the Subject, i.e. the all-unifying consciousness comprising both the subject and object as ordinarily understood.

### 3. DIMENSION OF BEING AND DIMENSION OF NOTHINGNESS IN JAPANESE THINKING

The whole human reality thus comprises within its boundaries all the things that are woven into a network by the subject and object in their mutual articulating action upon one another which goes on without ceasing even for a moment.

The human reality in this sense may be structurally represented as a sort of existential 'field'<sup>4</sup> that is actualized between the subject and

object as its two poles. It would only be natural that the 'field' constituted in this way should have validity only for human existence. To express the same thing from its reverse side, human existence emerges and disappears together with the 'field', that is, human existence cannot maintain itself apart from the 'field'. Or we must say rather that human existence consists precisely in the act of constantly and ceaselessly producing the 'field'. Consequently it would be a sheer impossibility for man to go over the limits of this 'field' and step out of it while remaining at the same time a human being.

On the basis of the awareness of the essential structure of human existence, one may still cherish the intention to transcend its inherent limitations and go beyond them. Such is the nature and motivation of the Japanese form of contemplation. The same idea may also be expressed in a different way by saying that the supreme objective of contemplation consists in man's making an unremitting effort to intend, and approach as closely as possible, the undetermined whole, the non-articulated Reality which lies beyond human existential reality. Even if by this effort he is able to catch only a brief and passing glimpse of a very narrowly limited aspect of the non-articulated, the attempt is still made.

In the traditional terminology of Japanese thought, the non-articulated here in question is called Nothingness (*mu*), while the articulated is called 'being' (*yū* or *u*). The articulated is thus none other than the dimension of 'being' as the empirical field of life produced by the activity of the 'existential' articulation of human consciousness. This dimension of 'being' which has emerged out of Nothingness as its ground, is brought back to the vision of the original Nothingness through contemplative experience, dissolving its own phenomenal coagulations that have been produced by articulation.

In the metaphysical view of the Japanese, it is this very Nothingness as the non-articulated whole that is to be considered the sole Reality. Aspiration of man toward Nothingness and the contemplative experience as the only means for realizing this aspiration find here their justification and become meaningful and significant. It is also in this respect that a supreme metaphysical value is ascribed to Nothingness. If in this way Nothingness is to be recognized as of positive value, it

would only be natural that to the articulated dimension, i.e. the dimension of 'being', a negative value should be attributed in this particular metaphysical system. Aesthetically, the supreme metaphysical value of Nothingness finds its own reflection as an aesthetic image in the representation of Nothingness, i.e. the non-articulated whole, as something pure and immaculate, as the supreme Beauty in a state 'prior to its being smeared and polluted with "being"'.<sup>5</sup> What is considered to be the aesthetic value in the Japanese aesthetic Way (*geidoh*)—comprising the art of Noh as a typical genre—is precisely the metaphysical-aesthetic value ascribed to Nothingness in the sense here explained.

#### 4. THE CONTEMPLATIVE FIELD

Contemplative experience, first of all, implies a negative attitude toward, or rather a total negation of, the cognitive focus unilaterally directed from the subject to the object, which further implies that the subject has to relinquish the logico-linguistic thinking whose most conspicuous characteristic consists in being causal, successive and linear.

The way of thinking based on contemplative experience may be said to be essentially characterized by its 'field'-making activity. Its way of evolvment—if we observe the phenomenon analytically—may be described as being associative rather than logical, representational rather than linguistic, dimensional rather than linear, and non-temporal rather than successive.

In other words the contemplative thinking here in question may be said to consist primarily in a sort of dimensional evolvment involving various levels of the contemplative 'field', rather than an ordinary conceptual dialectic having concepts as its units. In its linguistic expression, the contemplative thinking lays emphasis on the associative linkage of images and ideas arising from semantic articulation rather than on the syntactic connection between concepts.

We shall observe in the following an exemplification of contemplative thinking in the theory of Noh put forward by Zeami,



especially in his small treatise entitled ‘The Nine Stages’, *Kyū-i*.

Four major levels are distinguishable in the entire process by which the ‘field’ of contemplative experience evolves in an ‘anagogical’ way toward Nothingness. By way of introduction, we shall first give a brief explanation of these four levels of contemplative experience on the basis of what Zeami himself says in this treatise. This will be done *in abstracto*, and will then be followed by an examination of the text itself in which Zeami exposes his view on the matter.

(A) The first level of the contemplative ‘field’ comes into being when the cognitive focus of the subject—which ordinarily is directed toward the outer world unilaterally and one pointedly—begins as it were gradually to become enlarged and diffused until it transcends itself in the sense that it turns into a synchronically multiple awareness directed toward the entire ‘field’, which is replete with a particular dynamic tension arising from the very co-existence of all things in the all-comprising focal point of such an awareness in one single non-temporal dimension. At this level, an indefinite number of objects are observed forming among themselves diverse associative linkages and developing into a vast network of associations.

As they develop in this way, at every moment of evolvment, these units, thus associated with one another, go on constituting a peculiar dimension of a contemplative ‘field’. Thus that which characterizes the first level is that the cognitive focus ceases to be cognitive and thereby turns into an awareness of a ‘field’ or that here we have, instead of the subject and object of cognition, (1) the ‘field’ and (2) the awareness of the ‘field’, still maintaining their distinction from one another prior to their losing it at the next stage.

(B) The second level is reached when these two elements, i.e. the entire ‘field’ and the awareness of the ‘field’, begin to form between themselves a state of saturated equilibrium in which the ‘field’ and the awareness become well-nigh indistinguishable from one another, though there still remains a faint trace of the original opposition. All the images and forms which on the first level of contemplative experience were clearly in view, each with its vividly fresh color, are at the present stage completely wiped out. What remains are only (1) the pure contemplative awareness focused on nothing and (2) the totally

imageless, vacant 'field', these two together reposing in the tranquility of a fully saturated harmony.

(C) The transition from the second to the third level of the contemplative 'field' may figuratively be represented as a process by which an image of a physically visible extension gradually changes into an image of unfathomable depth. When this third level is actually reached, even the contemplative awareness disappears. Everything, including the very awareness, having been dissolved and absorbed into the 'field', there remains only the 'field' illuminating itself. Strangely, however, the awareness which is, in terms of the basic structure of this stage, supposed to have come to naught, still tenaciously remains in a negative form. This negative subsistence of the focal point of awareness is of such a nature that it could metaphorically be represented as a single dark spot refusing to accept the reflection of ordinary light, in the midst of an infinitely vast 'field' of illumination. By offering this last resistance, the disappearing awareness indirectly suggests its hidden presence.

(D) The fourth is the ultimate stage of contemplative experience. At this stage, both the awareness and the 'field' disappear. All that have been articulated in recognizable forms fall into the depths of the darkness of night. Here again, however, we witness something beyond imagination. Quite contradictorily, the unfathomable darkness itself becomes suddenly transformed into a boundless dazzling light.

The inner structure of the aesthetics which we have analyzed so far is, as has been seen, based on a metaphysics having Nothingness as its ultimate goal to be reached, and it is of such a nature that it turns the 'anagogical' stages of contemplative experience directly into an 'anagogical' system of artistic values. This is the most conspicuous structural characteristic which is commonly shared by all the traditional forms of Japanese art compiled under the name of the 'aesthetic Way (*gei-doh*)'.

A creative act as understood in the Japanese arts could in this sense be said to start and be already completed in the dimension of inner experience even before the external act of artistic creation actually begins to take place.

## 5. 'THE NINE STAGES'

'The Nine Stages' is a very brief but very important work of Zeami<sup>6</sup> which represents his mature thought and which he completed most probably before 1427.

The 'nine stages' have reference to two different states of affairs. On the one hand, they are a symbolic presentation of the nine successive modes of Noh art that are produced at nine successive stages in the 'anagogical' process of artistic discipline, each mode of art being peculiar to a certain definite stage. On the other hand, they describe in symbolic language the inner structure of the state of mind or aesthetic experience that is realized in the Noh actor and that function at each stage as the ground from which the actor displays a particular mode of art peculiar to the stage of disciplinary perfection he happens to be in.

In both these two senses, the 'nine stages' constitute also a hierarchical order of values. They form not only a system of artistic modes but also an 'anagogical' system of aesthetic values, not only a system of aesthetic experience but also a system of the valuational standards, namely, by observing which of the 'nine stages' an actor has been able to attain, his innate artistic capacity is duly assessed.

It is also to be remarked that each one of the 'nine stages', quite apart from its being part of a system of values, has an aspect in which it must be regarded as representing a particular artistic style based on purely external or technical considerations. It is in this sense that the highest ideal of a Noh actor is said to consist in his being in a position to play with perfect freedom and virtuosity in any of the nine artistic styles which he has assimilated by having attained the highest stage.

The 'nine stages' are classified under three major stages, namely, the 'High Three Flowers', the 'Middle Three Stages' and the 'Low Three Stages', from above to below in this order. But for the sake of convenience in elucidating specifically the 'anagogical' aspect of their internal structure, we shall begin with the ninth stage and go up stage by stage to the highest.

In the following we shall reproduce in English the whole text of 'The Nine Stages'<sup>7</sup> with a running commentary.

### The Mode: *Crude Density* (the lowest of the Low Three Stages)

‘A flying squirrel with five faculties.’

Said Confucius:<sup>8</sup> ‘A flying squirrel has five inherent faculties, that is: climbing a tree, swimming in the water, digging a hole, flying and running. Its competence, however, in each of these performances is merely proportionate to its own intrinsic capacity, nothing more’, and so on. The artistic performance lacking in the quality of subtle ramification in the motion might be described as crudely dense.

This is the domain where we can find no trace of elaboration, whether external or internal. It is comparable to the domain in which an animal displays its intrinsic faculty, involving no technicality in any form and having no relevance even to any of the most elementary forms of meaningfulness, except perhaps the inherent biological significance.

### The Mode: *Dynamic Ruggedness* (the middle of the Low Three Stages)

‘A tiger, three days after its birth, already shows a spirited vigor to devour a bull.’

A tiger developing its full vigor as early as three days after its birth is symbolic of a dynamic spirit. Devouring a bull (however) could be said to suggest ruggedness.

As in the case of the mode of Crude Density reference is made here also to the innate capacity of an animal. In this domain, however, the main concern is with *ki*, the spirited vigor, which in this context could be understood as a sort of psychic energy, instead of with exclusively external movements as physical motions in the empirical world to which reference has been made with regard to the preceding case.

### The Mode: *Dynamic Ramification* (the highest of the Low Three Stages)

‘Swift as a golden hammer flashing in the air. Thrilling as an icy flash of a sacred sword.’

A golden hammer flashing in the air represents a style of dynamic motion. The icy flash of a sacred sword suggests the art of cool insentience which could also appropriately stand for ramified effects of technical accuracy.

Here for the first time the domain of technical elaboration is opened

up. However, the technique here in question is not a technique which has a flexible correspondence to, or involvement with, the inner state of the mind of a player. On the contrary, it is a technique subsisting quite independently of, or rather severed from, the evolvment of the inner activity of the player. Hence it represents a cool, accurate insentient beauty of a highly developed technique comparable to the metallic glare of a sword flashing in the air. It is a beauty of desolation.

### The Mode: *Ingenuous Beauty* (the lowest of the Middle Three Stages)

‘The Way worthy to be called the “way” is not an ordinary way.’<sup>9</sup>

Treading the ordinary way (of technical practice), one thereby aspires to acquaint himself with the real Way. This (method of *gei-doh*) makes it possible that even at this stage of technical immaturity one can exhibit signs of ingenuous beauty (of spirituality). Therefore, we regard the mode ‘Ingenuous Beauty’ as the very first stage of initiation into our disciplinary way of the Nine Stages.

It is to be remarked that this stage, the lowest of ‘Middle Three Stages’, and not the mode of Crude Density (the lowest of the ‘Low Three Stages’) as might be expected, is clearly designated by Zeami himself as the first stage of initiation. This implies, as is suggested in the above text, that Zeami distinguishes two aspects in artistic accomplishment as well as in disciplinary training: the one is purely external and technical and the other is inner, spiritual or rather metaphysical. However, the technical training here in question is not considered to be carried out merely for acquiring a better means of artistic expression. It is, in the system of *gei-doh*, to be regarded also as the means through which the player improves and heightens that inner state of mind which is in its turn to be manifested in the dimension of technique. In this sense, this system of *gei-doh* does not, because of its inner structure of aesthetic-spiritual discipline, allow pure technicality to occupy an authentic position within the system.

Consequently the mode of Dynamic Ramification (the highest of the ‘Low Three Stages’), despite its constituting an independent style of high technical elaboration, does not count as an independent stage in the spiritual-‘anagogical’ structure of *gei-doh*. As to the modes of Crude Density and Dynamic Crudeness (the first two of the Low Three), their being each an integral part of *gei-doh* is quite out of question, for—

although they do each represent a ‘mode’ having its own peculiar quality—they are domains in which neither technical nor spiritual elaboration can have any kind of meaningfulness.

These three stages occupy nonetheless their respective positions as the ‘Low Three Stages’ in the hierarchy of the Nine Stages. This is due to the fact that—besides their being the lower aesthetic areas formed on the ground of typological characteristics conforming to the inborn dispositions and artistic capacities of individual players—they are also considered the special domains to which those players who have already attained the level of the ‘High Three Flowers’ could occasionally return (*kyakurai*). In this way they exhibit virtuosity through playing in any one of the three ‘modes’, in pursuit of aesthetic depths and variations so that they might thereby enrich further their own art.

The most important thing to be remarked concerning the mode of Ingenuous Beauty (the lowest of the ‘Middle Three Stages’) is the fact that only at this stage does the disciplinary way of Noh as *gei-doh* in the real sense of the word begin to disclose its peculiarity, namely, the inner ‘anagogical’ process toward *mu*, Nothingness, the transcendental metaphysical value which constitutes the origin and the ground of the aesthetic value of *yūgen*.

Zeami, quite contrary to what might perhaps be expected, applies the supreme aesthetic word *yūgen* to this ‘ingenuous beauty’ of the performance by the child player who has just been initiated precisely into this stage of the disciplinary way of Noh,<sup>10</sup> exactly as he applies it to the beauty realized by the virtuoso of the highest calibre, although he distinguishes these two from each other by describing the *yūgen* in the former case as a ‘transient Flower’ in contrast to the latter case which he describes as the ‘Flower of Essential Nature’. The beauty of spiritual *naïveté*, the state of mind of a child player, the immaculate innocence manifested freely and without being hindered by conscious skill, can very well match the beauty manifested by a player of the highest possible accomplishment. They even present an essential similarity, in that they both represent the original purity of the mind (i.e. the dimension of Nothingness, *mu*) which is not smeared with consciousness (i.e. the dimension of ‘being’, *yū*).<sup>11</sup>

Zeami’s intention is to attach special significance to the kind of *naïveté* or innocence which, being important as it is for the whole *gei-doh*, is particularly the main issue here in connection with the stage of

Ingenuous Beauty, in contrast to the ‘animal innocence’ which is totally situation-bound and in which there is absolutely no possibility for going beyond inherent biological determinations. It is on the basis of this observation that Zeami has given the innocence of *naiveté* of the human mind the main role to play at this stage, that is, the stage of initiation of *gei-doh*.

This is the stage where for the first time there is opened up an inner dimension of the aesthetic, containing within itself an infinite possibility for growth and development. And the peculiar beauty of *naiveté* looms up from inside of the player, spontaneously and naturally, and stands out in marked relief, with the incomparable vivacity so characteristic of a growing shoot, in the art he displays at this stage of the very first technical initiation peculiar to *gei-doh*.

#### The Mode: *Comprehensive Precision* (the middle of the Middle Three Stages)

‘Having exhausted an account of what is indicated by the clouds on the mountain and of the moon shining upon the ocean (and indeed of all the things in the universe)...’<sup>12</sup>

The state in which one gives an exhaustive account of what is indicated by the clouds on the mountain, of the moon shining upon the ocean, of blue mountains lying one upon the other as far as the eye can reach and the immense scenery of the whole universe. Such a state should most properly correspond to the disciplinary stage of the Mode ‘Comprehensive Precision’. Precisely at this stage lies one’s turning point for either advancing onto the upper stages or descending to the lower.

This is the stage at which the player, having achieved at least technical perfection in the sense in which it is understood in *gei-doh*, is now for the first time in a position to have an overall view of the whole area of various forms of technique in the art of Noh. However, this overall view or comprehensiveness is not one that is established in the non-temporal dimension of the inner dynamics of the mind; rather it is one originating at a level of consciousness where objective cognition, the physical eyesight, is still predominant and sets up, so to speak, boundaries both vertical and horizontal. For the whole field of technical accomplishments has just been covered exhaustively, step by step from one point to another and from one end to the other, and it is not yet sublated to an organic unity of the inner dynamics of consciousness.

It must be noted in passing that Zeami says in the text ‘having exhausted an account of...’, an expression suggestive of the objective, temporal nature of the comprehensiveness which characterizes this stage. Whether this objective, temporal, one-pointed focus of consciousness at this stage can be transcended into a non-temporal, contemplative awareness depends upon the capacities of individual players which destine some of them to proceed to the upper stages and the others to recede to one of the ‘Low Three Stages’. This is the peculiar property of this stage, as is explicitly remarked by Zeami himself in the above-cited text as well as in another work by him on ‘The Process of Training through the Nine Stages’.

The Mode: *Quintessential Flower* (the highest of the Middle Three Stages)

‘A trail of spring haze is clearly visible. As the sun sets, the ten thousand mountains are tinted with crimson.’

In the azure of the whole sky, the single dot of the sun, an entire view of the ten thousand mountains each as distinctive as the other—such is the mode of ‘Quintessential Flower’. This indicates the state where, having risen above the dimension of the mode of ‘Comprehensive Precision’, one enters for the first time the domain of ‘flower’.

The cognitive focus of consciousness has just disappeared like the setting sun sinking below the horizon lending a last momentary radiance to the whole scene. In its place the non-temporal all-comprehensive focus of contemplative awareness emerges, erasing all the other elements and components of consciousness, like the white midday sun in the cloudless sky high above the vast landscape. It transforms all at once the entire view of the empirical surroundings into something of a symbolic nature; the phenomenal world, without losing its essential phenomenality, constitutes a non-temporal dimension of a contemplative field.

This is the stage at which the phenomenal world itself functions as a contemplative field. All things and events in the world, retaining and thereby manifesting the more powerfully their empirical and phenomenal vivacity of various forms and colors, lie illumined ‘each as distinctive as the other’ within one single non-temporal unity in a multi-focused contemplative awareness.



It is significant that Zeami uses the word ‘flower’ (*hana*)<sup>13</sup> here at this stage for the first time in the ‘anagogical’ system of the Nine Stages. ‘Flower’ in this system, as used in the sense of the ‘Flower of Essential Nature’, is a symbol for a particular kind of beauty arising from the metaphysical refinement of the mind which has attained a certain level of contemplative awareness. It is an aesthetic value which derives from and corresponds to the metaphysical status of the mind ‘anagogically’ directed toward *mu*, the Nothingness. It is therefore strictly to be distinguished from beauty produced by pure technicality as well as from the aforementioned beauty of the ‘transient Flower’.

The Mode: *Flower of Tranquil Equilibrium* (the lowest of the High Three Flowers)

‘Heaping the snow in a silver bowl.’<sup>14</sup>

A pile of snow in a silver bowl: an immaculate vision of lucent white; indeed, an image of harmonious equilibrium, which could well represent the mode of ‘Flower of Tranquil Equilibrium’.

At this stage there no longer exists the vivacious beauty of the phenomenal world. The internal and the external, the subjective and the objective; the perceiver and the perceived, the field and the awareness of the field, the contained and the container: whichever of these pairs of opposing units we might posit as the ultimate realms of articulation, we invariably witness primordial poles of reality, almost fused into one another, leaving, however, their faint traces of articulate boundaries, constituting between them a harmonious equilibrium, like a silver bowl and snow heaped therein reflecting each other in an illuminating saturation of silvery light. Such is the whole reality and such is also the whole width of consciousness, and between the two is maintained a state of perfect equilibrium. There is nothing else. This *is* the whole that is.

The Mode: *Flower of Innermost Profoundity* (the middle of the High Three Flowers)

‘A thousand mountains are covered with snow; how is it, then, that a solitary peak in the midst remains unwhitened?’<sup>15</sup>

In an ancient transmission there is the following: To the saying ‘Mount Fuji is so high that there the snow has never disappeared’, a man of China objected saying

that the wording should rather be 'Mount Fuji is so deep that...', and so forth. Indeed the sublime is the profound. Altitude has its limitation, whereas inner profundity, where one solitary peak remains unwhitened surrounded by a thousand snow-covered mountains, could probably be comparable to the mode of 'Flower of the Innermost Profundity'.

As for the philosophical significance of what is experienced at this stage, a sufficient explanation has already been given above under the 'third level of contemplative experience'.

At the preceding stage the perfect equilibrium was actualized between the internal contemplative awareness and the internal contemplative field, each, nevertheless, retaining its ordinary status of 'being' or positive existence. At this stage, however, the never-reconcilable polarity between 'being' and 'not-being' loses its validity as a rationally immutable law. Here, for the first time, is opened a transcendental realm which makes it possible for an ambivalence between these two, 'being' and 'not-being', to be realized.

Awareness which is supposed to have come to naught in its ordinary status still maintains its existence in a negative form as the centre of the contemplative field like an unwhitened solitary peak left uncovered with snow in the midst of a thousand snow-covered mountains.

In fact, Zeami designates the aesthetic mode of this stage as a state of 'ambivalence between "being" (*yū*) and "Not-being" (*mu*).<sup>16</sup> This idea of ambivalence which is realized in this transcendental field seems to find its best expression in the celebrated key term of the Noh, *senu-hima* (lit. 'interval of not-acting').

The *senu-hima* may be visualized as a blank space or void (the region of 'not-being') between the two acts (the region of 'being'). The blank space is, in this view, an internal continuum connecting the two externally intermittent acts.

On the theatrical stage the player embodying this state naturally puts emphasis not so much on external movement as on the internal. As long as an external motion affirms itself positively as an external motion, the internal motion is only negatively or passively expressed through it. It is solely in the cessation of an external motion that the internal motion finds an external locus in which to affirm itself in a positive way.

'Being' is in this way always expressed as 'being' immediately backed by 'not-being', while 'not-being' is expressed as 'not-being' pregnant and saturated with 'being'.<sup>17</sup>

### The Mode: *Flower of Mysterious Singularity* (the highest of the High Three Flowers)

'At dead of night, the sun shines brilliantly in Shinra.'<sup>18</sup>

The 'mysterious singularity' is beyond the reach of all verbal expressions and indeed absolutely transcends all the activities of the human mind. Bright sunshine at dead of night! How could it possibly be in the domain of linguistic description? How could it? An aesthetic mode of *yūgen*, the supreme suggestiveness, such as is produced by a virtuoso in our way of art, surpasses any voiced appreciation; it immediately awakens a preconscious reciprocal response. Such an aesthetic effect of the sight-transcending-sight<sup>19</sup> peculiar to the rankless-rank is itself the Flower of Mysterious Singularity.

Even the vestiges of the last remaining two articulations, namely, the contemplative field and the hidden contemplative awareness of the field disappear at this stage. As a result the articulating function of the human mind as well as all that has been articulated dissolve into the abyss of darkness. However, this abysmal darkness can be at the same time the brilliance of the sunlight. The darkness and brilliance in this case are freely transmutable into one another, because neither of them is an outcome of the articulating activity of the mind. They are rather two forms of the self-manifestation of the primordial Nothingness, the non-articulated, comprising in itself all possible things. As a matter of fact, one witnesses at this stage the abyss transmuting itself all of a sudden into a dazzling light.

Zeami himself defines the aesthetic mode of this stage as the transcendental non-duality of the 'internal landscape'.<sup>20</sup> We may recall in this connection that the first of the previous two stages, namely, the stages of the mode of 'Flower of Tranquil Equilibrium', is distinguishably characterized by the equilibrium which is established there between two realms of *yū*, namely, (1) that of the positive subsistence of the contemplative awareness and (2) that of the positive subsistence of the contemplative field. The second, i.e. the stage of the mode of 'Flower of Innermost Profundity', is characterized by the ambivalence realized between *yū* (positive subsistence of the contemplative field) and *mu* (negative subsistence of contemplative awareness). In contrast to these two, the present stage may be said to be characterized by an absolute non-duality. For here *yū* (being) is identified as *mu* (not-being), and *mu* as *yū*.

A contemporary critic of Japanese thought makes the following remark: ‘This is a spiritual state in which *mu* is existentiating *mu*.’<sup>21</sup> And Zeami himself: ‘With this the “anagogical” way of Noh reaches its arcanum.’<sup>22</sup>

## NOTES

- <sup>1</sup> Cf. Yasushi Yamagiwa: *Bigaku—Nihon Bigaku-e-no Rinen* (‘Aesthetics—Toward an Ideal of Japanese Aesthetics’) (Tokyo, 1941), see especially pp. 220–238.
- <sup>2</sup> On this aspect of the spirit of Japanese culture, see Kitaro Nishida: *Nihon Bunka-no Mondai* (‘Problems of Japanese Culture’) (Tokyo, 1940).
- <sup>3</sup> For the meaning of these key terms of Japanese aesthetics, see *Nihon Bungaku-ni okeru Bi-no Kōzō* (*op. cit.*).
- <sup>4</sup> On the nature and structure of the concept of the contemplative ‘field’, see Toshihiko Izutsu: ‘Toward a Philosophy of Zen Buddhism’ (Tehran, 1977) Essay I: ‘The true man without any rank—the problem of field awareness in Zen’, pp. 3–62.
- <sup>5</sup> On the idea of ‘Nothingness being smeared with “being”’, see Shinichi Hisamatsu: *Zettai Shutai Doh* (‘The Way of the Absolute Subject’) (Tokyo, 1948) pp. 110–111.
- <sup>6</sup> Cf. Asaji Nosé: *Zeami Jūrokubu-shū Hyōshaku* (‘Commentary on Zeami’s Sixteen Treatises on Noh’) 2 vols. (Tokyo, 1973), Introduction.
- <sup>7</sup> The following translation is based on the critical edition of ‘The Nine Stages’ prepared by Minoru Nishio. (Iwanami Series of Classical Japanese Literature, vol. 65) (Tokyo, 1970) pp. 448–450.
- <sup>8</sup> This saying hereby attributed by Zeami to Confucius is in reality taken from one of the commentaries of the T’ang dynasty on *Jun-shi* (Chinese: *Hsün Tzŭ*).
- <sup>9</sup> This famous opening sentence of the *Tao Tê Ching* has traditionally been interpreted in two different ways, although they ultimately come to the same thing: (a) The way which is commonly called the way is not the real Way, and (b) The Way which is truly worthy to be regarded as the Way is not a way as commonly understood. Here Zeami obviously chooses the latter interpretation.
- <sup>10</sup> This statement is based on what Zeami himself says in the *Fūshi Kaden* and *Yūgaku Shūdo Fūken*.
- <sup>11</sup> The word *yū* meaning ‘being’ must not be confused with the *yū* of *yūgen* which has earlier been explained. The two are entirely different words indicated by two different Chinese characters.
- <sup>12</sup> Quoted from *Hekigan Roku* (Ch. *Pi Yen Lu*). This and other similar Zen sayings which Zeami often uses in his works are in the majority of cases interpreted by him in his own way. They do not necessarily represent the authentic Zen understanding.
- <sup>13</sup> The technical terms *hana* or Flower has in Zeami’s vocabulary a wide field of applicative meanings. In the present context the word is used in the sense of the beauty born out of the non-temporal, contemplative dimension of consciousness.

- <sup>14</sup> A famous Zen adage widely used as a *kōan*.
- <sup>15</sup> Taken from the important Chinese Zen document *Gotō Egen* (Ch. *Wu T'êng Hui Yuan*).
- <sup>16</sup> This phrase is found in Zeami's *Kyūi Shūdō Shidai* ('The Process of Training in the Nine Stages'), the text of which is translated below in the present work.
- <sup>17</sup> On the philosophical significance of *senu-hima* in connection with the relation between *yu* and *mu*, see Yusuke Yamaguchi: *Mu-no Geijutsu* ('Art of Nothingness') (Tokyo, 1939) pp. 3–9, and Juzō Uyeda: *Nihon-no Bi-no Seishin* ('The Spirit of Japanese Beauty') (Tokyo, 1944) pp. 184–188.
- <sup>18</sup> This image is presented in various wordings in various Zen documents. Shinra is an old name for southern Korea; it vaguely refers to a far-off country beyond the horizon.
- <sup>19</sup> The original expression in Japanese is *riken*. See Jinichi Konishi: *Nōgaku Ron Kenkyū* ('Studies in the Theory of Noh') (Tokyo, 1972) pp. 136–141.
- <sup>20</sup> In his *Kyūi Shūdō Shidai* (*op. cit.*).
- <sup>21</sup> J. Karaki: *Chūsei-no Bungaku* ('Literature in the Medieval Ages in Japan') (Tokyo, 1966) pp. 148–149.
- <sup>22</sup> In the above-mentioned *Kyūi Shūdō Shidai*.

## ESSAY III

### THE WAY OF TEA AN ART OF SPATIAL AWARENESS

#### 1. PRELIMINARIES

The custom of drinking tea had already taken root in Japan as early as the 8th century in the refined society, especially among aristocrats and monks. We must wait, however until we reach the 15th century to witness tea drinking as a custom of daily life or sometimes as a social occasion, becoming so highly elaborated as to assume the form of a peculiar ‘art’, and then, finally establishing itself as a unique genre called ‘the Way of tea’ in the aesthetic-spiritual tradition destined to be transmitted to present-day Japan.<sup>1</sup>

It was Jukō Murata (1422–1502) who took the first step toward the formation of ‘the Way of tea’, which was continued by Jyō-ō Takeno (1504–1555). But the real founder of the Way was by common consent Sōeki Sen Rikyū (1522–1591), by whom the ‘Way of tea’—or to be more exact, ‘the Way of tea in the mode of *wabi*-style’ was given the most powerful and genuine incentive and impetus for a decisive turn toward its culmination.

As a result, this mode of *wabi*-style in the Way of tea, which was perfected and firmly established by Rikyū alone during his lifetime, drastically changed the significance of the entire range of aesthetic life-style as well as the patterns of artistic expression and appreciation of the Japanese, especially as regards the experience of daily life, in the sense and to the extent that in some cases what had hitherto been regarded as positive values turned negative while what had been negative became positive.

Alongside of the appreciation of the saturation and vivacious profusion of colors, the dazzling glamour and gorgeousness of the gold brocade and multi-coloured satin damask—a taste which had fully manifested itself since the Heian period in the courtly attires, the surplices of monks, the stage costumes of Noh players etc.—there appeared a predilection for the achromatic and for the strangely subdued tone of faded mono-color such as charcoal gray, greenish ashy, brownish-greenish ashy, greyish-greenish ashy etc.

As for the configurational features, asymmetry, incompleteness, imperfectness, unshapeliness and crude plainness—in contrast to delicate ramification, fineness, symmetry, flawlessness—became for the first time something highly valued as aesthetic properties, to mention only some of the external aspects of the phenomenon in general.

The arising of this general trend exactly coincided with the rapid propagation of the new idea of *wabi* which had developed within the domain of the Way of tea. Further, theoretically speaking, too, it may not be possible for aesthetic values such as have just been mentioned to find the proper basis for their validity outside the structural domain of the peculiar aesthetic-metaphysical idea and mode of *wabi*. In the light of this observation it might safely be asserted that the manifold transitions and innovations which have produced since then something typically Japanese in various fields of the general aesthetic life and experience, owe their origin directly or indirectly to the Way of tea and its idea of *wabi*.

One of the most salient facts about the Way of tea is that it is a composite art, co-ordinating into a unity such heterogeneous fields as architecture, landscape-gardening, flower arrangement, the art of incense, fictile art, calligraphy, painting etc. Each one of these art-fields is supposed to manifest or express, each in its own way, the same single spirit of the Way of tea, the aesthetic-metaphysical idea of *wabi*.

It might appear consequently that—if viewed schematically—in order to understand the Way of tea we have only to understand the idea of *wabi*, and to understand it we have only to get acquainted with various art products of *wabi* and understand the distinguishing aesthetic

characteristics manifested in each one of them so that we might sum them up into a few common denominators.

However, for reasons which will presently be given, this usual procedure consisting in trying to extract the idea of *wabi* through a close examination of its various concrete art-objects proves structurally unwarranted. By such a procedure the utmost one can attain will simply be an understanding of the so-called ‘*wabi*-taste’ which is frequently confused with the genuine essence of the idea of *wabi* as an aesthetic value. The latter can only be correctly grasped on the basis of the realization of the inner metaphysics of the structure of *wabi* peculiar to the art of tea.

We shall begin by clarifying the idea itself of *wabi* in its purely metaphysical aspect.

## 2. METAPHYSICS OF *WABI*

The word ‘*wabi*’, before being established as an aesthetic technical term peculiar to the Way of tea, had already been in use apparently for centuries. In classical literature, *waka* for instance, it is often used in describing or expressing the state of destitution, deprivation, dispossession, forlornness, desolation, distress, languishment, etc., indicating a strong emotional saturation of the subjective aspect of the mind, with a possible tinge of poetic elegance.

The word *wabi* in the Way of tea has its antecedent counterpart, namely *suki*. In contrast to and against the background of this word *suki*, the word *wabi* seems to have developed into a technical term within the field of the ‘art’ of tea-drinking—which was the earlier phase of the development of the ‘Way of tea—assuming in the first stage particular ethical-aesthetic connotations, and, in addition, metaphysical in the latter stages of its development.

The word *suki* originally meant ‘artistic ardor’, a particular subjective attitude of man in his life-style giving unproportionate preponderance to aesthetic sense and sensibility over the pragmatic sense of utility.

Such an attitude necessarily produces for itself a particular artistic, non-pragmatic value system which has two possible directions to



develop: one leading toward aesthetic indulgence in the exuberance and profusion of external expressions; and the other leading to an aesthetic idealism having an essential compatibility with the metaphysical-ethical austerity of a hermit.

The former in fact came to represent the idea of *suki* in its narrow sense, while the latter fermented a particular kind of ‘aesthetic asceticism’ essentially related to the connotation of the term *wabi* in the art of tea.

The word *suki* in the former, i.e. the narrow, sense of ‘aesthetic indulgence’ acquired within the art of tea-drinking the special meaning of the artistic attitude of a man whose taste is refined enough not to remain content without possessing a collection of complete sets of sophisticated art-objects to be used as tea-utensils.<sup>2</sup> This type of ‘aesthetic indulgence’ in the art of tea-drinking in the 15th-16th centuries was particularly in line with the decorous authenticity of the courtly aesthetic refinement. It was, however, as we can naturally imagine, quite incompatible with the peculiar inner elaboration of the ethical-aesthetic asceticism which had been highly cultivated among the aristocratic hermits and also among the monks of Zen and other Buddhist Schools.

These people manifested in their *waka*-poetry and essays their feeling of aversion to the external and purely positive approach toward the aesthetic values, considering it as something superficial and crude. For example, the beauty of Nature as a positive aesthetic value, they thought, was not to be appreciated at the momentary height of its full actualization so much as in its transient process of subsiding, or even in its vestiges left after its nullification.<sup>3</sup>

They went so far as to identify the state of *wabi* as understood in the ordinary, non-technical sense (destitution, deprivation, desolation, forlornness and the like) with the existential reality of man and found therein a genuine abode of ethical-aesthetic contentment.

The remarkable thing to observe here is the fact that these people not only gave verbal expression to their understanding of *wabi* as an aesthetic thought in poems and essays, but that they finally discovered an unusual means by which to express this peculiar understanding of the idea of *wabi*, giving it an aesthetic supremacy, and perfectly

incorporating it into the sensory structure of a spiritual-visual art, namely the Way of tea.

Furthermore, in the Way of tea, *wabi* was no longer a mere idea indicating aesthetic asceticism. Rather, *wabi*, at the culminating stage of its development, came to constitute the highest aesthetic-ethical value, providing the Way of tea with a solid metaphysical background.

We shall now attempt to analyze the inner structure of the very idea of *wabi* in the Way of tea. First, an elucidation of its metaphysical aspect will be given, which will then be followed by a discussion of its aesthetic aspect viewed as an integral part of the former.

The metaphysics of *wabi*, according to tea-men, is said to have been given a poetic expression in the following celebrated two *waka*-poems, the first being a work of Teika and the second of Iyetaka.<sup>4</sup>

The two poems have been taken into the text itself of the *Nambōroku* (whose translation is given below) accompanied by a few words of comment upon them by Rikyū. They are considered by Rikyū to be symbolically expressive of the two different structural aspects of the metaphysical-aesthetic spirit of *wabi*.

All around, no flowers in bloom  
Nor maple leaves in glare,  
A solitary fisherman's hut alone  
On the twilight shore  
In this autumn eve.<sup>5</sup>

To the yearning seekers of blossoms  
With pride, would I offer  
A delight of the eye,  
The green from under the snow  
In a mountain village in springtide!<sup>6</sup>

Rikyū, commenting upon the first of these poems, uses the word *muichibutsu-no-kyōgai*, that is to say, 'the domain where there is not a single thing' or 'the state of no possession', which is one of the most characteristic technical phrases of Zen metaphysics. This clearly shows that Rikyū apparently recognizes in this poem an aspect of the highest realization of *wabi*, namely, the subjective-objective state of

Zen contemplative field where neither any of the objects of phenomenal articulation is observable nor is the articulating function of consciousness in action. However, every single object that has once been phenomenally articulated is supposed to be still there, even after it has been completely eliminated, in the form of a metaphysical inner articulation within the domain of non-articulation.

Thus the first poem, if we are to follow Rikyū's interpretation, seems to suggest the process of the metaphysical 'involvement' of phenomenally articulated things and events toward 'Nothingness', i.e. the non-articulated whole. The inner landscape of the contemplative subject aspiring for the domain of Nothingness is here presented in a symbolic way.

The things and events, once phenomenally articulated, go on effacing themselves one after another from the contemplative field by gradually 'involving' their own articulations in the phenomenal dimension of being into the pre-phenomenal state of Nothingness. But the reminiscence of the flowers and maple leaves whose phenomenal existence has been verbally articulated and then negated, are still there in the poem, though in a negative form, as so many inner articulations of the field.

In this poetic field only a solitary hut remains positively articulated in the twilight faintness of the atmosphere, as if half diffused into it, suggesting an inner abode of a hermit, the locus of his contemplative awareness.

As for the second poem, it discloses its metaphysical significance only when it is understood in this particular context in relation to the first one. In contrast to the metaphysical 'returning', i.e. the process of 'involvement' of all things toward Nothingness (non-articulated whole), which is represented by the first poem, the second poem seems to refer to the metaphysical 'evovement' from the Nothingness. As all phenomenal articulations subside and completely disappear, the negative process of 'involvement' comes to an end. Only then, the spontaneously ex-pressive process of metaphysical 'evovement' begins to set itself in action.

The phenomenal articulation at this state of contemplative experience is often symbolically represented by a single dot on a totally blank surface of a perfect circle. Rikyū, as an artist, finds the convergence of

the primal phenomenal articulation of the metaphysical Reality and its primordial expressions in the poetic image of spring shoots in their vivacious green appearing here and there sparingly from under the snow-covered ground.

The idea of *wabi* thus metaphysically understood seems to show quite an obvious characteristic in its structure. It refers first of all to a peculiar metaphysical or existential region which is to be located as it were somewhere between the phenomenal and pre-phenomenal or the articulated and non-articulated whole. This structure observed in its dynamics of involvement and evolvment to and from Nothingness is the sole fundamental basis of the aesthetic idea of *wabi*.

The phenomenal things and events when viewed in terms of *wabi*, i.e. a particular metaphysics of Nothingness, naturally come to show quite a characteristic inner configuration as a temporal reflexion of the inner dynamics of the non-temporal structure of Nothingness. That is to say, the process of inner dynamics of evolvment and involvement finds its analogy in the phenomenal movement and changes which, though outwardly indistinct and invisible, are going on steadily, leaving their traces accumulated in the depths of the phenomenal things, as may be visualized by the example of a growth ring of a tree.

This would account for the fact that such an alluring fascination was exercised upon the sensitive minds of the men of *wabi* by things like a weathered rock, a weatherworn and grainy piece of wood, a piece of old multi-colored brocade with its colors now faded and subdued, an ancient landmark now totally deserted soon to be effaced and go irrevocably into naught, etc.

It was in the peculiar inner configurations of phenomena of this sort that the men of *wabi* found the deep implications of the existential actuality, which they recognized to be the essential components of the metaphysical-aesthetic field of *wabi*. Thus, *wabi* as an aesthetic idea came to acquire such connotative meanings as necessarily evoke in the mind a series of images associated with words like 'inner accumulation', 'agedness', 'oldness', etc.<sup>7</sup>

In fact, that which constitutes the most remarkable characteristic of *wabi* as an aesthetic value is the scarcity or the poverty of external articulations backed by the positive potentials and rich vestiges of inner articulation.

We would do well to recall here in this connection the aforementioned metaphysical structure of *wabi* which, being ambivalent between ‘being’ and ‘non-being’, is inherently characterized by a peculiar property, namely, an internal dynamics of articulation, a potential to develop into two opposite forms, with Nothingness as its axis, namely, involvement and evolvment.

It would only be natural that these two opposing metaphysical processes—one of which consists of inducing the phenomenal articulations to subside while the other incites them to emerge—should produce two entirely different aesthetic effects, once they find their way into the domain of artistic expressions.

The scarcity of articulation, the property shared by both the ‘involving’ and ‘evolving’ forms of *wabi* naturally functions as the primary principle for quantitatively reducing to the minimum the conspicuous external features, marks, figures of the art objects, which results in producing one of the most salient characteristics of *wabi* as expressed in the field of visual art, namely, the simplicity or the plainness of external forms.

On the other hand, the other metaphysical property of *wabi*, i.e. the above-mentioned internal dynamics of articulation, is also active in determining in a crucial way the quality of creative expression and the fundamental attitude of the creative subject in his creativity.

The immediate outcome of all this is the outwardly same scarcity of external articulation harboring within itself two opposing momentums: ‘involving’ and ‘evolving’, subsiding and inciting, negative and positive, anti-expressive and expressive, dark-subdued and bright-vivacious, etc., whose symbolic indications we have already recognized, in the two above-given *waka*-poems, in the contrasting conspicuousness of a grey dot of a fisherman’s hut in the growing expanse of twilight, and the vivacious green dots of the spring shoots from under the snow-covered ground.

The ‘involving’ aspect of *wabi* as represented in the first of the two poems is considered more basic and fundamental than the ‘evolving’ aspect in the aesthetic structure of *wabi* as a visual art. The former aspect which tends to actualize itself almost always in the form of an anti-expressive expression, produces a strikingly unique art-form

which is not liable to be confused even externally with an ordinary art-form produced by the positively expressive creativity.

The 'evolving' aspect, on the contrary, usually shows almost no conspicuous peculiarity, at least in the external configurations of its creative expression, except perhaps the expressiveness of the asymmetrical simplicity and clarity whose effects might often strike one as quite eye-arresting. Neither the subduedness nor the blurredness which are inherently characteristic of the simplicity observable in the 'involving' aspect of *wabi*-expression, has relevance to the intrinsically lucid simplicity of *wabi* in its 'evolving' aspect.

In any event, in both the first and second cases, the 'simplicity' or the scarcity of external articulation (which is, as we have observed, the common characteristic of *wabi*-expression) is after all significant solely in the sense that it is a means by which to give a direct and total expression to a special configuration of a phenomenal thing as a unit of the aesthetic 'field' of *wabi* reflecting the non-temporal dynamics of the metaphysical structure of Reality, rather than expressing it in the static state of perfect completion at the final end of its phenomenal development.

Thus the external 'simplicity' of *wabi* stands on the dynamics of the precarious balance actualized in the dimensions of external forms in harmony with and backed by, their full saturation with the potentialities and vestiges of inner articulations.<sup>8</sup>

This archetypal configuration of *wabi* functions as an aesthetic determinant or mold in articulating every unit of sensory experience, covering a whole area of sense and sensibility, particularly spatial sensibility, color sensibility and acoustic sensibility, even the senses of smell, touch and taste.

*Wabi* having now developed into a independent, full-fledged aesthetic category created various arts, art objects and artifacts of the *wabi* mode in such related art-fields of the Way of tea as architecture, interior design, art of tea-flower-arrangement, art of landscape gardening, art of incense, fictile art etc., as mentioned earlier.

It was especially in the field of fictile art that the aesthetic sensibility of *wabi* was brought into full scope. *Wabi*-expression found its most definitive and pithy form in the particular type of earthen ware called *raku* tea-bowl. With the integral wholeness of its shape, the uniformity

and evenness of texture, the subdued monochrome, the functional simplicity, the spatial tactile effect etc., it is considered to be an ideal embodiment of *wabi* itself as crystallized into an aesthetic sensibility. Thus it is felt to be somehow indicative of the contemplative field of *wabi*, reminding us of the primordial articulations of human consciousness.

### 3. SPATIAL AWARENESS AND THE CREATIVE SUBJECTIVITY IN THE ART OF TEA

It might hardly be conceivable that the act of 'tea-drinking' should create any art of a serious nature. Nevertheless the Way of tea in the mode of *wabi* and its related art-fields are based precisely on this practical act of tea-drinking. Here we find really a singular phenomenon, namely, that the actual tea-drinking through a highly elaborated artistic process and in particular conditions and milieus, constitutes by itself a dynamic visual art which might be considered a peculiar genre of spatial art.

Space and spatial awareness play an unusually important role not only in the whole process of the art of tea-drinking but also in the very structure of the contemplative field of *wabi*, as a whole. As a matter of fact, in the art of tea-drinking in particular, the *wabi* expresses itself in a peculiar form of spatial awareness.

When we observe through the filter of the teleological cognition inherent in our empirical consciousness the temporal aspect of the phenomenal world and the things and events that arise therein, we necessarily recognize numerous lines of causal relationship crossing each other between these things and events, each of them leaving behind it a trace of its own temporal development. Thus we obtain the image of reality in terms of the temporality of causal sequence.

If, however, we are to put the same phenomenal world in a different matrix, the spatial, for example, as a possible alternative to the temporal, quite a different configuration of the reality would, we might expect, be articulated out of it. In this spatial grasp of the phenomenal world, we would recognize first of all the co-existence of limitlessly diversified things and events against the background of a boundless,

non-temporal space, corresponding and contrasting with each other, each taking its part in the vast extension of the correlational network.

There are two most important points to be remarked about this spatial, non-temporal image of reality. The first is that, unlike in the reality imaged as the empirical field of causal sequence, there is not supposed to be any priority-posteriority relationship between the things and events which arise therein. Nor should there be any pivotal centers seen around which the things and events would coagulate and turn and at which the relational continuum of co-existence would terminate.

In this non-temporal, spatial image of reality the network of relational continuity among things and events as the components of the homogeneous existential field should be represented in its boundless expanse without there being any independent relational unit as a self-contained and self-finalized whole, although there must necessarily be a focal point of Subjectivity placed somewhere within the field.

That which sustains this spatial image of reality is an awareness of diversity and manifoldness in the form of accidental correlations, correspondences and contrasts among things rather than the awareness of their temporal-causal sequence.

The next point to remark is that in this world-view, the necessary links of the determinants for the arising of things and events cannot be found, or rather are not to be sought for, in this empirical dimension of being itself, as in the case of ordinary causal relationships. The validity of the necessary links of the determinants is in this system to be found only bi-dimensionally, i.e. in the metaphysical-anagogical relationship between the pre-phenomenal and the phenomenal.<sup>9</sup>

In this particular, predominantly spatial vista, the things and events of the phenomenal world constitute in a non-temporal space a vast network of accidental coincidences consisting of co-existences, consonances, correlations and contrasts converging into a universal existence with its inner metaphysical dynamics. In such a perspective, even what is ordinarily considered temporality would appear in a completely different light, for it would then appear identified simply as a perpetual 'inconsistency-transiency' (*mu-jō*), i.e. a series of accidental units, precedent and following, existing side by side in one and the same field resulting from the spatialization of temporal sequence.



The Way of tea with its ceremonial act of tea-drinking may be said to represent an art which has succeeded in visualizing in the most unusual manner the awareness of this spatialized vista of reality, which is no other than the contemplative field of the Way of tea. In order to have a glimpse into the structure of this spatial vista of reality as realized in the art of tea, let us begin by giving a brief description of the typical form of a tearoom.

A tearoom in the mode of *wabi* in its minimum size is even less than the width of two *tatami*-mats,<sup>10</sup> and at maximum four and half mats, the height of the ceiling being less than six feet. In such a diminished room, the space of the floor, the ceiling and the wall are further divided into even smaller space units, without allowing a larger unit of space to remain as a mass.

The ceiling is made to have a number of differently sized portions, each on a different level and at a different angle, made of different materials, while the floor is proportionately sectioned by the frame-lines of the *tatami*-mats.

The wall is often asymmetrically checkered with little square windows, each having a latticed paper screen. The wooden posts, set at the four corners and between walls, are usually slender.

Even such things as the bamboo joints and knobs and nodes on a tree stem are set with exact calculation in their proper places as significant units forming positive ‘figures’ in the ‘field’ of the integral space of a tearoom.

It would be interesting to remark in this connection that there is even a particular device of using what is called a ‘tooth-pick post’, *yōji-bashira*. The expression refers to a wooden corner post of which only the upper part—the one-fourth of its whole length, directly connected to the frame-line of the ceiling—and that as thin as a ‘tooth-pick’, is visible while its lower part is gradually effaced leaving its pointed tip on the surface of the wall.

Material solidity and massiveness are usually avoided or reduced to the limit of possibility. Both the spatial expansion and the linear extension are often interrupted or intermittently intercepted by the use of short thin lines of bamboo stalks.<sup>11</sup>

Thus the quantity and quality of each one of the lines and space units

are meticulously calculated in order not to produce the visual effect of any single conspicuous centre which would be self-contained and self-terminating, and which would be preponderant over other parts. Rather, each unit of line and space with its own particular characteristic—in its form, color, size, material, etc.—functions equally in the capacity of an individual component in the organic whole of the visual field, realizing an aesthetic equilibrium induced by such divergent forms of relationship as proportion, balance, correspondence, contrast, consonance, co-ordination, etc.<sup>12</sup>

Moreover, the visual effect resulting from the lack of material impression of solidity and massiveness, seen in a reduced light coming in through white paper screens, seems to add a touch of ethereality to the view, or shall we say, spread a filament of a tenuous mist over the whole spatial field of aesthetic saturation. Such is and should be the characteristic of the interior of a tearoom in the mode of *wabi*.

As for the tea-pavilion that houses the tearoom, it is called '*sō-an*' (a thatched hut, a hermitage). The word *sō-an*, in its original meaning, denotes a temporary abode of a traveller who in the ancient times usually had to travel across a vast untamed wilderness. Tall rushes, growing rampant, are simply bundled together as they stand in the field and knotted at the top; on the spot emerges a grass tent, an abode for the night. In the morning, the knot unbound, the grass tent would decompose itself and disappear again without a trace into the original wilderness of Nature. The symbolic implication of this is the ephemeral coagulation of phenomenal things and their dissolution.

Actually, the tea-pavilion of the *sō-an* style, is so made to reduce to the minimum the boundaries between man's life therein and the Nature surrounding him. Being as vulnerable and ephemeral as a grass tent it might be destroyed at one stroke of a storm, but just good enough to protect the man for the night from gentle rain and dewdrops. As an ephemeral coagulation of phenomenality without having 'self-subsistency', the pavilion would seem to represent its non-assertiveness, its existential modesty against the background of the vast spatial expanse of Nature.

Further, the structure of the tiny tea-pavilion of the *sō-an* style would serve to make it possible for the man therein to feel as if he had a direct

contact with Nature and universe around him, with the sky through the thinness of the thatched roof, and the earth, the trees, the wind outside through the rarefied materiality of the pavilion. With his keen spatial awareness and imagination fully activated, he feels directly in his own being the pulsation of Nature with which he has become consonant.

Thus the spatial awareness of the man inside the tearoom is not at all confined within the tiny physical space of the room in which he remains secluded. Quite the contrary; the diminished space itself proves to be a powerful means for the man by which to extend his inner spatial awareness unboundedly. Every unit of the space, every inch of the lines, even a single dot are placed in the field of his spatial awareness each in its proper position, with the images of the infinitely vast expanse of the whole universe as its background.

Tea utensils are carried in and placed directly on the *tatami*-matted floor. The items are most strictly limited both in number and kind. They consist of a few pieces of tea utensils carefully chosen and combined by the host himself for each occasion putting emphasis on their variety, in order that they might form a harmonious complex among themselves in terms of their shapes, colors, materials and types on the basis of relational principles such as contrast, coordination, proportion, dynamic balance, etc.

The choicest few pieces, one of each kind, are set asymmetrically in the particular place called the 'tea-utensil-mat' in front of the host's seat, each in the exact position forming the proper angle with each other in accordance with the strict rule demanding the minutest precision and exactitude to be measured by inches or by the number of the meshes in the *tatami*-mat.

The arrangement and assortment of these things, however, should not show even a trace of artificial coordination of any sort. An innocently natural appearance of the floor space in which are placed a few items apparently in random sizes, colors and forms in consonance with the other units of the interior space, actually realizes an exquisite organic whole of spatial equilibrium in its serene timelessness.

This spatial non-temporality as a weft and the temporal process of

the tea-making and tea-drinking activity as a warp become interlaced into the 'field' of the tea art. Every delicate motion of hands and fingers, the slightest change of position of each tea utensil on the floor, or any subtle transposition of the focal point within the whole arrangement of the things, freshly weaves out moment by moment a new spatial field.

The creative pulsation of the 'field', extending its circumference in all directions beyond the enclosure of the room and the pavilion, mingling with the sound of the wind, corresponding with the swaying movement of the trees, is felt to become finally identified with the metaphysical dynamics of the cosmos in its incessant creativity, i.e. the activity of the existentiating articulation, the 'involvement' and 'evovement' to and from the non-articulated whole.

There are no longer then at this stage any rules and standards of the art of tea to regulate the man in his manner and actions in the Way of tea. For the non-articulated Self, the absolute Subjectivity with its transcendental freedom and spontaneity, is indeed the sole functional subjectivity of the creative expression of the Way of tea and the art of *wabi*.<sup>13</sup> Neither the subjective nor the objective—it is not that the man is in the room nor is it the case that the room is there with the man therein. What is actualized 'here and now' is no more and no less than the all-comprehensive 'field' itself, a manifestation of the non-articulated Self identifying itself with the Subjectivity of the creative existentiating expression of Nothingness. If we are to exert ourselves further to make a statement out of the situation, we might simply say that in the tea-room of the tea-pavilion the sheer empirical process of tea-making and tea-drinking is in action. Rikyū himself refers to this state in his following *waka*-poem.

The art of tea, let us define,  
The practical act, pure and simple,  
Boiling water, making tea,  
Just to drink it, nothing else.<sup>14</sup>

Thus all empirical acts, the motions, movements and changes are, as they are in themselves, no other than the incessant field-making pulsation of the self-articulating creation of Nothingness, the non-articulated whole.

## NOTES

- <sup>1</sup> Concerning the historical formation of the art of tea, see Tatsusaburo Hayashiya, Masao Nakamura and Seizo Hayashiya: 'Japanese Arts and the Tea Ceremony' (New York-Tokyo, 1974). This book also provides illustrated information about the art objects peculiar to the tea ceremony and the major technical terms and ideas related to this art.
- <sup>2</sup> This passage concerning *suki* is based on *Shōtetsu Monogatari* by Shōtetsu (1380–1459), a famous book on the theory of poetry (Iwanami Series: Classical Japanese Literature, vol. 65) (*op. cit.*) p. 230.
- <sup>3</sup> This is the idea underlying, for instance, the whole of the celebrated 'essay', *Tsurezuregusa* (written 1324–1331) by Kenkō Yoshida.
- <sup>4</sup> Fujiwara Iyetaka (1158–1237), an outstanding poet of the *Shinkokin* period, who together with Teika compiled the *Shinkokin-shū*.
- <sup>5</sup> A poem by Teika.
- <sup>6</sup> By Iyetaka.
- <sup>7</sup> Cf. Yoshinori Ōnishi: *Fūga Ron* ('A Study of *Fūga*') (Tokyo, 1940).
- <sup>8</sup> Cf. Shōgo Kinbara: *Tōyō Bijutsu* ('Oriental Arts') (Tokyo, 1941) pp. 133–135.
- <sup>8</sup> Cf. Shūzo Kuki: *Bungei Ron* ('A Study of the Theory of Literature') (Tokyo, 1967) pp. 6–7.
- <sup>10</sup> The standard size of *tatami* is 6 × 3 Japanese feet.
- <sup>11</sup> Cf. Shūichi Katō: *Nihon Bungaku-shi Josetsu* ('Introduction to the History of Japanese Literature') vol. I (Tokyo, 1975) p. 277.
- <sup>12</sup> Cf. Shōgo Kinbara: *Bi-no Kōzō* ('Structure of Beauty') (Tokyo, 1942) pp. 13–14; also Tetsurō Watsuji: *Fūdo* ('On the Climatic Features of Philosophies') (Tokyo, 1971) pp. 190–191.
- <sup>13</sup> Cf. Shinichi Hisamatsu: *Sadō-no Tetsugaku* ('The Philosophy of the Way of Tea') (Tokyo, 1973) pp. 145–151.
- <sup>14</sup> This poem is found in the section *Metsugo* of the *Nanbō Roku*.

## ESSAY IV

### HAIKU

#### AN EXISTENTIAL EVENT

##### 1. FROM *WAKA* TO *HAIKU*

*Haiku* was originally called *hokku*, meaning the starting verse of *renga* (the linked poem), which was historically the forerunner of *haiku*, serving as a connecting bridge between *waka* and the latter. *Haiku* was born when the starting verse (*hokku*) of linked poem (*renga*) was given independence.

*Haiku* is thus constituted by a phrase (or phrases) or a sentence which completes itself within 17 syllables with an inner division of 5/7/5, formally the exact equivalent of the upper strophe of *waka*.

As is the case with *waka*, the conspicuous feature of *haiku* as a poem consists of the fact that it is extremely short—even shorter than *waka*—and that its diminished size as a linguistic unit facilitates the formation of a non-temporal, poetic-linguistic ‘field’.

Further, in *haiku* too, Nature plays the most important role in the capacity of natural things and events as well as in the form of *kigo* (the season-word) whose presence is indispensable in the sense that without it the poetic ‘field’ of 17-syllable words is not entitled to be called *haiku*.

Thus, between *haiku* and its forerunner, i.e. *waka*, there are still observable many essential formal similarities. With a sense of amazement, however, we witness that in contrast to this slow and moderate development from *waka* to *haiku* of the external linguistic constitution which has been going on through ages, its inner disposition and configuration have undergone a drastic evolvement in the meantime. It is even more remarkable that this drastic inner evolvement has been taking place orderly and with precision along the line and within the

boundaries of the original structural setting, the inner basic scheme of which was laid far back centuries ago in the art of *waka*, when the peculiar relationship between the *kokoro* (the creative Subjectivity) and *kotoba* (word) was established and elaborated by Fujiwara Teika. The inner evolvement, after having reached the extreme limit of elaboration in the positive direction, began taking its course in a negative direction; negative in the sense that the whole scheme was, as it were, reversed in its organic entirety in such a manner that as a result its original structural scheme remained intact only in the negative way.

Leaving aside the problem of the pivotal cause of this structural reversion, we shall be content here with giving just an example or two which might elucidate in a provisional way the nature of this phenomenon. The positive value of *u-shin* (with-mind) as a creative mode of *waka* and a creative attitude of the *waka*-poet developed in *haiku* into *mu-shin* (without-mind or with-no-mind). Another example: *yo-jō* (aesthetic plenitude or saturation) as a key aesthetic value of *waka* came to find in the domain of *haiku* its counterpart in *yo-haku* (void or blank space). The *yo-jō*, as we have already clarified in our preceding essay on *waka*, is a 'state of mind' positively actualized in a poetic-'field' as a semantic overflow of a linguistic expression. The *yo-haku*, on the contrary, is the not-yet-articulated totality itself as a void background for a linguistic expression. The *yo-jō* and *yo-haku* each constitute an essential aesthetic value in *waka* and *haiku* respectively.

In explaining this positive-negative reversion, contemporary literary critics and scholars often say that the medieval arts and artistic thought 'underwent a drastic transformation by going through the filter of *mu*, i.e. nothingness or negativity'.

The external world, in the case of *waka*, means virtually Nature, understood primarily as a semantic 'evocator' or resonator as a most important constituent of the poetic-linguistic 'field'. It is, as a matter of fact, a mere extension of inner articulation, i.e. images and ideas. Even in the peculiar later form of the 'Nature-description', the fact that the Nature is posited externally as a cognitive object does not necessarily validate the view that Nature in *waka* constitutes an entity existing quite independently of the cognitive subject. For the cognitive activity is in this context nothing but an extension of the inner activity of

articulation. Nature, in the world of *waka* is, after all, an articulated 'field' with threefold significance, semantic, cognitive and contemplative.

In the case of *haiku*, on the contrary, Nature—natural things and events—is given an objective actuality in the midst of the empirical reality, the implication of which, however, should not be taken in the sense that *haiku* is a purely objective description of Nature as a concrete, empirical reality, but rather it is to be taken in the sense that Nature, which the *haiku*-poet is to confront and deal with in his creative activity, is supposed to be in itself essentially empirical, objective and actual. Otherwise expressed, in the creative activity of *haiku* the primary importance is attached to the experiential actuality of the poet who gets into a dialectic encounter with Nature and the objective external world. And such an experiential actuality of the poet *vis-à-vis* Nature necessarily presupposes that Nature be externally posited with an objective solidity, as if it were an entity ontologically quite independent of the subject.

## 2. THE HAI-I OR HAIKU SPIRIT

Since the most conspicuous and essential characteristic which marks off *haiku* from *waka* and *renga* (linked verse)<sup>1</sup> would seem to consist in the peculiar dialectic encounter of the creative subject with the external world in its creative activity, we shall start our analysis of *haiku* from this particular angle. The whole idea is found represented in the most significant way in what is technically called *hai-i* (*haiku* spirit).<sup>2</sup>

As we remarked above, *haiku* as a 17 syllabled verse is formally similar to the upper strophe of *waka*, except that every *haiku* must have *kigo* (season-word). However, the mere fulfilment of this formal requirement does not necessarily produce a *haiku*, if it is devoid of *hai-i* (*haiku* spirit), as is often the case.

A verse of 17 syllabled words with the inner division of 5/7/5 without *hai-i*, even if it is provided with *kigo* (season-word), would not make a *haiku*; it could at the very most make an imperfect *waka*. That which makes a *haiku* genuinely *haiku* is not its formal structure but rather the



*hai-i*, the *haiku* spirit. And Bashō (ranked by common consent as the highest of all *haiku*-poets) who elaborated the theory of *haiku* to perfection, brought to light the importance of *hai-i*. He developed his thought with particular emphasis upon it, so that the idea of *hai-i* has become very much integrated into the inner structure and the theory of *haiku*, endowed with multiple significance and organic flexibility.

In close relationship with the *hai-i*, there is another technical term *hai-gon* (*haikai*-word, or word of *haiku* spirit). Concerning *hai-i* and *hai-gon*, we have Bashō's remark handed down by Dohō Hattori, one of the most outstanding disciples of Bashō, to the effect that 'a willow tree in a soft spring rain' is a theme essentially belonging, both in its expression and what is expressed, to the world of *renga* (linked verse)—the poetic disposition of *renga* being considered to be in line with that of *waka* in contrast to *haiku*—while 'a crow pecking at a mud snail in a paddy field' is purely of *haiku*.<sup>3</sup>

We might quite easily conclude from such a remark that in Nature-description there is observable between *haiku* and *waka* a sharp contrast with regard to the choice of themes and the way of expression. We might further imagine that Nature conceived by the *waka*-poet as his poetic theme appears to be more or less elegant, aesthetically sophisticated, or poetically elaborated, while Nature described in *haiku* is apparently close to mundane life, even to vulgarity. Such interpretation of the Bashō's remark may not be very far from the truth as a very rough sketch of the contrast in external appearance between *haiku* and *waka* in Nature-description. It is, however, liable to lead us into a simple but all the more perilous pitfall of misunderstanding the fundamental inner structure of *haiku*.

For the empirical objectivity and the mundane plainness which characterize the mode of expression peculiar to *haiku* as well as its themes are but a result or a manifested effect of the creative activity of *haiku* in accordance with the dictates of its inner structure. In no way do they point to the primary factor which fundamentally determines the inner structure itself of *haiku*, in which its very essence and spirit are formed.

The lake shore  
 Serene and limpid  
 With autumnal water.

This is mentioned by Buson Yosa<sup>4</sup> as an example regrettably ‘feeble’ in *hai-i* (*haiku* spirit), with the implication that in poetic disposition and temperament it might very well make the upper strophe of *waka*, but not *haiku*.

Certainly, Nature as described by this *haiku* is not idealized or stereotyped. It has an empirical concreteness. And the words like ‘autumnal water’ and ‘lake shore’ are definitely not of *waka*, for from the standpoint of *waka* that may be felt to be a little too coarse and mundane. Moreover, these words are at least partly qualified to be *haigon* (*haiku*-words) because of their colloquial familiarity, and literary novelty in that they are not yet hackneyed by usage in the world of *waka*. Yet, this *haiku* is considered to be—though aesthetically more than passable—defective as *haiku* because of the ‘febleness’ in *hai-i*, the *haiku* spirit.

Firstly, *hai-i* is related to the way the creative subject existentially involves itself with the external world, namely Nature and the human affairs. Secondly, it is related in a very complicated, paradoxical and organic way to the hidden inner structure of *haiku* in its integrity.

Since *hai-i* is thus of a pivotal significance in *haiku* we may reasonably approach it from a number of different angles. Actually we shall presently be dealing with it in relation to such various key ideas as *fueki* (constancy), *ryūkō* (transiency) and *fūga-no-makoto* (genuineness of aesthetic creativity).

### 3. THE DYNAMICS OF THE SUBJECT-OBJECT ENCOUNTER

We shall first of all deal with *hai-i* in relation to the problem of Nature peculiar to *haiku*. For the discussion of it will reveal the most essential difference of *haiku* from *waka*.

The reason why the above-mentioned *haiku* is said to be lacking in *hai-i* seems to be that in its Nature-description the dynamic momentum of dialectic encounter of the cognitive-creative subject with Nature is not at all observable, although the presentation of Nature itself is sufficiently objective-descriptive rather than subjective-expressive.

In the world of *haiku*, Nature (and also human affairs) is not simply perceived, recognized and described. It must be ‘grasped’ on the spot by the poet in its dynamic momentum and immediate experiential actuality, as a phenomenal drama in which the existential whole of the creative-cognitive subject encounters the external world. Each event of the subject-object encounter takes place once and for all, lasts only for a moment, ends once and for all, and ‘disappears, leaving no trace behind’, into Nothingness, the non-phenomenal, non-articulated whole.

*Haiku* may be considered something essentially dynamic. The dynamics in the context of *haiku* is not to be understood as mere movement which interchangeably alternates in the same phenomenal dimension with non-movement. The dynamics of *haiku* is not only based on the transience recognized objectively in the external world, but also on the transience of the cognitive subject. Or more exactly, it is a momentum actualized in a fleeting encounter between the transience of the cognitive subject and the transience of the cognized object. And the encounter takes place in the phenomenal actuality as a manifestation of Nothingness, the non-articulated whole which is the source of both the cognitive subject and the cognized object, each being active on exactly equal terms, in the same capacity of a manifested phenomenality of the whole. All phenomenal things and events, as well as the phenomenal cognitive subject, are without exception necessarily and essentially mobile, dynamic and functional.

In the world of *haiku*, non-movement in the true sense of the word is realized only in the transcendental dimension.

The old pond,  
A frog flops in,  
The water sound.

In this famous *haiku*-poem, against the background of Nothingness or the transcendental Stillness, the tiniest event of Nature is made to bear the whole weight of the dynamic momentum of *haiku*.

The faint sound of water which in itself has not even a trifle aesthetic meaning or which aesthetically makes no sense, by being recognized by

the cognitive-creative subject, occasions the phenomenal event of the Subject-Object encounter actuating a metaphysical ‘field’ of eternal Present in the very midst of phenomenal time and space.<sup>5</sup>

As clearly shown in this example, the whole creative-cognitive activity of *haiku*, requires that rather than the aesthetic sense of the poet, his cognitive activity of sensation and perception itself should be fully permeated with such a peculiar metaphysical awareness as has just been mentioned.

It is in this respect that *haiku* shows a remarkable difference from *waka*. Briefly stated, *waka* is a world of *kokoro* (mind) and *kotoba* (word), whereas *haiku* is an event of dialectic confrontation between the cognitive subject and the external object.

In the creative actuality of *haiku*, there should not be any interval even by a hair’s breadth between the state of mind and the cognitive-perceptual act. In other words, the state of mind is most immediately connected with the cognitive act of perception itself with absolutely no intervention of inner activity of semantic articulation. The state of mind, the non-articulated existential whole of his Subjectivity—as completely identified with Nothingness itself—directly encounters the non-articulated existential reality of the Object, namely *hon-jō*.

The dialectic correspondence between the Subject and the Object actualizes by itself a ‘field’ saturated with a kind of cognitive Awareness. In this ‘field’ of cognitive Awareness as the phenomenal locus of the dialectic correspondence of the Subject and the Object to each other, the Object reveals its *hon-jō* in its momentary phenomenalization, i.e. in one particular symptom (*bi*) out of all the limitless, possible symptoms of its own.

It is that particular *bi* that actuates the Subject. In immediate response to the actuation of the *bi*, the Subject in its turn is phenomenally activated through its own sensory articulation of the *bi* and the direct recognition of it.

The dynamic grasp of *bi* and the immediate descriptive expression of it complete the whole process of the creative-cognitive ‘event’ of *haiku*. It is possible for the whole procedure to be carried out in an ideal way only when it perfectly accords with the ‘genuineness of aesthetic creativity’, the *fūga-no-makoto*.

4. *FŪGA-NO-MAKOTO*

The ‘genuineness of aesthetic creativity’, *fūga-no-makoto* as Bashō calls it, is an anagogically structured and aesthetically tinged state of mind of the creative subject as the primary factor which fundamentally determines the quality and value of the creative-cognitive event of *haiku* as well as its aesthetic product, even prior to the actual occurrence of the creative activity of the poet.

The ‘genuineness of aesthetic creativity’, *fūga-no-makoto*, is represented by Bashō as being structurally correspondent to the ‘genuineness of cosmic creativity’, *zōka-no-makoto*.

The creativity of Nature is often described as consisting of ‘*mui-no-i*’, namely, ‘something being done by nothing being done’. It is an ego-less creation or subject-less creation.

It is urged by Bashō that the aesthetic-existential awareness of the poet should be in accord with, and ultimately identified with, the cosmic Awareness of Nature-creativity. Toward this ultimate goal of identification of his aesthetic-existential awareness with the cosmic creative Awareness of *mui-no-i*, the poet should constantly strive with aspiration. Thus ‘genuineness of aesthetic creativity’ as the artistic state of mind is in itself evaluated as the fundamental source-ground producing all the aesthetic values, and is aspired to by the poet with a whole existential involvement.

In this sense *haiku* also belongs to the ‘aesthetic Way’ (*gei-doh*) as one of its derivatives. Bashō himself referring to this point remarks: ‘Saygyō<sup>6</sup> in *waka*, Sōgi<sup>7</sup> in *renga*, Sesshū<sup>8</sup> in painting, Rikyū<sup>9</sup> in the art of tea—there is observable one single thread stringing them together’.<sup>10</sup> By the ‘one single thread’ is meant here in this context the existential pursuit of the *fūga-no-makoto*, ‘the genuineness of aesthetic creativity’.

When the ‘field’ of the ‘genuineness of cosmic creativity’ and that of the ‘genuineness of aesthetic creativity’ converge into a perfect unity, forming the existential-aesthetic ‘field’ of the creative Awareness, Nature becomes, as it is and by itself, for the poet something of aesthetic value.

Thus for the poet who is engaged in the pursuit of the *fūga-no-makoto*, ‘everything in sight becomes no other than a flower; everything in thought becomes no other than the moon’.<sup>11</sup>

Flower and the moon, the empirical things of Nature, perceived through his sense and sensation as pure cognitive objects, acquire here, without going through any modification, aesthetic-existential significance and value. The very act of empirical cognition of the poet constitutes at the same time an act of aesthetic cognition.

It is in this sense that in *haiku* the state of mind is linked immediately and directly with sensation and sense perception while in *waka* it is the inner activity of sematic articulation which is incorrigibly associated with the state of mind.

The plainness, mundaneness or even vulgarity of *haiku*-expression—in contrast to the sophistication of the aesthetic idealism of *waka*—assumes an important significance only in this structural framework of *haiku* as an existential-aesthetic experience.

‘Keeping the state of mind in contemplative loftiness, the poet should return to the mundaneness of his experiential actuality.’ It would be a gross mistake to understand these famous admonitory words by Bashō in such a way that the causal priority is given to what is indicated by the first half of the sentence while the mundaneness of the experiential actuality mentioned in the latter half is meant as a necessary evil accompanying the state of contemplative ‘loftiness’ of the mind. For from the *haiku* point of view, that which exists between the state of mind and the experiential actuality is not such a unilateral causal relationship. Rather, the relationship is mutual and bilateral. The ‘loftiness’ of the state of mind is structurally validated only by its phenomenal manifestation, i.e. in this particular context the ‘mundaneness’ of the experiential actuality which, in its turn, is actuated by the state of mind, positively and vitally into a true phenomenal reality.<sup>12</sup>

##### 5. *FUEKI* (CONSTANCY) AND *RYŪKŌ* (TRANSCIENCY)

The experiential actuality constituted by the phenomenal encounter between the cognitive subject and the cognized object is in itself the dimension of *ryūkō*, meaning the phenomenal transiency. The *ryūkō* is one of the most important key ideas established by Bashō in his theory of *haiku*.

In close relation to the idea of *ryūkō* stands another idea *fueki*

(constancy). The dimension of *fueki* is the non-phenomenal timelessness.

It is important to observe that the pair of key ideas, *fueki* and *ryūkō*, are systematically applied at one and the same time to the two different aspects of the structure of *haiku*, the ontological and stylistic. In the ontological context, *ryūkō* means literally phenomenal transiency and *fueki*, non-phenomenal constancy. In the stylistic context, however, the former means transient modishness and the latter, a standardized aesthetic norm.

Although *fueki* and *ryūkō* are ideas completely relative and complementary to each other, the latter in the structure of *haiku* gains a positive focus. Otherwise expressed, in its ontological aspect the central focus is put upon the phenomenal transiency of the existential-cognitive actuality rather than the noumenal reality, and in its stylistic aspect, upon the transient dynamic modishness and novelty rather than the standardized aesthetic constancy.

As will presently be clarified, this apparent priority given in *haiku* to *ryūkō* over *fueki* in both its stylistic and ontological significance stands, however, upon the basis of a quite complicated and fluctuating structure of interrelationship.

Since of these two aspects, stylistic and ontological, it is the latter that constitutes the basis on which stands the former, we shall first discuss the ideas on *fueki* and *ryūkō* in terms of their ontological significance.

*Fueki* and *ryūkō*, as has just been elucidated, subsist interdependently, the one as the metaphysical ground and the other as its phenomenality. The most important point to remark is that in this structure the aesthetic creativity of *haiku* necessarily belongs to the dimension of phenomenality (*ryūkō*), as naturally does the autonomous, spontaneous evolvment of Nature, both being equal in the capacity of phenomenal creative articulations.

The ontological-creative 'field' of phenomenality is itself the aesthetic-creative 'field' of the *haiku*-event. Accordingly, in the linguistic 'field' of *haiku*, the phenomenal transiency (*ryūkō*) is made to assume a positive form while metaphysical constancy (*fueki*) is given a position of hidden, negative subsistence as its background. The whole structure

of *haiku* is, however, so made that the stronger the momentum of phenomenal transiency expressed, the more elevated and intensified is the hidden potential of non-phenomenal constancy (*fueki*). In fact the dynamic intensity and vivacity of expression of the phenomenal transiency in *haiku* is in itself an indirect way of centralizing the focus upon the negative presence of the vastness of the non-articulated totality against which the phenomenality is but a tiny bit of fleeting transiency.

Turning now to the stylistic aspect of the matter, the identification of the aesthetic creativity as an integral whole with the existential activity of the creative subject, determines the stylistic principle according to which the mode of *haiku*-expression should fundamentally be qualified by the dynamic momentum of existential phenomenality (*ryūkō*): ceaselessness, change, inconstancy, transiency and transformation.

The stylistic principle should be in accord with, and be active perfectly *pari passu* with, the dynamic change of phenomenal time and space. The stylistic 'modishness' in the context of *haiku* should strictly be 'modishness' in the sense of *ryūkō* (phenomenal, existential transiency). In *haiku*, the stylistic modishness of expression is not an appendage in the capacity of stylistic embellishment, but rather it is something essential guaranteeing that the creative activity be genuine in the sense of its being firmly rooted in the phenomenal existence of the *haiku*-poet as completely identified with the transient phenomenality of reality itself.

Since Bashō's theory of *fueki* and *ryūkō* hinges upon the structural correspondence between the creativity of Nature and the aesthetic-existential creativity of man, all the numerous phases of phenomenal-historical evolvment (*ryūkō*) in the mode of *haiku*-expression should be recognized each in its own right equally as authentic and veritable as long as it constitutes a phase of the intrinsic evolvment of aesthetic phenomenality. As each unit of aesthetic-existential experience is irrevocably passing away and elapsing moment by moment, so does the stylistic mode of *haiku*-expression continuously evolve as time goes on. Neither of them stops even for a moment. This very transiency-evolvment (*ryūkō*), the modishness in itself is *haiku* as understood in the stylistic sense.

The theory of *haiku* finds here a validation and justification for its



strong assertion that the ‘modishness’ is the vital factor of the stylistic aspect of *haiku*.

Thus Bashō’s theory of *ryūkō*, with its existential and moral austerity, in both the stylistic sense of modishness and the ontological sense of phenomenal transiency, is seen to be working as a forceful incentive for providing *haiku* with its *raison d’être* over against *waka* which lays strong emphasis upon the aspect of *fueki* as represented by the state of mind, the non-phenomenal Subjectivity.

#### 6. YO-HAKU (BLANK SPACE) AND THE POETIC ‘FIELD’ OF HAIKU

The poetic ‘field’ of *haiku* is essentially an existential-cognitive ‘field’ in which the dialectic event of subject-object encounter is to take place. The cognitive-existential event itself goes on creating moment by moment the poetic ‘field’ of *haiku*. In each of the actual occurrences of dialectic encounter there are realized illuminating correspondences between the subject and object in their phenomenality. Both the creative-cognitive subject and the cognized object disclose their own phenomenal aspects to each other moment by moment in their limitless varieties and variegations. A certain phenomenal aspect of the creative-cognitive subject illumines outward a certain particular aspect of the cognized object, which in its turn steers the self-illuminating focus upon another particular aspect of the cognitive subject itself, thus continuing indefinitely, and each phase of this illuminating correspondence forms the potential poetic ‘field’ of the event itself. The cognitive subject and the cognized object are merely the two poles constitutive of the energy ‘field’ of the phenomenal, existential event, which the linguistic ‘field’ of *haiku* tries to represent with its centripetal dynamics.

In the poetic ‘field’ of *haiku*, the centripetal dynamics of the positive linguistic expression emphatically suggests the existence of *yo-haku* (blank space),<sup>13</sup> the non-expressed totality of Nature and human affairs in the phenomenal time and space surrounding the positive region of the expressed, and adumbrating at the same time the transcendental background of the non-articulated Whole from which all phenomenal things and events manifest themselves, and into which they return as they annihilate their own phenomenal articulations.

In this connection we may recall *yo-jō* of *waka*. *Yo-jō* as we remember, is an aesthetic plenitude actualized in a positive manner in the dimension of positive linguistic expression. As the semantic associative linkage of images and ideas expands itself centrifugally, the aesthetic plenitude, like water rippling out, extends its resonance to all directions along the semantic network of associations until it reaches possibly the extreme limit of a cosmic expanse, as far as the phenomenal-semantic articulation can extend.

*Yo-jō*, the aesthetic plenitude is, in this sense, entirely merged with the linguistic 'field' of *waka*, expanding hand in hand, and resonating and echoing with each other. In the case of *waka*, infinity, the unknowable, is posited still in the same dimension, in the same extension of the semantic 'field', though beyond the reach of the aesthetic-semantic articulation.

In contrast to *yo-jō*, the *yo-haku* of *haiku* subsists negatively as a blank space surrounding the positive linguistic expression, being suggestive of the rest of the non-expressed totality of phenomena, and pointing to the transcendental dimension of the non-phenomenal Whole. What is implied thereby is that in this particular case the non-phenomenal Whole, the unknowable, is not to be found in the horizontal extension of the semantic articulation, and it is ontologically posited in an entirely different dimension. Accordingly its presence is only indicated by the very absence of phenomenal articulation.

The linguistic 'field' of *haiku* is essentially centripetal rather than centrifugal. It actualizes the dynamic focal point of a particular phenomenal articulation. The phenomenally articulated stands out in the midst of the potential tension of the negativity of *yo-haku*, the blank space.

If we approach *haiku* and *waka* in terms of the poetic 'field' as a semantic space, we may represent *waka* as a uniform and homogeneous space saturated with positive 'figures', images and ideas, without leaving any vacancy, whereas *haiku* may be represented as a space containing within it a single dot of a positive 'figure' of a phenomenal event. The single dot of a positive 'figure' has the significance of a magical dot by which a mere space transforms itself into a 'blank space',

*yo-haku*, saturated with a potential tension suggestive of and backed by the non-articulated Whole.

We shall bring this paper to a close by giving in translation representative *waka* and *haiku*, two for each, in the hope that the translation will shed some light on the contrast that has just been pointed out between these two genres of Japanese poetry.

*Waka* 1:

Deep in the mountain  
 As the stag is heard crying forlorn  
 Treading on the tinted maple leaves fallen  
 The autumn is felt  
 Fraught with sorrow.

*Waka* 2:

On a balmy spring day  
 Under the ethereal rays of the sun,  
 The ever-lasting and tranquil,  
 How incessantly do they fall  
 The cherry-petals, fluttering.

*Haiku* 1:

Stillness  
 Into the rocks, sinking  
 The cries of cicadas.

*Haiku* 2:

Above the surging sea waves  
 Lies the Milky Way  
 Toward the Island of Sado.

NOTES

<sup>1</sup> Cf. A. Nosé: *Renku Geijutsu-no Seikaku* ('The Character of the Art of the Linked Verse') (Tokyo, 1943). See also Toshihiko and Toyo Izutsu: 'Poetry and Philosophy in Japan' *op. cit.*, pp. 538–541.

<sup>2</sup> For a detailed explanation of the key terms of *haiku*, including *hai-i* and *hai-gon*, see Riichi Kuriyama: *Bashō-no Haikai Bi Ron* ('A Study of the *Haikai* Aesthetics of Bashō') (Tokyo, 1971).

<sup>3</sup> In *Shirozōshi* 'White Booklet' (Iwanami Series: Classical Japanese Literature, vol. 64) ed. Nōichi Imoto (Tokyo, 1975) p. 384.

- <sup>4</sup> Buson (1716–1784), a noted *haiku*-poet and painter. The most salient feature of his work is the vivacious beauty of sensuousness standing in sharp contrast to the *wabi*-spirit of Bashō.
- <sup>5</sup> Cf. Kitarō Nishida: *Nihon Bunka-no Mondai* ('Problems of Japanese Culture') (Tokyo, 1940) p. 90.
- <sup>6</sup> Saigyō (1018–1090), a famous poet-monk, of whose *waka*-poems as many as 94 in number have been adopted in *Shinkokin-shū*.
- <sup>7</sup> Sōgi (1421–1502), a leading figure in the history of *renga*.
- <sup>8</sup> Sesshū (1420–1506), a painter-monk who represents the highest peak in the Japanese black-and-white Zen painting.
- <sup>9</sup> On Rikyū, see the preceding essay.
- <sup>10</sup> These words of Bashō are found in his *Oinokobumi*, a record of one of his travels, written in 1687–1688.
- <sup>11</sup> Also in *Oinokobumi*.
- <sup>12</sup> Cf. Toshihiko and Toyo Izutsu: 'Far eastern existentialism' (in 'The Personality of the Critic', ed. Joseph Strelka) (Pennsylvania, 1973) pp. 40–67.
- <sup>13</sup> On the aesthetic significance of 'blank space' in Japanese arts, see Yusuke Yamaguchi: *Mu-no Geijutsu* ('The Art of Nothingness') (Tokyo, 1939).

PART TWO

TEXTS

*translated by*

TOSHIHIKO and TOYO IZUTSU

## TEXT I

### MAIGETSUSHŌ

*by*

Fujiwara Teika

Fujiwara Teika (1162–1241), of the illustrious Fujiwara clan, was a son of Fujiwara Shunzei (1114–1204) who, as a poet and critic of poetry, occupied the highest position at the Imperial Court and enjoyed an unrivaled prestige, crowned with glories of poetic honors. Like his father, Lord Teika made himself known in the literary world of his age not only as a poet of the highest rank but also as the foremost theoretician of *waka*-poetry, endowed with an unusually sharp critical mind and an exquisitely refined poetic taste. He was in fact a man of letters typically representative of the aesthetic culture of the Shinkokin period of Japanese history, an age named after the eighth imperial anthology, *Shinkokin-shū* of which he was one of the compilers.

The *Maigetsushō* here translated is his *Ars Poetica*. It is, to be sure, not the first work written in this genre of literature. As a matter of fact it has a number of important predecessors. But of all the treatises on poetry produced in the early phase of the development of poetic theories in Japan, it is rightly to be considered one of the best and the most valuable in that it established the canons of poetic taste which since then have exercised remarkable influence on the development of the poetic sense and sensibility through the history of Japanese literature.

The *Maigetsushō* is important also in another respect. Going beyond the boundaries of the field of *waka*-poetry, it worked as a powerful incentive to the birth and formation in the subsequent ages of what is now known as *Gei-doh* or the Way of Art. Practically all the later forms of Japanese art have found inspira-

tion in the aesthetic ideas to which Teika gave a fine expression in this work.

Although some doubts have been expressed in the past about the authorship of the work, most Japanese philologists and historians of literature are now in agreement on its authenticity. The work is a letter of advice and admonition addressed to a man of Court who was under his guidance in the art of *waka*. The name of the addressee, however, is unknown.

I beg to acknowledge hereby the receipt of your monthly work of one hundred *waka*, which I have surveyed and thoroughly examined. Your achievement, this time, is excellent indeed.

Reflecting on your gracious confidence which has been bestowed upon me through all these years—of which I am not at all worthy—I feel I should not refrain myself any longer from complying with your long pending request. I should be obliged perhaps, on this occasion, to convey to you some fragments concerning the poetic discipline which has been transmitted to me by my predecessor. By doing so I might be sowing seeds for a rampant growth of criticism and derision in the posterity.

Be that as it may, I would express here my genuine satisfaction with the assiduity and the progress you have exhibited in the field of *waka*, indicating that you are deservedly of an illustrious lineage.

Now to repeat what I have written to you before, the introduction into the world of *waka* consists in studying extensively all the anthologies of *waka* compiled by imperial command since *Manyō-shū*,<sup>1</sup> employing one's thought upon observing the phenomenon of historical development and changes in *waka*.

By this I am in no way suggesting that any of *waka* in the anthologies could be regarded as a paragon simply because it is in the authentic anthologies. For the world of *waka* inevitably waxes and wanes with ages and poets.

In the age of *Manyō*, which is indeed irretrievably remote, people's mind was so pure and ingenuous that the people of today, despite their aspirations, could hardly succeed in obtaining the same expected result from modelling their style on *Manyō-waka*. Rather, one who is still at

the initiatory stage should never indulge in trying to adopt the antique style.

True, once one has acquired after much training and practice a masterly command over both the style and the inner spirit of *waka* in general, one is supposed to have an actual acquaintance also with the style of *Manyō*, without which acquaintance, I should think, it would simply be absurd to call anyone an accomplished poet. But then, even an accomplished poet never could be too careful in composing *waka* after the style of *Manyō*.

In any case, the words and expressions that have associations much too close to the worldly affairs of those that sound crude and coarse should better be avoided (even though *Manyō*-poets did often make use of them). But there is no need here to enter into definite details about the matter. I may fairly hope that you will eventually understand it, as I shall discuss it presently in this letter.

I have ventured to invite your attention to these points about *Manyō*, exposing myself to the possibility of diminishing your creative enthusiasm for *waka*, for I found a good many pieces of *Manyō* style in your latest 'hundred-*waka*'. Refrain from composing, I beseech you, in the antique style for some time. And allow me to advise you that you should instead continue consecrating yourself to the basic mode of *waka* for one more year at least.

What is meant by the basic modes are four of the ten modes which I elaborated elsewhere: *The Mode of Profound Suggestiveness*, *The Mode of Refined Adequacy*, *The Mode of Graceful Beauty*, and *The Mode of with-Mind*.

It happens not infrequently that *waka* composed in the antique style are found to fit into one of these basic categories, in which case the antique style is not considered to be detrimental. But in any event, once you have habituated yourself to composing *waka* with perfect ease in these natural and graceful styles, it will be most simple to proceed further and exercise such modes as: *The Mode of Grandeur and Sublimity*, *The Mode of Descriptive Plainness*, *The Mode of Sportiveness*, *The Mode of Ingenious Touch* and *The Mode of Exquisitely Ramified Diction*.



As for *The Mode of Rugged Vigor*, it cannot yet be mastered so easily. But of course great effort and practice could not fail to lead you eventually to success also in this mode (*Mode of Rugged Vigor*). The said difficulty, I remind you, of handling this mode should by no means be taken as indicative of its supremacy in aesthetic value over other modes. What I mean is simply that this is a mode in dealing with which the beginner is liable to face difficulties and pitfalls.

After all *waka* is a typically Japanese art, it should, as our eminent predecessors also rightfully remarked, be first and foremost imbued with graceful tenderness and delicate sensitivity. Indeed there are instances in which even the most hideous is transformed into something beautiful, once it is made a part of *waka*. Besides, what merit will there be in describing in a truculent manner things of grace such as the moon and flowers?

Verily, among the aforementioned ten modes, I do not know a more perfect embodiment of the quintessence of *waka* than the *Mode with-Mind* (*ushin tai*). To grasp the spirit of this mode is, accordingly, to be considered a rare attainment.

With a vacillating mind struggling with chance expressions, the pursuit of this ideal could never be expected to lead to success. It is only when one attains the absolute serenity of the mind and becomes immersed deeply into the state of inner 'equilibrium' that one could hope occasionally to indite *waka* of the *Mode with-Mind*.

This would seem to ensure that what is to be called a 'good' *waka* is one which is based on the profundity of the *kokoro* (mind). However, if the poet, being obsessed by the desire to give expression to the profundity of the *kokoro*, vainly and wrongly strains wits, he would as a result fall into confusion and end up by producing entangled complexities wrought with a twiddling artifice. For an expression having no formal consolidation and devoid of coherency in meaning appears simply ugly and is far worse than mere absence of *kokoro*.

The heart of the whole matter lies in discerning the contiguity of these two attitudes (one leading to the profundity of mind, and the other to the intricacy of contrivance). I urge you to a thorough consideration of this issue.

He who is engaged in training himself in this field should, needless to

say, strictly avoid perfunctoriness without ever abandoning the attitude of sincere devotion.

By giving out wobbly works one might bring public censure upon oneself. Dispirited, one might with time entirely abandon the practice, which in its turn will be conducive to a grave result, the waning of *waka* in general.

There is a story related of a poet who, having been smirched with an incisive criticism, worried himself to death; or again, of another poet who, his masterpiece of originality having been stolen and registered in an Anthology under the name of the (imprudent) plagiarist, appeared often to the latter in a dream, plaintively claiming his stolen work with the ultimate result that the work was entirely eliminated from the Anthology by the editors.

These two are not the only telling examples of this sort. Pathetic indeed!

*Waka*, therefore, whether prepared beforehand or improvised on the spot, should always be, before its presentation, scrupulously examined and re-examined. To dash off verses would most likely entail ominous consequences on the poet.

For this very reason, I beseech you to be mindfully consistent in producing works 'with-mind'.

As is naturally to be expected, however, there are periods when a poet proves absolutely incapable of composing *waka* in this style.

When the realm of the mind is fouled with miasmatic effusion of thoughts and images, the *Mode with-Mind* cannot possibly be realized, no matter how hard one might strive for it. Further still, as one propels oneself forcibly to continue striving for it, one's senses and spirit become more and more emasculated, and one would end up producing amorphous, insipid verses.

In such a situation, a better start would be made with verses of scenic atmosphere which are neither especially profound nor serious, but which will sound elegant with a buoyancy in both the configuration actualized in the verse and the words used—particularly important is this advice in the case of improvisation. As one goes on composing four, five, or ten pieces in this style, the miasmal gloom in the mind will gradually be dispelled, and the spirit and temperament will become

pure and limpid, so that one will finally succeed in producing *waka* of this mode, namely, the *Mode with-Mind*.

Particularly when the given theme happens to be such as ‘remembrance’ or ‘love’, the poet should, I imagine, pursue solely and exclusively *the Mode with-Mind*. None but this mode, I should think, would make him attain the ideal.<sup>2</sup>

Now this special quality of *u-shin* (with-mind) should be regarded as being partaken also by the other nine modes. The same quality could be recognized in the *Mode of Profound Suggestiveness*, in the *Mode of Grandeur and Sublimity*, as well as in the rest of the ten modes.

Indeed, *waka*, whatever the mode, if it is devoid of *kokoro* (mind), is, as a matter of fact, to be considered inferior.

The *Mode with-Mind*, which I mentioned earlier as one of ten modes, however, is not to be confused with the quality of *u-shin* (with-mind) as contained in the other nine modes. What is meant here is rather the *Mode with-Mind* as an established category of *waka* in which the actualization of this quality is primarily and intensively aimed at by the poet.

The quality of *u-shin* itself, needless to say, should be maintained in any poem, whatever mode it may belong to.

Again, another pivotal factor in the composition of *waka* is the choice and use of words. Each word has its own characteristics, such as being vigorous, or feeble, bold or fine, etc.

Examining very carefully the characteristics of each word, linking up a vigorous word only with another vigorous one, placing a feeble word side by side with another feeble one, and thus reflecting on the words to be used and revising the arrangements again and again in such a way that there should be no abrupt discrepancy in terms of ‘bold’ and ‘fine’, so that he might expect his poem to sound, as a result, smooth, unbroken and pleasant—this, indeed, is a most important thing for a poet to keep in mind. To tell the truth, it is hardly possible that a word should have in itself an inherent quality of good and bad. However, when words are actually combined with one another into *waka*-phrases, the combinations turn out to be evaluated as being superior or inferior. For example, a phrase composed of a word with the quality of ‘supreme suggest-

iveness' and a word with that of 'rugged vigor' would simply be repugnant.

Thus it is that my father, the late Lord Shunzei, has left an instruction saying that the poet should choose words as an immediate effusion from the *kokoro* (the state of mind).

Someone is said to have once described poetic composition in terms of the relation between flower and seed, and remarked that the archaic poets tended to put too much emphasis on the seed, forgetting the flower, while the poets of the present time tend to be conscious only the flower to the complete oblivion of the seed.

This, I agree, may well be true. Moreover, there would seem to be a similar thought expressed in the Introduction of the *Kokin-shū*.<sup>3</sup> However, if I am allowed to develop this idea a little further, I would dare to think the following understanding of mine as worthy of some consideration.

What is here called 'seed' would correspond to *kokoro* and the 'flower' to words. It would not necessarily be the case that the archaic poems are to be regarded as 'with-seed' or 'genuine' solely because the words used happen to be realistically forceful. Even poems of the archaic style (with their words realistically forceful) indited by the archaic poets, if they lack *kokoro*, should be considered 'seedless' (i.e. not genuine). As for the works of the present-day poets, it is, in my view, those poems embodying the quality of formal beauty and inner rectitude<sup>4</sup> that we could rightfully regard as 'with-seed' (i.e. genuine).

Now, in *waka*-composition, if we are to suggest that the highest priority be given to *kokoro*, we might be taken to imply that its verbal manifestation, *kotoba*, must be relegated to the second rank. Should we give a pivotal importance to words, then it is likely that we might sound as being negligent in *kokoro*. After all, a poem which excels at the same time in both the words used and *kokoro* is the best.

*Kokoro* and its verbal manifestation, ideally speaking, must be coordinated with one another as closely as are the two wings of a bird. Poems excelling both in words and *kokoro* are of course beyond question. Otherwise, my choice would go to those poems which are awkward in verbal expression rather than to those deficient in *kokoro*.

Having thus remarked, I myself still wonder if I could define with precision the archetype of the best and the ideal *waka*.

Indeed, the golden path in the world of *waka* consists solely in basing oneself on one's own inner comprehension, never depending on what others recommend.

As for what is the ideal type (*shūitsu*, the 'excelling exemplar') of *waka*, opinions vary case by case according to each tradition kept by the head family of each school.

Monk Shun-e<sup>5</sup> asserted that the poet, first of all, should aspire to natural simplicity, and in fact, it would seem, he himself composed his poems accordingly.

Lord Toshiyori,<sup>6</sup> on the other hand, appears to have shown high estimation for what was indescribably sublime.

And various other opinions have been proffered by various other people. The whole range of the matter lies—I am well aware of it—beyond the reach of my knowledge and judgment.

As we become initiated into it, any sphere of human accomplishment inevitably begins to disclose the seriousness and the gravity of the matter in its full scope. The same is true, I feel, especially of the world of *waka*. In reflecting upon my *waka*-composition both in the past and the present, I become conscious of the fact that more and more I am losing my confidence in *waka*-composition; I find every *waka* I compose simply inferior—I feel remarkably more so in these days than I used to. I can indeed rarely present my *waka* to the public with unwavering confidence. Now I realize how true is the saying of an ancient sage: The closer we approach, the loftier appears the peak.

Being transcendent over all predispositions, showing no particular attachment to anything, appearing not to belong to any one of the ten modes, and yet somehow comprising all features of these, and being fragrantly suggestive—one feels as if one stood in front of a man docorous in his inner disposition impeccably attired with his court costume—such is indeed what I would consider the 'excelling exemplar' (*shūitsu*) of *waka*.

However, what people generally understand by the 'excelling exemplar' (*shūitsu*) are plain, featureless poems composed with ease and fluency and with a tone of dignity, but deficient in *kokoro*. I consider it regrettable. If poems of such a nature are to represent the

‘excelling exemplar’, one could produce as many ‘exemplary’ poems as one pleases.

As mental concentration of the poet reaches the uttermost, out of the absolute serenity of his creative subjectivity showing no sign of vacillating this way and that—there, naturally and effortlessly, emerge, in spite of himself, poems, among which we would most probably find the ‘exemplary’ *waka*.

Now, as for the ‘exemplary’ type (*shūitsu*) of *waka*, I would describe it as follows: To begin with, it is to be profound in *kokoro*, sublime (in its poetic tone) and ingenious (in its rhetorical technique) with the aesthetic plenitude of words overflowing, so that there might emerge a whole poetic ‘figure’ (*sugata*) with a noble gracefulness. It is to be unpredictable and variegated in the choice of individual words and yet sound plain and ingenuous in their sequence, producing, as a result, an intriguing effect; with the presence of a subtle air of visual nuances lingering around it, the whole atmosphere of poetic images is to appear singular and extraordinary. The aesthetic configuration of the poem being such, the content, *kokoro* (as externalized therein) must also be calm and tranquil.

One should not consciously exert oneself in pursuit of such a poem. As an assiduous discipline of a poet reaches a certain stage, the ‘excelling exemplar’ type of poem could be produced of its own accord.

There are times at a certain disciplinary stage when one tends to have a general feeling that the well-known works of both classical and contemporary poets fail to attain somehow to the fullest expression. To have the feeling of that sort itself is an unmistakable sign of one’s still being in the beginning stage of his own discipline.

An expert often, on purpose, would leave something unexpressed refraining from wording to the full. In *waka* to be able to use effectively, vague, hazy expression avoiding too much lucidity, would be a performance that could be expected only from an accomplished expert. An inexperienced poet, becoming envious of the technique, sometimes dares to produce, notwithstanding his lack of command over it, an awkward imitation, which appears indeed indescribably ludicrous.

Poems that I would never highly esteem are of unusually original diction. Even a poem of this type, if it is naturally brought forth, might well be acceptable, but when it is meticulously contrived by the poet

solely resorting to artifice, it turns out in my view, to be utterly ignoble and repulsive.

Now, with regard to the technique of ‘borrowing phrases’ in *waka* composition, I should say, as I wrote to you once, it will be a display of a sheer masterly skill to borrow a passage from some well-known poem on flowers and use it as part of a poem on the similar subject, that is on flowers, or borrow a passage from a poem on the moon and put it in an intended poem on the moon again. Rather, ordinarily, the poet had better shift the subject of the original context from which he borrows: having borrowed from a poem on themes of autumn or winter, or a passage from the context of a love poem into poems of the ‘Miscellaneous’ or ‘Seasons’, trying, however, not to fail to hint at the original context from which he has borrowed. To borrow many phrases at one time in one poem should be refrained from.

Now to tell you how to proceed, I would suggest that you should take significant, key phrases, about two in number, from the original poem and place one of them in the upper strophe and the other in the lower strophe, separately, of your poem. For example, from the poem: Towards evening/Beyond a bank of clouds/Lingers my thought/Longing for the beloved/Far and away as the sky. Such phrases as “beyond a bank of clouds” and “lingers my thought” might be taken out, and placed one of them in the upper strophe and the other in the lower strophe of a poem of yours whose theme, however, would be better made to belong to the category of ‘Miscellaneous’ or ‘Seasons’, avoiding the theme of the original poem, ‘Love’.

Among the contemporary poems, I have come across a case in which a poet borrowed from this particular poem not only the two phrases here mentioned but also another phrase: ‘towards evening’. But that does not appear to be faulty, probably because a phrase like ‘towards evening’ sounds as something insignificant, merely additional to these key phrases. Indeed, what is faulty will rather be borrowing too many conspicuous and significant phrases from one poem. On the other hand, there would be no meaning in borrowing phrases scantily and inconspicuously to such an extent that no one could even recognize any trace of the original context of the borrowed phrases. Careful considerations are required concerning all these points with regard to ‘borrowing phrases’.

As for incorporating a given title-word (or phrase) into a work of *waka* in case the given title happens to be expressed by one single Chinese character,<sup>7</sup> the title-word should invariably be made to appear only in the lower strophe of the poem, and in the case of two-character, three-character, or more-than-three-character title, the component parts of the title should be distributed each to the parts of the upper and the lower strophe. It will be absurd, I should imagine, to put a whole sentence-title in Chinese characters into one place. I find it also a thoughtless act indeed for a poet to compose a poem having a title-word on the uppermost 5 syllables of its upper strophe. Certainly, among the well-known, classical poems belonging to the category of the excelling exemplar, (*shūitsu*), one may find examples of the procedure of this sort. But that should not justify a poet taking them as his models. On the contrary, he should jealously guard himself against doing so. But of course, in so far as exceptionally good poems are concerned, it is not, I have been told, to be considered an infringement upon the general rule not to put the title-word outside of the uppermost 5 syllables.

Of various ‘maladies’ in poetic style, the ‘malady’ of *byōtō*<sup>8</sup> is not necessarily an absolute taboo, while the ‘malady’ of *seiin*<sup>9</sup> should be by all means avoided. Having even the ‘malady’ of *byōtō* is, needless to say, inferior to not having it.

Since the so-called ‘Eight Maladies’, ‘Four Maladies’ etc., are all too well known to people, we need not inquire into them here. For a poem which has attained such a degree of inner perfection that it remains immune to all those ‘maladies’, even to talk about ‘malady’ or technical defects would simply be an absurdity. But, then, a poem which is inferior in itself, when infected with ‘maladies’, would be another sort of absurdity.

One should be careful not to fall into the habitual use of one particular phrase in many places—in three, five, or as one often does, even ten different poems. If the phrase in question happens to be consisting of inconspicuous words of common usage, the repetition might be tolerable. Pitiful indeed, however, will it be to use so often one and the same particular phrase, especially when it is novel and conspicuous—even if the phrase be not a long unit of words but merely a two-or-three-word composite. My late father, Lord Shunzei used to warn me by



saying that the poet should determinedly avoid to give the impression that he reveals in his *waka* composition his having the propensity for using some particular words he favors. Indeed, to my mind too, it (the habitual use of conspicuous words) appears to be a grave fault.

There would surely be nothing the matter, I imagine, with one's inditing as many poems as one likes using repeatedly such terms as 'cloud', 'wind', 'evening', etc.

Moreover, by using some particular words, if the poet can possibly produce poems genuinely good and estimable, I see nothing improper in his repeating the same particular words. What is really detestable are poems of the lowest quality sharing in common identical words which the poet has imprudently thrown into them.

In these days, some refined literary experts are said to be using in their poems such word-sequences as 'spring at dawn', 'autumn in the evening', etc. I do not understand this at all. Assuming the air of elegance, the poets of this kind like such expressions as 'spring at dawn' and 'autumn in the evening' by which, however, they mean nothing but 'a spring dawn' and 'an autumn evening'. Indeed, if by merely changing verbal sequences, the words or phrases become more tasteful and novel in their content, the change might be simply marvellous. But since such is not the case, the whole process appears to my mind to have no point of goodness at all. This is, on the contrary, an utterly presumptuous and ridiculous act. Moreover, this sort of procedure in *waka* -composition is precisely one of the factors which, I am afraid, would cause the deterioration and decline of the whole world of *waka* itself. Therefore, the more odious still is this phenomenon! I admonish you over and over again against it.

Out of the 'Ten Basic Modes', as I have discussed them in the previous passages, each mode should be recommended to each man in accordance with his particular artistic disposition. Both the talented and untalented may each have his own mode of expression inherent in his individual nature. What kind of goodness could there be in advising to cultivate the *Mode of Rugged Vigor* to one who is by nature endowed with the potentiality for the *Mode of Profound Suggestiveness*, or, the *Mode of Exquisitely Ramified Diction* to a man suited to the *Mode of Grandeur and Sublimity*?

The Buddha, in teaching various Truths (*Dharmas*), is said to have given his explanations in close accord with the inborn nature of each individual with whom he dealt. A poet, in giving poetic instructions to people, should never, even slightly, deviate from this example set by the Buddha. However much a poet may be fond of a particular mode for which he himself is endowed with potentiality, if he tries to impose it upon others who are not endowed by nature with a capacity for the mode, he would be causing a grave and ominous hindrance to the way of *waka*. Having closely observed the nature of the poems the disciple composes by himself, only then should the master choose for him one of the aforementioned 'Ten Basic Modes'. And, needless to say, whichever mode one might have chosen, righteousness and rectitude are the principles which ought to be ever kept in mind.

It is not my intention, however, to suggest that one should concentrate oneself exclusively upon the particular mode chosen, discarding all the rest. It would do no harm if one, having rightly established one's own position on the basis of one of the authentic modes in which one is gifted, proceeds further and tries also some other modes, except that one should discreetly abstain from treading into deviation in negligence of the right track.

In these days, there are many masters who, going shoulder to shoulder in competition, each considers himself as an expert, and apparently without understanding these ideas (which I have expounded above), instructs his disciples to try only to model after the mode he himself is specialized in. This is sheer stupidity and ignorance of the Way. How could there be any goodness in a master's guiding his disciple in this manner if the latter happens to be possessed of aesthetic ideas far loftier than those of the master, and capable of producing through his inborn nature poems of an exquisite aesthetic form. This point, it would seem, is touched upon also by such masters as Lord Toshiyori and Lord Kiyosuké<sup>10</sup> in their writings on admonitions about poetry.

It is thus important that a master should prudently be prepared to guard his disciple from going wrongly off the way. For if the disciple, even endowed with an innate capacity, gives a free rein to impulsiveness, his manner of composing *waka* might possibly be steered into a wrong course. This is much more the case with those who are untalented. If an untalented one, putting emphasis on his ego, continues

to compose *waka* as he pleases, the more he strives the more he would go astray. The right way for him would be lost.

It is especially important, in deciding upon excellent and inferior, to discriminate with precision the qualities of the poems themselves. But the general tendency nowadays, as I observe it, is that every master, each in his own way, behaves only on baseless conjectures, for they applaud works of the renowned adepts even if the works are not so good, whereas they speak slightly of works of the unrecognized and obscure poets even to the extent of deliberately looking for formal flaws, though the works themselves are pre-eminently good. In most cases one judges poems not by their own merits but by the status of the poets. I feel it indeed despicable. All this is probably due to the fact that one is perplexed as to the principle and standard of judgement. Only those who are able to discern good from bad even about the works of pre-Kuanpyō periods<sup>11</sup> could safely be considered connoisseurs comprehending the intents of *waka*.

Although in the foregoing I wrote as if I comprehended everything, in fact, I have to confess—an old ignorant man that I am—that there are scarcely matters in *waka* poetry of which I could claim to have a thorough understanding.

Yet, on reflection, I should not be so utterly depreciatory of myself. For I had the following experience which, I feel, was unmeritedly bestowed upon me. Years ago, around the Genkyū<sup>12</sup> era, while I was confining myself in the Sumiyoshi Shrine for contemplation and prayer, I had a divine revelation in a dream, ‘Thou art illumined by the moon’. And to commemorate this event I wrote the ‘Bright-moon Record’<sup>13</sup> for fostering the poetic tradition of my family for posterity. I should indeed feel embarrassed to have gone, in spite of myself, into such personal matters.

Now, as for the technique of borrowing words and ideas from classical Chinese poetry—though it has been said since olden times that the procedure in general should be placed under a ban—it does not appear to be so detestable to my mind. If only one guards oneself from using this technique habitually, the occasional application of it would add even an ingenious touch to *waka*.

Inspiring ideas would best be found in the First and Second Volumes

of the ‘Selected Writings’ of Hakurakuten.<sup>14</sup> I once remarked about these volumes elsewhere, commending a constant perusal.

Chinese poetry is of such a nature that it makes one’s mind serene and lucid. In setting out to compose *waka*, if one happens to be in the presence of a royal personage, Chinese poems from memory would be silently recited in mind; in more or less informal meetings, one might have recourse to reciting them aloud.

It is a usual practice in composing *waka* to start with inducing one’s mind into serenity.

Laying any Chinese classical poem or *waka* of one’s particular liking to heart, and relying upon the atmosphere of the poem, one could produce one’s own *waka*.

At the stage of initiation one should not forcibly exert oneself in cogitation. Being mistakenly convinced that *waka* must necessarily be composed through cogitation, and constantly engaged in so doing, the spirit may become stupefied from exhaustion and, as a result, one may begin to feel even repugnance toward *waka*-composition.

In order to attain proficiency, let one be inured to indite *waka* lightly and promptly, though, from time to time, as my late father admonished, one should also quietly become absorbed in cogitation.

On the occasion of a formal *waka*-party in the Imperial Court it would better be advised not to compose too many *waka*. The attitude to be assumed in this respect by the poet, whether novice or expert, is the same.

In participating in a party for ‘serial *waka*’ of hundred *waka*, for instance, four or five pieces for a novice to compose, and seven or eight for an expert, would be the suitable numbers.

While at the stage of initiation, the poet should unremittingly train himself at home through solitary composition with the aim of developing the ability to compose *waka* at will, promptly or slowly.

Poems composed merely for the sake of exercise must discreetly be guarded from being exposed to others indiscriminately.

A real beginner should choose only familiar themes in his *waka*-composition—so it has been handed down to us. Complicated themes

which could not easily be dealt with are, as is clearly to be seen, unsuitable for the beginner to choose. With regard to 'twiddled' themes, he may start to handle them as he, after having had experience in composition, becomes convinced of himself to be mature enough to do so. For eventually it will be unavoidable for him to take up difficult themes, too.

The poet should never fail to maintain the right sitting posture while composing *waka*. Once he becomes accustomed to slovenliness cogitating *waka*, for example, in a standing posture or inditing it in a reclining posture, then, try as he may, he would find it impossible to compose *waka* in formal *waka*-parties, for he would feel awkward as if something ran counter to his customary way. Once he has habituated himself to acting in a loose and slovenly manner, there will be no way to get out of it. In every matter the graceful and decorous manner of doing it is an essential factor for its goodness. Thus I always admonish that no one should ever try to indite a poem without assuming an upright-sitting posture.

As for the first five syllables of *waka*, I should think, they require scrupulous pondering over the words to be chosen. Regarding this, as I recall, my late father, who had entered the Way of Buddha, used to write down on each occasion of his *waka* composition the words of the first five syllables at the side of the main line of letters so that they seemed like a marginal note. Once on a certain occasion, at a recital party of *waka*, the question was raised as to the reason why in each of his *waka* the words of the first five syllables were always written a little off the main line. To this he answered: he always chose in the final stage the words which should be put at the head of a *waka* and wrote them down at the last phase of his composition so; it is, he said, for this reason, that they appear as if they were a marginal note. The whole assembly seemed to grow animated showing the sign of satisfaction at having had an occasion to listen to something admirable with a touch of ingenuity.

The foregoing is simply a hasty note of some ideas that have incidentally occurred to my mind. I am painfully aware that the whole matter may loom up in the mist of extreme ambiguity. Nevertheless, as

I feel greatly obliged to you for your constant and unfailing devotion to my very deficient instruction, I have, in compliance with your wish, noted down these points concerning the poetic discipline of *waka*. Discreetly guard yourself from revealing this note to the public.

I have nothing other than these points concerning the rectification and elaboration of the disciplinary Way of *waka* in which I, aged and ignorant, have been engaged through all these years.

I have disclosed here unreservedly my own mind to its very depths. Bestow, I beseech you, your gracious attention on this note, considering it an epitome of the Way of *waka*.

With sentiment of the highest esteem, I remain, yours most-respectfully.

#### NOTES

- <sup>1</sup> *Manyō-shū* is the oldest extant collection of Japanese poetry compiled most probably after 750 A.D.
- <sup>2</sup> The *Mode with-Mind* does not consist of expressing thought through the syntactic meaning of the poetic sentence; rather it aims primarily at producing *yo-jō*, an aesthetic saturation, through the associative linkage of semantic articulation. This peculiarity of the *Mode with-Mind* seems to make it most appropriate for emotional themes such as reminiscence and love. See Preliminary Essay I.
- <sup>3</sup> On *Kokin-shū* see Preliminary Essay I, note 6.
- <sup>4</sup> That is, those poems whose words are beautiful as an immediate manifestation of the rectified *kokoro*.
- <sup>5</sup> Monk Shun-e, a son of Minamoto Toshiyori (see the following note).
- <sup>6</sup> Minamoto Toshiyori (d. 1029), the author of the *Toshiyori Zuinō*, a book on the theory of poetry written in 1014.
- <sup>7</sup> In many cases a single character, when read in Japanese, phonetically turns into a word of more than one syllable.
- <sup>8</sup> *Byōiō* is a technical defect in which the first word of the upper strophe is the same as that of the lower strophe.
- <sup>9</sup> *Seiin* is a case in which the last word of the upper strophe happens to be the same as that of the lower strophe.
- <sup>10</sup> Fujiwara Kiyosuke (1004–1077), a poet and theoretician of poetry, author of a number of important books on the theory of *waka*, a rival of Shunzei in this field.
- <sup>11</sup> Kanpyō period: 889–898.
- <sup>12</sup> Genkyū era: 1204–1206.

<sup>13</sup> 'Bright Moon Record', *Meigetsu-ki*. Under this same title there are two works attributed to Teika, one of them being his personal diary covering 55 years of his life from the age of 19, and the other an independent book on the theory of poetry, which, however, has not come down to us. The *Meigetsu-ki* spoken of here seems to refer to the latter.

<sup>14</sup> Hakurakuten, one of the most famous Chinese poets of the T'ang dynasty.

## TEXT II

### ‘THE NINE STAGES’

by

Zeami Motokiyo

The three treatises on the theory of Noh that are translated here are from the pen of Zeami Motokiyo (1363–1443), to whom the whole tradition of the theatrical art of Noh is traced back with regard to both its practical and theoretical aspects.

Representing as they do Zeami’s thought in its maturest phase, these treatises are unanimously considered to be among the most important of his works. They are of particular importance for our purposes because of their philosophical significance.

Under the personal and rigorous guidance of his father Kannami Kiyotsugu (1333–1384), the founder of the Kanze School of Noh—himself a distinguished Noh actor and playwright—Zeami opened a brilliant career as the greatest Noh player in history. Besides being an actor, he was also a most prominent playwright, stage director, instructor, theoretician, and we might say, an outstanding ‘philosopher’ of Japanese art in general.

As a matter of fact Zeami developed and elaborated Noh and brought it into the highest perfection as a composite art (chanting, dancing and *mimesis*) of a unique aesthetic value. He also wrote a number of treatises on the theory of Noh, all of which have been handed down from generation to generation as a jealously guarded esoteric lore among his authentic heirs in the head families of the Noh tradition.

Historians of Japanese art usually divide the 80 years of Zeami’s life into three successive periods: The first period (1375–1408) in which he was still mainly elaborating upon the ideas of his father, and which is represented by the *Kadensho* already known to the Western reader; the second period (1408–1428) and the



third period (1428–1443). It was in the last two periods that Zeami displayed his originality as a theoretician of the art of Noh.

Of the three works which are presented in the following, the ‘Observations on the Disciplinary Way of Noh’ and the ‘Nine Stages’ (with an appendix) belong to the second period, both having been written around the time when he entered the Way of the Buddha (the school of Sōtō Zen of the lineage of Dōgen) at the age of 60. These two are highly esteemed as representative works in the field of Japanese aesthetics and philosophy of art.

As for ‘Collecting Gems and Obtaining Flowers’, it is a work written specifically for his heir Zenchiku (Konparu, 1404-1468?) as a book of esoteric instructions. In this treatise Zeami pursues in depth the principal problems which he himself has raised in the first and the second period, the idea of the ‘flower’ for instance, and the problem of the true creative subjectivity, and the like.

### *THE NINE STAGES*

(The Upper Three Flowers)

The Mode: *Flower of Mysterious Singularity*

‘At dead of night, the sun shines brilliantly in Shinra.’

The ‘transcendental Mystery’ is the state which is beyond the reach of all verbal expressions and which indeed absolutely transcends all the activities of the human mind. The bright sunshine at dead of night! How could it possibly be in the domain of linguistic description? How could it?!

An aesthetic mode of supreme suggestiveness such as is produced by a virtuoso in our way of art surpasses any voiced appreciation; it immediately awakens a preconscious reciprocal response. Such an aesthetic effect of ‘the sight-transcending-sight’ peculiar to the rankless-rank is itself the Flower of Mysterious singularity.

The Mode: *Flower of Innermost Profundity*

‘A thousand mountains are covered with snow; how is it then, that a solitary peak in the midst remains unwhitened?’

In an ancient transmission there is the following: To the saying ‘Mount Fuji is so high that there the snow has never disappeared’, a man of China objected saying that the wording should rather be ‘Mount Fuji is so deep that . . .’, and so forth. Indeed the sublime is the profound. Altitude has its limitation, whereas inner profundity, where one solitary peak remains unwhitened surrounded by a thousand snow-covered mountains, could probably be comparable to the mode of ‘Flower of Innermost Profundity’.

The Mode: *Flower of Tranquil Equilibrium*

‘Heaping the snow in a silver bowl.’

A pile of snow in a silver bowl: an immaculate vision of lucent white; indeed, an image of harmonious equilibrium, which could well represent the mode of ‘Flower of Tranquil Equilibrium’.

(Middle Three Stages)

The Mode: *Quintessential Flower*

‘A trail of haze is clearly visible. As the sun sets, the ten thousand mountains are tinted with crimson.’

In the azure of the whole sky, the single dot of the sun, an entire view of the ten thousand mountains each as distinctive as the other—such is the mode of ‘Quintessential Flower’. This indicates the state where, having risen above the dimension of the mode of ‘Comprehensive Precision’, one enters for the first time upon the domain of ‘Flower’.

The Mode: *Comprehensive Precision*

Having exhausted an account of what is indicated by the clouds on the mountain and of the moon shining upon the ocean (and indeed of all the things in the universe)...

The state in which one gives an exhaustive account of what indicated by the clouds on the mountain, of the moon shining upon the ocean, of blue mountains lying one upon the other as far as the eye can reach and the immense scenery of the whole universe. Such a state should most properly correspond to the disciplinary stage of the mode ‘Comprehensive Precision’. Precisely at this stage lies one’s turning point for either advancing onto the upper stages or descending to the lower.

The Mode: *Ingenuous Beauty*

‘The Way worthy to be called the “way” is not an ordinary way.’

Treading the ordinary way (of technical practice), one thereby aspires to acquaint oneself with the real Way. This (method of *Gei-Doh*) makes it possible that even at this stage of technical immaturity one can exhibit signs of ingenuous beauty (of spirituality). Therefore, we regard the mode ‘Ingenuous Beauty’ as the very first stage of initiation into our disciplinary way of the Nine Stages.

(Low Three Stages)

The Mode: *Dynamic Ramification*

‘Swift as a golden hammer flashing in the air. Thrilling as an icy flash of a sacred sword.’

A golden hammer flashing in the air represents a style of dynamic motion. The icy flash of a sacred sword suggests the art of cool insentience which could also appropriately stand for ramified effects of technical accuracy.

The Mode: *Dynamic Ruggedness*

‘A tiger, three days after its birth, already shows a sprited vigor to devour a bull.’

A tiger developing its full vigor as early as three days after its birth is symbolic of a dynamic spirit. Devouring a bull (however) could be said to suggest ruggedness.

The Mode: *Crude Density*

‘A flying squirrel with five faculties.’

Said Confucius: ‘A flying squirrel has five inherent faculties, that is: climbing a tree, swimming in the water, digging a hole, flying and running. Its competence, however, in each of these performances is merely proportionate to its own intrinsic capacity, nothing more’, and so on. The artistic performance lacking in the quality of subtle ramification in the motion might be described as crudely dense.

### TEXT III

#### ‘THE PROCESS OF TRAINING IN THE NINE STAGES’ (APPENDIX TO ‘THE NINE STAGES’)

by

Zeami Motokiyo

The training process: ‘firstly in the Middle Three, secondly in the High Three, and then, lastly in the Low Three’, should be explained in the following manner.

After the primary initiation into the art of Noh, the beginner practices various disciplines and techniques in dancing and intoning, which corresponds to the stage of the *Mode of Ingenuous Beauty*.

Having zealously trained himself in dancing and intoning, exhibiting already in that early stage signs of aesthetic distinction in his style of performance, if he could gradually proceed further leading himself into the authentic way, he would eventually find himself in the rank of the *Mode of Comprehensive Precision*.

Covering all the repertoires and techniques, widening the range of his artistic accomplishment and yet without deviating from the authentic way—if he witnesses that his artistic attainment has suddenly developed into full bloom, he is already in the rank of the *Mode of Quintessential Flower*.

(By the time the above-explained stage is reached,) the player is supposed to have already acquired (a perfect command over) all the technical disciplines ranging from the art of intoning and dancing to that of the three patterns of impersonation. Having reached the position of unrestricted versatility and ease, and having actualized the aesthetic Flower—the player is now in the boundary region in which is to be witnessed the Flower of aesthetic enlightenment he has attained.

Having here immediately before his eyes an overall view of the whole process he has gone through, the player establishes himself with an

unrestricted versatility and ease on this high attainment of his. Then, he is in the rank of the *Mode of Flower of Equilibrium*.

A stage higher than this: emerging as an ethereally subtle figure out of the ultimate extremity of the aesthetic rank the player exhibits in his performance a mode of a perfect ambivalence between Being and non-Being (as actualized in the contemplative domain)—that is the *Mode of Flower of Innermost Profundity*. Beyond this there is a stage which transcends all linguistic articulations: an aesthetic expression of the transcendental non-duality of the ‘internal landscape’ (the contemplative Subjectivity and the contemplative field)—that is the *Mode of Flower of Mysterious Singularity*. With this the anagogical way of Noh reaches its arcanum.

In fact, every item mentioned above ultimately originates from the *Mode of Comprehensive Precision*. This is the basic ground for all arts and techniques, where the seeds of Flower reveal themselves with ten thousand artistic merits in full comprehensiveness with perfect precision. In truth, at this stage lies the decisive point determining the player either to advance or to retreat. A player who is able to obtain the Flower<sup>1</sup> at this stage will advance to the higher stage, to the *Mode of Quintessential Flower*, whereas a player who is not able to obtain it will descend to the stage of the Low Three.

Now, as to the stage of the Lowest Three, arts and techniques at this stage, as a rapid current, quickly and orderly divide out into three categories one after the other, without leaving much room for the inner disciplinary way. However, having started from the Middle Three, reaching the Highest Three with the acquisition of the Flower of Transcendental Mystery with unrestricted versatility and ease and then descending to the Lowest Three—if a player with flexibility and sportiveness applies the arts he has acquired to his performances in the mode of each one of the Lowest Three—he will thereby actualize a particular technical style of harmonious concord.

Nonetheless, since olden times, there have been among the virtuosos players who had attained the Highest Three Flowers and yet who never came down to have experiences in the Lowest Three. This is a situation indicated by the proverb: ‘A giant elephant does not take a stroll in a tiny rabbit’s lane.’<sup>2</sup>

With a single exception of my late father we have never seen a player who has mastered the particular artistic style to be achieved only by such players as have gone through the whole authentic process of 'Starting from the Middle, up to the Highest, then lastly to Lowest'.

Besides, to mention other cases, there have been numerous players as heads of theatrical troops, who, having gone through the disciplinary way up until, at the very most, the stage of the *Mode of Comprehensive Precision* without being able to reach the stage of the *Mode of Quintessential Flower*, have ultimately come down to assume their position in the Lowest Three and never had a chance to rise in the world of fame.

Moreover, nowadays, in our way of art, there are even people who start from the Low Three regarding them as the gate of initiation into the disciplinary way of Noh and performing on such a ground. This is not an authentic way. Naturally, among players of this sort there are many who end in total failure in the attaining of any one of the Nine Stages.

Now we find three different manners by which a player could give performance at the stage of the Lowest Three:

Firstly, if an accomplished virtuoso, having been initiated into the disciplinary way by starting from the first of the Middle Three, having gone up to the Highest Three and then descended lastly to the Lowest Three, gives his performance in any one of the Lowest Three, he will surely do so with aesthetic nuances peculiar to the higher categories.

Secondly, a player who, having once mastered the *Mode of Comprehensive Precision* of the Middle Three, descends ultimately to the Low Three, will supposedly give performance with a capacity conforming to either the 'Dynamic Ramification' or the 'Dynamic Ruggedness'.

Thirdly, a player who has started his training quite randomly from the Low Three, inevitably creates for himself an amorphous style with no authentic name and with no basis in the authentic way. This could not even be regarded as being within the domain of the Nine Stages. These players, though setting their mind on the stage of the Lowest Three, will in reality never be able to occupy even the position of the Lowest Three, let alone the Middle Three and the higher, which are inconceivably far beyond the reach of their capacity.

NOTES

<sup>1</sup> The 'Flower' means here the technical precision transformed into an aesthetic value.

<sup>2</sup> An expression taken from the famous Zen poem *Shōdōka* ('A Song of the Realization of the Way'), by Master Yōka of the T'ang dynasty.

## TEXT IV

### ‘OBSERVATIONS ON THE DISCIPLINARY WAY OF NOH’

by

Zeami Motokiyo

In the old Mo Edition of the ‘Book of Odes’<sup>1</sup> there is the poetic phrase: ‘Little and pretty, an owlet!’. Commenting on this, Jōgen<sup>2</sup> says: ‘The Bureaucrats of the state of Ei showed in the beginning their small merits, achieved, however, nothing great after all. They are similar to owls.’

It is said that the owl, while an owlet, is pretty, but as it grows it eventually becomes an odd-looking bird. In like manner, an artist who has prematurely developed his art into a ‘perfected state’ (*man-pū*) in his tender age seems to disclose thereby an ominous aspect heralding the inevitable decline of his future art when he attains the prime of manhood.

In any art, ‘fulfilment’ (*jō-ju*) is considered to have been achieved when the manifested art ‘properly corresponds’ (*sō-wō*) to the artist himself as its ‘source of actualization’ (*tai*). ‘Fulfilment’ thus understood (‘fulfilment’ peculiar to each particular phase) should be what is really signified by a ‘perfected state’.

As for ‘properly corresponding’ to the manners and conducts of tender age, how should this ‘proper correspondence’ be defined? The art of a boy is, generally speaking, insufficient in inner preparedness, and incomplete in technical repertoire, thus resulting in an odd and half-fledged state. This is the ‘proper correspondence’ to the phase of the tender age.

Now, as years go on and as the boy grows up into an adult player, his art gradually becomes completed and harmonious, developing into a ‘perfected state’, which is precisely the ‘proper correspondence’ to the phase of adulthood. Therefore a boy’s performance with his art complete and harmonious producing an effect of a ‘perfected state’ may



be considered ‘improperly corresponding’ to the manners and conducts peculiar to the phase of the tender age. Because of the ‘improper correspondence’, the artistic mode will not follow the regular route of development.

If, instead, there is actualized the ‘proper correspondence’ to boyhood, namely insufficiency, he will add variety to his technical repertoire, as he grows to maturity, and fill up the lacks in many respects. This process of artistic development could rightly be regarded as ‘properly corresponding’ to the regular route of development from boyhood to maturity.

It is in this sense that the above-quoted words state that the owl, while being an owlet, is fair and pretty, and that, therefore, the prime flourishing comes first, while, as it grows to maturity, it is doomed to deteriorate.

Thus, a boy of a tender age must not yet be initiated into the practice of impersonation in varieties and details. Rather, he should be made solely to concentrate on two arts, dancing and intoning.

These two should be regarded as ‘vessels’, by which is meant the common technique (as the basis) for any forms of art. They are not mere techniques belonging exclusively to the art of Noh. Rather they should be taken as the general artistic means for the arts as a whole.

Having thoroughly acquired in the tender age these two arts, dancing and intoning, the boy would, as he proceeds into adulthood, gradually extend his technical repertoire, and by the time he reaches the stage at which he is allowed to perform the three models of impersonation,<sup>3</sup> his intoning would, in the actual context of impersonation, begin to incite profound ‘aesthetic response’ in the audience and his dancing would be found ‘marvelous’, whatever role he might assume. Is it not due to the merit of these two ‘vessels’, namely dancing and intoning, which the player has acquired and kept in possession? We would repeatedly emphasize that the player should meditate on this point, namely, how he could execute impersonation by actuating these two arts as ‘vessels’ for the arts in general.

Let us, then, investigate exhaustively with a scrupulous eye, the fact that the performance of a boy which in his tender age is found to be ‘marvelous’ grows, as years go on, unsatisfying and insufficient. The

audience, observing a performance of a boy who has already acquired an unsuitably rich technical repertoire in the art of impersonation, and marveling at the immediate stage effect of the performance, promptly interpret it as a remarkable indication of the boy's being an unusual player, a future virtuoso, and further tend to conclude from this that then and there they have witnessed the appearance of a genius. Such an effect, however, is only caused in this case by mere 'transient Flower' (peculiar to a certain age), which will naturally cease to exist, in due course of time, for a number of apparent reasons.

The 'transient phases' are: firstly, the state of (apparent) dexterity with an unsuitably rich technical repertoire in a boy's performance, which tends to be taken as an indication of the player's being an extraordinarily talented one; secondly, the 'Flowery' mode produced by an ethereal subtlety of a boy's figure in his stage costume; and thirdly, a vocal effect peculiar to a boy of a tender age. All these are, for the player, but transient affairs which would never be repeated afterwards in his lifetime.

'The state of (apparent) dexterity with an unsuitably rich technical repertoire in a boy's performance, which tends to be taken as an indication of the player's being an extraordinarily talented one'—this will no longer be there in his performance when the player attains adulthood. The 'ethereal subtlety of a boy's figure' in his stage costume will not remain as it is till adulthood. The voice of a tender age will soon change, and the vocal effect will disappear as well without leaving a trace.

The same technique for the art of impersonation which a player since boyhood has continuously practiced for a long time in minute details will, as he grows into an adult player, necessarily become—because of its being already firmly incorporated into the particular pattern suitable to juvenile constitution—constrained in its scope and insufficient for the art of adulthood. That is to say, as the 'source of actualization' (*tai*) changes, the 'actualized' (*yū*) disappears accordingly.

Likewise, many 'vessels' that are exclusive to the transient Flower of tender age having been lost, the player appears as if he were a cluster of trees which, once rich and luxuriant with various types of flowers and leaves, is now standing desolate in the season of winter decay. As the player grows into adulthood, the artistic effect of the juvenile performance thus with reason shifts, leaving the audience disillusioned.

Therefore, I hereby repeat emphatically what I have already mentioned, namely, that only the general art of dancing and intoning should exclusively be imparted through instruction to the player of tender age so that it may firmly be established in him as his forte, whereas the particular art of impersonation and mimetic gestures should not be introduced to a juvenile player. If a player of tender age—maintaining himself in the state of insufficiency, leaving a margin for further development—grows to adulthood, which is a suitable period for him to start practicing the three basic patterns of impersonation, and then gradually and continuously increases the number of the items in his repertoire of impersonation, there will absolutely be no doubt but that his artistic mode of performance will become ‘properly correspondent’, stage by stage, to his physical growth, with the result that his future art will forever develop and prosper unlimitedly.

The two arts, dancing and intoning, are considered to be universal techniques of art in general. And because of this very nature, their range of applicability covers all types of players; beginners as well as experts, the old as well as the young, juvenile and men of prime age.

The impersonating and mimetic gestures, on the contrary, represent the particular technical forms of bodily expression belonging solely in the field of this art of impersonation. So if the player with concentration specializes in this particular genre, he will not be able to attain a wide range in his artistic scope.

Moreover, if he is trained in, and molded completely into, a diminished pattern fit only for the juvenile constitution, he will but continue further to perform in the future in the same mode of juvenile art both in its scale and scope.

A rich repertoire exhibited by a juvenile player in the art of impersonation, though it is often falsely interpreted as a sign of an extraordinary talent, is but ‘transient Flowers’ comparable to the ephemeral beauty of an owlet.

In the *Confucian Analects* there is the remark: ‘There are cases in which a seedling, having sprung, does not go on to flower. There are cases in which having grown to flower, it does not go on to yield an ear of grain.’<sup>4</sup>

This remark, applied to the field of art, should be understood as indicating the developing process of an ‘inception-development-culm-

inating spurt' (*jo-ha-kyū*) in an artistic accomplishment in the life of a player.

Out of those two arts that are practiced by a juvenile player, whichever he may choose, dancing or intoning, if he, by virtue of an inborn capacity, can be found 'marvelous' in dancing, and incite by intoning an immediate 'aesthetic response' in the audience, he should rightly be regarded as being already in the stage comparable to a seedling.

How could one promote the growth of a seedling? It will apparently be done by watering the seedling-beds and letting it grow freely by itself.

As tender seedlings steadily grow, they are transplanted from the seedling-beds to the paddyfields. While they are gradually taking deeper roots, weeding and irrigating are done and the favor of the rain is besought. Soon enough, full-grown blades begin to develop. This is the period for growth.

Then comes the period for ripening. As the blades and ears are already tinged, people, desirous of sparing them from the very rain which was previously sought after, now hope for fine days to bathe them in the warmth of the sun. So much care is taken solely for the purpose of ripening the plants into fine ears of grain.

Let us apply the above to the developing process of accomplishment in our art of Noh. In his early stage comparable to a seedling, the player nourishes and enriches his art with the water of two arts, dancing and intoning.

The player, in the prime of manhood, with his artistic mode of performance in full bloom and at its best, should still further try to develop for himself a definite and stable mode of his own in which he may acquire an 'unrestricted versatility and ease' in prospect of a far distant future, being mindful of the fact that in regard to an artistic mode the criterion of right and wrong lies beyond the reach of his own intellectual understanding.

That the player always prosecutes his practice in such a way that he does not ever lose sight of the final end, the successful pursuit of which will necessarily lead him to the constant enrichment of the immediate aesthetic effect to be induced by his performance as years go on until he attains the old age—that should precisely be regarded as the artistic accomplishment resting upon the real understanding of the idea of 'ripening' (to yielding ears of grain).

There is a saying in Buddhism: 'It is easy for one to acquire the knowledge of the Sacred Law, while it is difficult to observe it.'

The difficulty of observing it is simply due to the delusion of the ego. Therefore I strongly admonish that one should exercise constant prudence in guarding oneself against an error which might be committed in a domain beyond the reach of intellectual understanding.

If a player, being unaware of the fact that there is always a possibility of an error being committed in a domain beyond the reach of intellectual understanding, does not exercise prudence in dealing with his artistic accomplishment, then his art of Noh itself will deteriorate toward decisive decline. This is comparable to the case in which a steadily growing rice plant being suddenly damaged by wind and rain or other unfavorable causes, withers and completely falls into decay before ripening into ears of grain.

These three stages, namely, 'sprouting-flowering-ripening', exactly coincide with the aforementioned stages of the 'inception-development-culminating spurt' (*jo-ha-kyū*) in the developing process of the artistic accomplishment of a player during his whole life, which I have mentioned earlier.

In the *Hannyashin-gyō*,<sup>5</sup> there is an expression: 'The sensible is Nothingness. Nothingness is the sensible.'

In the Way of arts in general, too, there are distinguishable these two aspects, namely, the aspects of the 'sensible' (*shiki*) and 'Nothingness' (*kū*). If a player, after having gone through the three stages 'sprouting-flowering-ripening', attains the 'state of unrestricted versatility and ease' in which he can—whatever item in his repertoire he may choose—bring into full actualization through his performance his inner contemplative landscape which is to be externally manifested, he should then be regarded as being in a state which may rightly be indicated by the expression: 'The sensible is Nothingness.'

However, if he were to posit this state of his own as the supreme attainment of the 'mode of absolute Nothingness' (*mu-fū*) he would be making an unwarranted assumption about his artistic state. That is to say, he 'presumes an as yet unattained state to be an attained one' (*mitoku ishō*). For there is still a final state left unattained, namely the state to be expressed by the words: 'Nothingness is the sensible.' It is, therefore, with reason that he should, at this stage, still be admonished

to exercise prudence about the right-and-wrong which lies in a domain beyond his intellectual understanding.

The ‘Nothingness is the sensible’ may be said to have been attained when circumspection on the part of the player concerning the right-and-wrong of this sort becomes entirely unnecessary and dispelled from his consciousness, and when the player, whatever form he may allow himself to choose for presentation, necessarily actualizes through his performance the ideal of the ‘transcendental refinement’, in which even an apparently unauthorized and strange presentation simply produces a ‘marvelous’ effect. His artistic state now transcends and is perfectly free from all fixed value-ideas, such as right-and-wrong and good-and-bad in the ordinary sense of the words. If both the ‘right’ and ‘wrong’ in the performance do produce a ‘marvelous’ effect, there will be ‘no reason’ to discriminate between right and wrong. Accordingly there should be no circumspection required of the player regarding the right-and-wrong which lies in the domain beyond intellectual understanding.

In the Way of *waka*-poetry, there are officially recognized ‘maladies’ to be strictly avoided by a poet in his composition such as ‘malady of repeating the same word’.

Blooming these flowers  
At Naniwazu, after winter sleep,  
Now, the spring,  
Blooming, these flowers!<sup>6</sup>

We find a most apparent ‘malady of repeating the same word’ here in this poem. It is said, however, that there are cases in which a *waka*-poem is surpassingly superb, forming by itself an artistic realm where incidental existence of any ‘maladies’ does not affect the aesthetic nature of a poem. Since it is so, with reason has this *waka* been recognized as the ‘father’ of all *waka*-poems.

Here is another case:

Not in sight a single shelter  
To draw in the reins therein  
Flapping the flakes off my sleeves.  
Evening snow,  
In the bleak plain of Sano.<sup>7</sup>

The above is a famed *waka* by Teika. The poem, being worthy of its fame, gives one certainly a superbly ‘marvelous’ impression. And yet one does not know what it is precisely that makes it ‘marvelous’. The *waka* appears to be a simple description of an incident encountered by the traveling poet on his way as it begins to snow and he cannot find a shelter.

Since, however, the Way of *waka* is outside of my specialty, I wondered if there was to be found in this poem some other meaning inducing a profound aesthetic effect, and about this I asked a certain man versed in the Way of *waka*. According to him, this *waka* should be taken simply as it appears. If that is true, the main significance of this poem does not, judging by what it appears, consist in an artistic appreciation of the snow. Rather, I understand, this is a *waka* composed impromptu by the poet, who describes it as the helpless and forlorn state he experiences on his way as he is left alone in the wilderness of mountains and rivers, being unable to locate any village within sight, with his vista obstructed by the falling snow.

Thus, in any field of art, a work done by a man who genuinely deserves to be called an adept, produces, I believe, naturally an inexplicable aesthetic effect.

A book of the Tendai School of Buddhism, commenting on the term ‘*myō*’, says: ‘The inner state which is beyond the reach of all verbal expression, and in which there is no room for cogitation, and indeed which transcends all the activities of human mind—that precisely is the state of ‘*myō*’ (the mysterious singularity).’

The ‘*myō*’ thus understood may be said to correspond to the artistic aspect of the above *waka*-poem. In the art of Noh, too, in the supreme state realized by a highest adept through his performance, there exists no trace of deliberation whatsoever of artifice and no concern with any artistic form to be actualized in the performance, and as a result, the aesthetic effect of a ‘sense-transcending-sense’ (*mukan-no-kan*) and a sight-transcending-sight’ (*riken-no-ken*) is naturally brought about by itself through the performance—which is comparable with the case represented by the above *waka* by Teika ‘Never in sight a single shelter/ To draw in reins therein . . .’—and thereby the player himself as well as his family may acquire wide fame. Then only can he rightly be

called a great master of the mode of ‘mysterious singularity’ in the field of art.

In the *Confucian Analects* we find the following: Shikō (Tzu Kung) asked the Master, saying ‘Master, what would you say of me?’ The master said ‘You are a vessel’. ‘What kind of vessel am I?’ ‘A sacred vessel for grain-offering.’<sup>8</sup>

Now let us think about this ‘vessel’. In our art of Noh, if a man, having thoroughly mastered the two arts (of dancing and intoning) and three models (of impersonation), can further extend the application of what he has acquired to all possible items of his artistic repertoire and gains perfect dexterity therein, he will be regarded as a ‘vessel’ actualized. It refers to an artistic capacity to cover a wide range of techniques for producing various stage effects in various artistic modes, a capacity possessed by a single player and manifested freely in many ways and aspects.

If the audio-visual effect of the ‘two arts’ and ‘three models’, actualizing in itself an aesthetic flexibility of expansion, goes on creating an infinite and eternal merit in the field of art—that precisely is the quality of the ‘vessel’.

Now to apply the system of ‘being and non-being’ to this case, ‘being’ will correspond to a manifested effect, ‘non-being’ to a ‘vessel’. That from which ‘being’ manifests itself is ‘non-being’. Take for example crystal; although it is in itself an empty body, being immaculately transparent, having within itself no factor for causing colors and patterns, still it can serve as a means for producing the elements of Fire and Water. How is it possible, what kind of causal relationship is there in the fact that two entirely different elements, Fire and Water, issue forth from the void of transparent crystal?

There is a *waka*:

Tearing up cherry trees,  
To seek in vain cherry-blossoms inside!  
Lo, flowers are blooming  
In (the void of) the spring sky.<sup>9</sup>

That which constitutes the seed of ‘Flowers’ of all possible dramatic



and musical arts is the one single ‘mind’ as the basic ability for all aesthetic perception and appreciation. As Fire and Water issue forth from the empty body of crystal, or as the beautiful color of blossoms and cherries issues forth from the colorless nature of a cherry-tree, so a great master produces an aesthetic effect of variegated (sensible) forms and colors out of a (non-sensible) inner landscape. Such is indeed a man of the quality of a ‘vessel’.

There are many features of natural and scenic beauty, such as ‘flowers and birds’, which adorn the Noh-play as the festive art enjoying the ‘wind’ and ‘moon’ and prolonging the blissful life. These pieces of artistic embellishment corresponding each to a different season, such as ‘flowers and leaves’, ‘snow and the moon’, ‘mountains and the sea’, ‘plants and trees’, indeed all the sentient and the insentient, all possible things and beings, issue forth from the ‘vessel’ of the universe.

Regarding all these things as embellishments for the musical and dramatic art, and making one’s own mind the universal ‘vessel’, and further establishing one’s own mind-‘vessel’ perfectly at ease in the limitlessly comprehensive and immaculately transparent Way of Nothingness—thus we all should aspire that we may ultimately attain to the supreme artistic state of the ‘Flower of Mysterious Singularity’.

## NOTES

- <sup>1</sup> ‘Book of Odes’ or *Shih Ching* is the oldest anthology of Chinese poetry compiled some time after 600 B.C. The Mo Edition which is the only extant text of the ‘Book of Odes’ is a work of Mo of the Early Han dynasty.
- <sup>2</sup> Jōgen (Ch. Chêng Hsüan 127-200 A.D.) is a philologist of the Later Han dynasty, who wrote a Commentary on the Mo Edition of ‘Book of Odes’.
- <sup>3</sup> The three models of impersonation are: the ‘old’, the ‘female’ and the ‘belligerent’.
- <sup>4</sup> ‘Confucian Analects’ V, 9.
- <sup>5</sup> *Prajñāpāramita Sūtra*, the most widely read of Sutras of the Prajna-school.
- <sup>6</sup> This poem is cited in the Introduction to the *Kokin-shu*.
- <sup>7</sup> This poem appears in the *Shinkokin-shu*.
- <sup>8</sup> ‘Confucian Analects’ III, 3.
- <sup>9</sup> The *waka* is found in the *Mizu Kagami* (‘Water Mirror’) attributed to the celebrated Japanese Zen master Ikkyū (1394–1481).

## TEXT V

### ‘COLLECTING GEMS AND OBTAINING FLOWERS’

*by*

Zeami Motokiyo

#### Question:

In Noh play, which is one of the various art-forms, the player, though having trained himself in accordance with the rules of discipline peculiar to each particular stage of his training, year after year, without slighting any detail, and never failing to try to come up to the very best of his allotted calibre whenever he plays on the stage before the audience, yet, succeeds sometimes and at times fails.

Why is it so?

#### Answer:

True, in Noh as well as other arts, success and failure alternate in an unpredictable manner in each performance.

Though all this may perhaps be due to some external factors beyond personal control, one might think that one's not having exerted enough effort in the disciplinary way must be the very cause for this uncertainty about success and failure in each performance. Yet, on observing one and the same highly accomplished expert playing in the same mode, one inevitably finds him producing a different stage effect: success yesterday and failure today.

This notwithstanding, it would but be natural for us, men of Noh engaged in the festive art of the 'wind and moon' prolonging blissful life, to inquire into the matter and clarify the real causes of this phenomenon, though being well aware that they are not within our capacity.

Now, I wonder if it is because of discordance or accordance of the Yin and Yang that the same proficiency in acting with the same highest refinement of style actually produces different effects on different

occasions. There would not be any organic harmony if the voice opportunely emitted by the player and its tones and notes chosen by him do not accord with the pervading atmosphere actually created there in the theatre by such chance factors as the time of the seasons, day and night, morning and evening, quality and quantity of audience, size of the theatre, etc.

To temper, first of all, one's own inner attitude in accordance with the atmosphere permeating the place and to let the modulation of the voice and its particular tone correspond with resonance with each other, inducing thereby a profound aesthetic response among the audience—such are the primary and initiatory steps toward establishing on the spot a genuine harmony in the whole milieu.

One should note further that there are compatibility and incompatibility between a particular impression of each vocal tone and each one of such factors as warmth, coldness, day, night, morning, evening, etc. Coldness belongs to Yin and warmth to Yang. Assign to the Yin factor a vocal tone which carries Yang impression and to the Yang factor a vocal tone of Yin.

As to how the perfect harmony of Yin and Yang could be actualized (in the theatre)—if the interior of the place, because of the Yin atmosphere of the weather outside, appears to be somewhat somber, let one regard the Yin as dominant and adjust one's voice accordingly. The voice should be made primarily to be used in the Yang tones with prolonged rhythm moderating the excessive Yang element with the interspersions of neutral tones, so that all the factors should be brought into a unity of 'fulfilment' of inner correspondence. As the inner correspondence becomes spontaneously manifested through the acting of the player in visual forms, the onlookers, perceiving it immediately, would feel it 'marvelous': that brings about on the spot an inner correspondence participated by the whole audience. Only when a state of 'fulfilment' is thus harmoniously actualized between the vocal Yin-Yang factors and the circumstantial, do we have a case which can rightly be considered a genuine success.

If, on the contrary, the general atmosphere of the place is found to be predominantly Yang, the voice of the player should primarily be in the Yin-tone, fostering congruity by moderating the exhaling breath, and thus manifesting the fullest vocal effect in such a way that he might attract, and keep in enchantment, the internal ears of the whole audience till the very end of his performance.

Further, even though the particular day of performance falls in the late autumn or, in early, mid or late winter—which are in general supposed to be under the domination of the tranquil Yin-atmosphere—if that day happens to be in a very gay mood with bright sunshine, with the bustling audience making such commotion and noise as appear to be hardly possible to be calmed down, the player should start by intoning sonorously in a neutral note, letting his voice infiltrate into the inner ears of the audience, letting the whole attention of their eyes and minds focus exclusively upon himself. As his play proceeds, with the sonorous intoning still continuing, the player should sublimate his performance into a wider scope of integration so as to induce the auditory enchantment of his audience to be gradually transferred onto the visual aspect of his whole bodily movement on the stage.

Thus, if the aesthetic inner correspondence and appreciative admiration are aroused in whomever is present there, one witnesses a case of ‘fulfilment’ in the art of Noh.

This is precisely that decisive state in which one moves from the auditory dimension into the visual. This was the point I wanted to make when I remarked in my *Kakyō*: ‘first auditory then visual’.<sup>1</sup>

The principles of Yin and Yang mentioned here should be applied strictly in keeping with each of the variegated circumstances relative to the occasions and places in which Noh is enacted, such as royal or noble quarters, a large spacious theatre, a small theatre, an open stage in the garden or an indoor one, and even a temporary stage in a hall. A gala performance soliciting contributions for pious purposes or any performance given in a large public place would, generally speaking, involve all the three fundamental elements of cosmic energy—heaven, earth and man—whereas in a private open-stage performance in a garden or a small indoor performance, only the human atmosphere plays a dominant role with the climatic element being reduced to a subordinate position.

Thus, it might be concluded that success or failure is determined most probably by whether the application is satisfactorily made to the point or not.

Question:

So there is no doubt that success and failure of each performance is

determined by the circumstantial constitution of external factors. But in this disciplinary Way of art, when a player who has attained a fame for his virtuosity after a long training, produces a certain stage effect which moves the audience to 'marvel', one naturally presumes that this is nothing other than the fruit of the player's long experience. On the other hand, however, even in a performance of a novice, who has hardly mastered the technique of intoning and dancing, with his informal juvenile stage-costume without a mask, one often finds the stage effect to be equally 'marvelous'. I wonder if such an effect produced by a novice inducing one to 'marvel' belongs to the same inner disciplinary rank as the 'marvelous' virtuosity of the masterly player.

Answer:

That I have explained elsewhere. This 'marveling-at' has been compared there by myself to Flower. 'Marveling-at' means in other words 'responding-to-the singularity'. As I have written in the *Flower Transmission*,<sup>2</sup> to know 'Flower' is nothing but mastering the secrets of what these two ideas signify.

Now, the flower is 'marvelous' because it blooms, and 'singular' because it falls.

A man asked saying 'What is the awareness of impermanence?' Answer: 'Scattering flower-petals and falling leaves.' Again he asked: 'What is the permanence and immortality?' Answer: 'Scattering flower-petals and falling leaves.' So, the 'suchness of the mind' as an instantaneous act of 'marveling-at' cannot be a fixed entity.

Now, in all forms of art in general, having this 'something-to-be-marveled-at' is considered a sign of being skilful, and an artist who remains consistent for a long duration of time in having this 'something-to-be-marveled-at' in his art is rightly called an expert.

Accordingly, for such a virtuoso to maintain constantly in his art the 'something-to-be-marveled-at' of his own till an advanced age, is comparable to being in the highest spiritual state in which 'scattering flower-petals and falling leaves' (i.e. impermanence) are immediately realized as permanence and eternity.

There are, on the other hand, players who can exhibit in their performance only the commonplace and ordinary 'flowers'.

I have already established elsewhere nine stages of artistic discipline. There can be no doubt of Flower being actualized in the highest three of

these nine categories. But if there be ‘something-to-be-marveled-at’ in any performance belonging in the Middle Three, or even the Lower Three, it should deserve being regarded as Flower, albeit in its own limited scale and capacity.

To give a concrete example, that peasants and rustics find ‘something-to-be-marveled-at’ in the flowers of common miscellaneous trees might be accounted for by the fact that the aesthetic effect of flowers of this kind is particularly congenial to the unsophisticated inferiors, while the ‘marveling-at’ the Flower of the Upper Three of the nine categories is due to the aesthetic effect of the Flower congenial to the refined superiors. Each player is possessed of his own degree of insight in accordance with his personal capacity; and likewise the audience.

I would suggest here a hypothesis to be applied to this state of affairs, namely, of the two principles, the ‘essential Flower’ (*shō-ka*) and the ‘incidental Flower’ (*yū-ka*).

The essential Flower, corresponding as it does to the Flower of the Upper Three stages, is comparable to cherry blossoms, of which the aesthetic effect is congenial to the refined superiors.

I have named the Flower of the highest of the Middle Three, the ‘Quintessential Flower’; the mere fact of my having used the term Quintessential Flower already indicates that the Flower in this context would properly correspond to the cherry blossom (i.e. essential Flower). However, the Flower at this (relatively low) stage should not necessarily be put into correspondence only to the cherry blossom but the correspondence may be extended as well to less authentic ones, like the plum-blossom, the peach-blossom, the pear-blossom, etc. Of them all, the sight of plum-tree blossoming red and white produces also an especially elegant aesthetic effect. It is, I suppose, precisely for this reason that divinized Sugawara Michizane<sup>3</sup> used to adore the plum-tree during his lifetime.

It is further to be remarked that the pivotal point of our Way of art consists in aspiring for a hearty appreciative sympathy shared by all kinds and classes of people in the world.

Now to explain. Finding in the Flower of Upper Three (i.e. the essential Flower) ‘something-to-be-marveled-at’ attests to the discerning eye of a refined superior. But of course there are different grades in

the audience too. For instance, a performance of a juvenile player with his informal stage costume without mask has a singular charm which is comparable to first single-petaled blossoms of a cherry tree in early spring. This, however, is in reference to the 'incidental Flower'. To find 'something-to-be-marveled-at' exclusively in this kind of performance and feel appreciative sympathy toward it is a sign of a discerning eye peculiar to either the common middle class or the unsophisticated. Although the refined superior may also respond immediately to the singular charm and highly appreciate it, he will never regard it as the genuine 'essential Flower'.

Cherry-trees that have attained a great age and those that are noted for their beauty, or those in such celebrated localities as Yoshino, Shiga, Jishu, Arashiyama, are all, figuratively speaking in terms of our Way of art, the famed (essential) flower of virtuosos. It is the refined superior who can rightly recognize these flowers which, on their part, actualize by themselves an all-comprehensive aesthetic effect to be properly appreciated by men of all kinds and classes of the world, whether superior or inferior.

A refined superior, in his turn, with his all-inclusive capacity of artistic perception, will feel neither dislike nor contempt for Flower other than the essential Flower. As for the players themselves, they, likewise, in their repertoires, should not exclude any one of the nine stages of aesthetic style. It is in fact by fulfilling this requirement that they become worthy to be called players of great caliber.

'All things that exist are reducible to One. To what is the One reducible? It is reducible to all things that exist.'<sup>4</sup>

Thus in every one of the nine stages there is, in accordance with its characteristic and capacity, naturally some aspect to be 'marveled-at', which in each case we should consider without discrimination as one of the various 'flowers'.

To dispel the doubt, however, as to whether there is a perfect identity between the 'something-to-be-marveled-at' which is found in a performance of a long-experienced virtuoso and that of a juvenile player, I have here made a distinction between the 'essential' and the 'incidental' Flower.

Question:

On what basis and for what reason has the word *omoshiro* ('to-be-

marveled-at') come into use? If indicating it by the word Flower is considered to be of a metaphorical nature, what is it then in its pre-metaphorical status? What is it that stimulates us to utter '*omoshiro*' (marvelous)!' even before becoming conscious of anything?

Answer:

To try to find an answer to this questions is nothing other than trying to acquire an immediate and final grasp of the Flower and delving directly into the heart of the matter.

The aforementioned expressions ('being marvelous', 'Flower' and 'being mysteriously singular'), are as a matter of fact, different names of one single thing. Otherwise expressed, though *myō* (mysteriously singular), *hana* (Flower) and *omoshiro* (being marvelous) are three discriminated phases, they together form one single uniformity. The uniformity evolves through three successive grades—high, middle and low—which correspond to these three phases.

*Myō* (mysteriously singular) refers to a state beyond words, where the activity of the mind utterly disappears without a trace. When one becomes aware of the state (objectively) as *myō*, the Flower is there, while when the same state obtains for itself a subjective focal point of awareness, *omoshiro* is realized.

As for the origin of the word *omoshiro*, there is the following old legend. Once upon a time, the indignant great goddess of Sun had hidden Herself for some time in a rock-cave. Appeased by the offering of *kagura* (music and dancing consecrated to divinities) performed outside the cave on Mount Heavenly Fragrance, She gradually opened the great rock-door of the cave. The face (*omo*) of gods and goddesses (who had been surrounding the cave in the darkness with anxiety) became, in that very instant, distinctly illuminated (*shiro*) by Her dawning light. Such is the origin of the word *omo* (face)-*shiro* (illuminated).<sup>5</sup>

Strictly speaking, however, such a state itself should not yet be called *omoshiro*. For *omoshiro* is an expression properly applied to such a state only when the latter obtains for itself a focal point of awareness.

What should we call then the state before it obtains for itself the focal point of awareness?

Now to consider this in terms of the disciplinary theory of our Way of



art, to be in a state of ‘marveling-at’ in the art of Noh—if viewed in its immediate ‘suchness’—is a ‘pre-conscious response’ (*mushin-no-kan*).

The great goddess had closed Herself in the cave and the whole world was in the eternal abyss of darkness. When, all of a sudden, everything became illumined (and revealed itself), the immediate and instantaneous response thereto must have been, I imagine, nothing other than pure bliss. Precisely with the pure bliss of this nature as a momentum, a beam of blissful smile naturally illumines one’s face.

When the goddess hid Herself and the abysmal darkness reigned over the whole world, a state was brought about utterly obliterating all linguistic articulations. That would correspond to the state of *myō* (mysteriously singular). The succeeding phase, in which everything became suddenly illumined, would correspond to *hana* (Flower), which in its turn, by obtaining for itself a subjective focal point of awareness, becomes *omoshiro* (being-marveled-at).

As has been indicated, the immediate ‘suchness’ of the pre-conscious response is nothing but sheer bliss. The very state in which the instantaneous smile makes its spontaneous appearance, ‘there is absolutely nothing’<sup>6</sup>; it utterly transcends the dimension of verbal expression. This is the state called *myō*. When one becomes aware of it as *myō*, the Flower of *myō* (Flower of mysterious singularity) comes into being. It is precisely for this reason that I have established the Flower of *myō* as the Flower of Golden Essence as the highest of the nine stages of the aesthetic discipline.

As the profound aesthetic effect produced by the convergence of the inner state and the external form of the player in his performance of intoning and dancing, works as an immediate impact upon the inner ears of the audience, an immediate and preconscious correspondence emerges in unison among them. This is the Flower of *myō*. This is the *omoshiro* (the state of ‘marveling-at’). This is the pre-conscious reciprocal response. All these three states thus activated equally pertain to the immediacy of the domain of No-Mind.

What is it then that allows for an awareness of *omoshiro* (marveling-at) in the domain where there is no consciousness? The primordial nature does not admit of objects (for it transcends all determinations). Consequently, the primordial nature of gold and silver (i.e. the High Three and the highest of the Middle Three) in the nine stages of the

aesthetic discipline are of such a nature that they are not to be responded to in the dimension of the externalized aesthetic effects. Be mindful of this. There is nothing other than pure bliss in the smile of the preconscious state. Monk Gettan<sup>7</sup> said: ‘blissfulness lies beyond the reach of words’, leaving the upper strophe to be supplied by others to complete a *waka*-poem.

Question:

In the article on the disciplinary process there is an item, *an-i* (state of ‘perfect versatility and ease’). Does this *an-i* connote a state similar to that of pre-conscious reciprocal response and the Flower of *myō*?

Answer:

The problem here is nothing other than the state of ‘perfect versatility and ease’, which is certainly the same in its connotation as pre-conscious reciprocal response and the Flower of *myō*. However, the state of ‘perfect versatility and ease’ would, in the real sense of the words, be substantiated by the player only when the latter attains the mode ‘with-subject’ (*u-shu-fū*) in that particular stage (i.e. the stage of Flower of *myō*).

There is a famous phrase; ‘true man without any rank’.<sup>8</sup> It is the rank beyond all determinations. It is this rankless-rank that is the real rank. Such is indeed the rank of ‘perfect versatility and ease’ (in our art of Noh).

In our Way of art, if a man, having learned and mastered all the treatises in our *Flower Transmission*, such as ‘Years-long Discipline’, ‘Mimesis’, ‘Dialogue’, ‘Supplement’, and the *Way to the Flower*, the *Mirror of the Flower*, etc., and having attained the ultimate knowledge of this art, has become a real master of the highest perfection who could play with utter effortlessness and proficiency in whatever style and mode he happens to choose for his performance—he is in the state of ‘perfect versatility and ease’.

Strictly speaking, however, this is as yet the state of ‘perfect versatility and ease’ merely in terms of an experiential accumulation of years of learning and practice, and it is not, therefore, fully entitled to be the genuine state of ‘perfect versatility and ease’ as identified with that actualized in the dimension of No-Mind.

Now, as for the state of ‘perfect versatility and ease’, it should be

noted that the state, in its genuineness, concerns neither the ‘inner landscape’ (i.e. inner articulation) nor its externalized modes of performance. This state attained, there is not even a trace in the mind of any item of what has been acquired during the whole process of practice and discipline.

The state where there is ‘not a thing within’<sup>9</sup> is again, as a matter of fact, no other than the outcome of long accumulated training and discipline. As an adage goes: ‘Enlightenment after enlightenment, one finds oneself in the selfsame state as before enlightenment.’<sup>10</sup> Monk Jitoku-Eki<sup>11</sup> once observed, ‘After the root of life has been eradicated, one is reborn variously in accordance with one’s intrinsic capacity’. And again, ‘Fine gold does not change its nature in fire, and a white gem preserves its perfect identity in the mud’.

That is also the case with our Way of art, Noh. A player who has mastered all the secrets of the art in the Middle Three Stages and attained further the summit of the Upper Three Flowers, even if he happens to perform his play in a particular mode which belongs to the Low Three, the intrinsic stage of the player remains unchanged from his once established stage, that is to say, the stage of the Upper Three Flowers. Grains of gold in the sand, and lotus flowers grown out of mud! In each case the former associate with, but would never be imbued with, the latter. A virtuoso in such a state should rightly be considered as being in the ‘state of perfect versatility and ease’. A virtuoso of this kind, in performing any play whatsoever, would never be conscious even of himself playing with versatility and ease. This is exactly the act as such with no technique and with No-Mind. This is the state that may be said to be the authentic ‘Flower of Mysterious Singularity’ of Nothingness. An inexperienced player—observing a virtuoso at this stage of the ‘Flower of Mysterious Singularity’ performing with perfect versatility and ease—who tries to imitate the performance of the virtuoso in its outward proficiency, is comparable to a man reaching hand towards high heaven to beat the moon.

Not only should the inexperienced players keep this in mind, but also all those at the stage of the Low and the Middle Three. Players who have mastered the Middle Three from among the Nine Stages of artistic discipline and who have attained the state of ‘perfect versatility and ease’ each at his own stage, execute the performance of ‘perfect versatility and ease’, each in accordance with his own capacity; and so

do those who have the artistic capacity of the Low Three. This is surely to be recognized as such. It is of pivotal importance in our Way of art that any artist whose mastery is confined to any particular one of the aesthetic arts and techniques (in the Low Three), would display in his particular style the technique of the ‘perfect versatility and ease’ and try to produce a comprehensive artistic effect (*en-ken*) on the basis of his own capacity and specialty.

Question:

In all Ways of art there is in use the term ‘*jō-ju*’ (final culmination). Should the meaning be taken literally? Or is there any deeper significance than the literal one? If there is any, what is it?

Answer:

*Jō-ju* literally means ‘*nari (jō, becoming) -tsuku (ju, settling)*’.

Applied to our Way of art, it would perhaps relate to what is actualized in the state of *omoshiro*. And in this case the *jō-ju* (final culmination) would correspond to ‘*jo-ha-kyū*’ (‘inception-development-culminating spurt’). The reason for this is as follows.

‘*Nari (jō) - tsuku (ju)*’ (becoming-settling) means no more than ‘*rakkyō*’ (final settlement). If the ‘*rakkyō*’ (final settlement) is not realized in the performance, there would be in each of the minds of the audience, no *jō-ju* (final culmination). At the very moment when the artistic effect reaches the state of final culmination, the *omoshiro* is realized. And this final culmination is nothing but the orderly flow and continuity of *jo-ha-kyū* (‘inception-development-culminating spurt’).

Now, on careful reflection, we find that all things in the universe, the good and evil, big and small, sentient and insentient, each is equipped in its own way, with *jo-ha-kyū* (inception-development-culminating spurt). Even a bird twittering and an insect chirping, each actualizing its innate reality, manifest *jo-ha-kyū*. Thus comes into being the artistic effect of music actualizing *omoshiro* as well as the aesthetic mind susceptible to *awaré* (aesthetic ‘sym-pathy’). If it were not for the final culmination of *jo-ha-kyū*, there would be no awareness of *omoshiro*, nor would there be any aesthetic perception of *awaré* (aesthetic ‘sym-pathy’).

About *jo-ha-kyū* of our Way of art detailed explanations have been given in our *Flower Transmission* and *Mirror of the Flower*. First of all, it is precisely due to the actualization of the final culmination of the *jo-ha-kyū* of the day that the program of a day's performance has been orderly followed to the conclusion, resulting in the hearty appraisal of all participants. This is the blessed *rakkyo* (final settlement). Such is the *jō-ju* (final culmination) on a grand scale, consisting of the preconscious response palpably actualized in an appreciative unison on the part of the whole audience at the *dénouement*.

Then again, in each one of the plays as well as in the order of the program of performance, there is to be actualized *jo-ha-kyū*. Further, in each action in dancing and even in each single note of intoning, insofar as it is found as *omoshiro*, there must be realized the final culmination of *jo-ha-kyū*. In the raising of a hand in a long sleeved dancing costume and even in the sound of one single step there would be *jo-ha-kyū*. But this cannot be properly explained in writing; there is an oral transmission.

The state of *omoshiro* is the actualization of the *jo-ha-kyū* in the minds of the audience, while the artistic effect is the *jo-ha-kyū* as realized by the performer.

Even a particular note to which the audience simultaneously responds with breathless suspense is also equipped with this final culmination. As for the synchronizing, for example, on the part of the performer, of the emission of the starting voice (with the suspended expectation of the audience), the conformity of that particular starting note to the Yin-Yang rule of the 'five tones' would be nothing other than the actualization of the tonal *jo-ha-kyū* in that very note.

Even within any one single vocal note in the process of intoning, if there is no inner *jo-ha-kyū* corresponding to it and consequently no full development of the musical effect, there would not be actualized *omoshiro* in that note; it would simply be a vocal flow from 'inception' to 'development' without, however, reaching the 'culminating spurt'. There is not even the 'culminating spurt', not to speak of the actualization of the final culmination. How could one expect *omoshiro* to be realized in such a case?

If one should miss this point, one will not be able to actualize the final culmination of *jo-ha-kyū* inherent in any particular tonal modulation. In my oral transmission, there is a remark: 'First, tuning; second, synchronizing; third, voicing.'<sup>12</sup> In this context, the first stage, the

internal conditioning of the musical tune, represents ‘inception’ the second stage, the activation of the momentum of the inner synchronization, corresponds to ‘development’; and finally the third stage, actual emitting of the starting voice, corresponds to ‘culminating spurt’.

If these three stages affect the inner ear of the audience and produce the artistic effect of *omoshiro*, there we witness the final culmination. Thus, in all arts and artistic techniques, one particular mode, one single particular note or even the slightest act of the snapping of fingers, if it is activated by the momentum of this inner synchronization, each constitutes a case in which is actualized the final culmination of *jo-ha-kyū*.

Says Chuang-Tzū: ‘If we lengthen by force the leg of a duck, thinking that it is too short, the duck will simply lament. If on the contrary, we cut the leg of a crane short, thinking that it is too long, the crane will do nothing but mourn.’<sup>13</sup>

Thus, whether long or short, big or small, everything in the world is equal in its being endowed with *jo-ha-kyū* within itself. This truth once clearly grasped, the *jo-ha-kyū* of each particular innate caliber will also be able to become fully actualized. At the same time one will be able to reach a clear notion of the merits and demerits in one’s own individual mode of performance. Thus, by increasing the merits and detecting the demerits only to eliminate them, one would finally attain an unsurpassed virtuosity in the particular genre of one’s own. Only then will the *jo-ha-kyū* inherent in the true ‘nature’ of Mind be fully actualized and finally grasped.

It is of prime importance to understand that in any one of the infinitely many and varied artistic modes and techniques in which *omoshiro* is realized at all, it is precisely because *jo-ha-kyū* is actualized therein. If, on the contrary, there is no *omoshiro* to be found, one should know that it is because there is no *jo-ha-kyū* actualized therein.

I doubt if one could really penetrate into this matter. Only after having probed the depth of one’s innate Mind-nature and attained the highest state of transcendental insight into it, could one possibly grasp this truth.

Question:

Every one of the artists engaged in any one of the various kinds of art has his own particular acquirement, each in accordance with the *gai-bun* (i.e. the ‘allotted calibre’) of his own. Is there any important significance to be specified in the *gai-bun* or the ‘allotted caliber’?

Answer:

Precisely, in our Way of art, there are many matters to be understood concerning *gai-bun*, the ‘allotted caliber’.

First of all, to explain it in relation to our ‘nine stages’. If a player possessed of a capacity of the High Three executes his performance in that mode, it is the actualization of the *gai-bun* of his own—and this undoubtedly is the case of the highest attainment. And the Middle Three constitute a particular domain of caliber. Likewise the Low Three has, each in accordance with its stage, its own *gai-bun*. Only to this extent (i.e. the commonplace meaning of *gai-bun*) does the understanding of the people go. However, they do not reach that which touches the true reality of *gai-bun*. As a matter of fact, one would never understand *gai-bun* in the sense in which I understand it unless one has penetrated into the genuine, deep actuality of impersonation.

Now, I have named the art of the impersonation of old men, whether male or female, ‘*kan-shin-en-moku*’ (i.e. ‘calming the mind and looking afar’) as I wrote earlier in (one of my books of esoteric transmission,) the ‘Three Modes of Human Figures in Dancing and Intoning’.<sup>14</sup>

‘*Kan-shin-en-moku*’ (advises you), as it literally means: ‘Calm your mind and look afar’. This is nothing but a pattern representing the essential model of the old. If a player, having identified his mind and body with this pattern of ‘*kan-shin-en-moku*’, then performs dancing and intoning, trying at the same time to incorporate perfectly into this pattern the personage he is impersonating, he will then be actualizing in himself the *gai-bun* (the allotted caliber) of the old.

As for the pattern of impersonation of the female, I have named it ‘*tai-shin-sha-riki*’ (i.e. ‘focusing on the mind and relinquishing physical strength’). If a player, having perfectly identified himself with this pattern, i.e. ‘focusing on the mind and relinquishing physical strength’, performs dancing and intoning, he will thereby be actualizing the *gai-bun* of the female.

I have also named the pattern representing the essential model of the belligerent '*tai-riki-sai-shin*' (i.e. 'focusing on physical strength and ramifying the mind'). The actualization of the *gai-bun* of the belligerent consists in the player's having modelled his mind and body upon this particular pattern, i.e. 'focussing on physical strength and ramifying the mind', and then performing on that basis. Since the essential model of the belligerent consists of nothing but a representation of appearances and manners of a violent Spirit, a player, wearing bow and arrows, striking or retreating, fending or dodging, thus conducting the bodily movement in readiness for quick foot movements, leaving the trunk at reposed flexibility, bearing at the same time well in mind those things which he should carefully avoid—that exactly is the actualization of *gai-bun*, or the allotted calibre of the belligerent.

When a player, having failed to attain a thorough comprehension of this point (concerning *gai-bun*), impersonates the female figure immediately after having impersonated a belligerent whose intrinsic nature is '*tai-riki-sai-shin*' (i.e. 'focusing on physical strength and ramifying the mind'), without modelling himself thoroughly upon the pattern of '*tai-shin-sha-riki*' (i.e. 'focusing on the mind and relinquishing physical strength'), which is the intrinsic nature of a female, he tends hastily and unpreparedly to try to imitate only the outward appearance of a female, naively thinking that since he is playing the role of a female, he should try to appear graceful. As a result, his body looks simply languid, remaining awkwardly halfway, and accordingly his mode of performance would be liable to be amorphous.

'Slack', 'Weak', the audience call out severally, observing the performance on the stage. Then, the player, (responding to the criticism, trying promptly to recover the strength) returns to the mind and body of his previous role, i.e. of a belligerent. As an inevitable consequence his figure as a woman, in turn, becomes rough. How could we regard such a state as the realization of the allotted caliber of a female person? Actually real women in general would never think of trying to imitate womanhood. They were born as women, and as women they behave, each according to her own self: the lady of noble birth, befitting to herself, and the woman of humble origin, also, to herself. It is this sort of behavior that is the actualization of the caliber allotted to each.

It is utterly futile to resort to contrivance so as to appear beautiful; it



is no less futile to try to model oneself directly upon the ideal of elegance, the *yūgen* (instead of trying to model oneself upon the pattern of *tai-shin-sha-riki*). This type of player, if criticized for his acting being rough, would simply cease to ‘do’ (and remain inactive and negligent). Again, if he is further challenged for not ‘doing’, then his acting would resume roughness. All judgments in terms of ‘vigorous or weak’, and ‘approvable or disapprovable’, could, be it remarked, have validity only with the right context in which the player is actually ‘doing’ what he should do.

From this can be concluded the following. Since it is in itself a task of great difficulty for a Noh player, who himself is a male person, to impersonate a female person, it is only by his having established first of all the basic pattern as ‘*tai-shin-sha-riki*’ (i.e. ‘focusing on mind and relinquishing the physical strength’) and, then, thoroughly identifying himself with it, that the mode is attained, which is no other than the actualization of the allotted caliber of a woman.

Striving merely to imitate womanhood without having modeled oneself on this basic pattern could never lead to the actualization of the allotted caliber of woman. On the contrary, one’s attitude of consciously striving to imitate womanhood itself disqualifies one from being-woman. Accordingly, we thus conclude, the caliber allotted to woman would be actualized only when the player has completely identified himself with the female pattern in which he has established his mode ‘with-subject’ (*u-shu-fū*)<sup>15</sup> as being-woman. This difference (between merely imitating womanhood and actualizing the allotted caliber of woman) should well be understood and kept in mind.

The essential model of the old also should be thus understood. Having mastered the art of ‘calming the mind and looking afar’, if the player becomes perfectly assimilated therewith in his acting—that would be the immediate realization of the caliber allotted to the old. The three models (of the female, the belligerent and the old) are all thus the same.

As for the models of the lunatic and the possessed, since the lunatic and the possessed are those who openly disgrace themselves and have no prudence whatsoever to be discreet in the public, it is not appropriate, so people might think, to include them in our repertoires as characters to be impersonated on the stage of Noh play. In this category, however, lies precisely the most essential feature of *sarugaku*.<sup>16</sup> The woman, for instance, is by nature genteel and tends to

remain concealed from public notice; there is therefore not much to the stage effect in impersonating her. Hence by fashioning the mode of womanhood under the supposed form of the lunatic and the possessed, and by making the woman sing, dance and jest around, we could adorn womanhood, which is elegant by itself, with scattering flower petals and with a dash of color and perfume of feminine fascination. Thus we get the aesthetic stage effect, superb in its actualizing *omoshiro* (the 'being-marvelous'). A player who has mastered this mode belongs, undoubtedly, to the rank of the 'Flower of the High Three', and this mode is precisely the actualization of the allotted caliber of *omoshiro* itself.

Other than these three basic models, there is the model of the demon, which is another example of an imaginative state of affairs typical of *saru-gaku*, the art of playfulness. It never happens in actual reality for us to see demons. As a matter of fact, demons that appear in the paintings, for instance, have no real form to be modeled after.

Modeling oneself upon the essential pattern based on the approximate image of the demon, avoiding though the roughness which is regarded as a natural feature of demons, ramifying and softening the movement, the player should exercise the peculiar power of casting a spell over the audience (and inducing them into imagining unreality as reality), which power, in itself, is one of the authentic, traditional functions of Noh play. And that is the caliber allotted to the essential model of the demon.

We could name this 'model of the demon' (in terms of the 'aesthetic mode' and the 'pattern of inner attitude') *saidō-fū* (the mode of 'ramifying the movement') and *kyōki-shinjin* (the pattern of 'taking the form of a demon retaining the human mind'), respectively. If the player, having thoroughly contemplated and mastered the way of how to assimilate himself to this particular pattern of inner attitude, puts into practice with rectitude the 'model of the demon', he would thereby actualize the caliber allotted to the aesthetic mode of 'ramifying the movement', i.e. *saidō-fū*.

Thus, in the art of the various types of impersonation as well as in exercising the arts of intoning and dancing, for the player to master the essential basis of every art, attending faithfully and strictly to the procedure just mentioned, is nothing but for him to actualize the caliber allotted to the particular art in which he is engaged.

If the player, without assimilating himself to an established pattern of

inner attitude and without making any discrimination, tries, in his performance, to impose upon himself a random pattern of his own invention, what he actualizes cannot be regarded as the allotted caliber (of anything whatsoever).

Moreover, as he thus goes on, his performance, as an inevitable result, losing its savor, would become insipid because there is complete absence of any authentic principle of an established pattern of inner attitude, and his art would steadily decline with advancing years. This should be kept in mind as an admonition to ourselves.

In *Daigaku* (Ch. *Ta Hsüeh*) we find the saying: ‘There would hardly be any case in which a disorderly foundation leads to an orderly completion.’<sup>17</sup>

Thus, to apply this point to the case of impersonation, for the player to impersonate with perfection the character, attending scrupulously to its basic model of the personage, precisely corresponds to the ‘orderly foundation’ here spoken of.

If, on the contrary, the foundation is not an orderly one, and if the player is negligent in assimilating himself to the artistic model of impersonation, his performance cannot be in the right mode of *u-shu-fū* (the aesthetic mode in which the Subject has perfectly been established). Thus the foundation being in disorder, there could naturally be no orderly completion.

Further, there is a well-known phrase: ‘*ka-fū-gyū*’,<sup>18</sup> that is to say, ‘excessiveness is an imperfect as falling short’. In the art of impersonation, the player’s falling short of, or going beyond, the ideal boundaries (prescribed by the model) cannot possibly be the ‘orderly foundation’. In fact, if the player, in his performance, wholly identifies himself with the authentic mode of *u-shu-fū* (the mode ‘with-Subject’) thus clarified, even the idea of trying to ‘imitate’ (the character from outside) would hardly occur to his mind. It is such a state that is entitled to be called genuine impersonation, the *u-shu-fū*.

And the performance in which the player has thus wholly identified himself with the mode arising from this ideal artistic domain could rightly be called the actualization of the caliber allotted to the ‘authentic mode in the established rank (with-Subject)’.

Mencius once remarked: ‘The difficulty exists not in achieving something but in achieving it with perfection.’<sup>19</sup>

If, insofar as concerns the accomplishment of the artistic technique, there is, as a whole, no serious blemish to be found, its aesthetic effect being smooth and fair—such a capacity may well be considered to correspond to a state referred to in the first part of the above-mentioned saying (‘the difficulty does not exist in achieving something’).

It is a rare accomplishment for a player to attain the fame of virtuosity by truly assimilating his inner self with the personage he is impersonating. This certainly would correspond to the latter half of the saying (‘the difficulty exists in achieving it with perfection’).

‘Though, from the point of view of similarity, they are in every respect, almost identical with each other, this is not THIS’—so it is said.<sup>20</sup> It is to be hoped that you, as a player, having contemplated the *this-ness* in its full significance, and established yourself in that rank, should be able to attain to the highest virtuosity adorned with an undying fame.

This treatise contains the esoteric teaching of our Way of art. It is hereby transmitted to Chief Actor Komparu in reward for the achievement he has shown in the art of Noh play.

Ephemeral beads of dewdrops  
 On the sea-plants raked on the sea-shore!  
 Collecting and polishing the gems of art,  
 Unfinished will remain the testament of mine,  
 Flowers and leaves of the words I pass on.

Zeami

The 1st of June in the 1st year of Shōchō (1428)

The above was transmitted from the Master to me in my youthful years.

Assembling all flowers and gems of the message,  
 The mirror of art I gaze into,  
 Spotlessly serene and  
 transparent through and through,  
 Attesting to the state of the Master’s mind.

Ujinobu (Komparu)

August in the 2nd year of Kyōtoku (1453)

## NOTES

- <sup>1</sup> *Kakyō* 'Flower Mirror' (Iwanami Series: Classical Japanese Literature, vol. 65) (Tokyo, 1970) pp. 411–412. The *Kakyō*, one of the most important of his treatises on the art of Noh, is a work which Zeami probably completed in 1424.
- <sup>2</sup> 'Flower Transmission', *Kadensho*, the representative work of the first period, completed in 1400.
- <sup>3</sup> Sugawara Michizane (845–930), a noted scholar-politician of the early Heian era.
- <sup>4</sup> A celebrated Zen *kōan* appearing in the widely read *kōan* collection of the Sung dynasty, *Hekigan Roku* (Ch. *Pi Yen Lu*) No. 45.
- <sup>5</sup> This etymological explanation of the word *omoshiro* is based on what is found in a book called *Kogo Shūi* compiled by Inbé Hironari in 807.
- <sup>6</sup> One of the most popular Zen adages, appearing for instance in the 'Platform Sūtra' of the sixth Patriarch Enō.
- <sup>7</sup> Gettan Sōkō (1326–1389), a great master of the Japanese Rinzai school of Zen.
- <sup>8</sup> A famous phrase of Master Rinzai, which appears in the 'Rinzai Record' (Ch. *Linchi Lu*). Rinzai Gigen (Ch. Lin Chi I Hsüan, d. 867), the founder of one of the so-called Five Houses of Zen known as the Rinzai school.
- <sup>9</sup> A technical expression indicating the highest stage of Zen experience. See above, note 6.
- <sup>10</sup> The idea is found expressed in various Zen documents, for example, in *Keitoku Dentō Roku* (written in 1004), a biographical record of outstanding men of Zen.
- <sup>11</sup> Monk Jitoku-Eki (d. 1083), a Zen master of the Sōtō school in the Sung dynasty.
- <sup>12</sup> In *Kakyō* (*op. cit.*), p. 410.
- <sup>13</sup> 'Book on Chuang Tzŭ', VIII.
- <sup>14</sup> *Nikyoku Santai Ningyō Zu*, a work of Zeami, which was completed in 1421.
- <sup>15</sup> This is mentioned in *Shika Dō* ('The Way to Flower') written by Zeami in 1420 (Iwanami Series: Classical Japanese Literature, vol. 65) (*op. cit.*) p. 402.
- <sup>16</sup> *Sarugaku*, originally a particular genre of Japanese folk-theater, is a kind of farce consisting mainly of mimicking, jesting and word-play. The characteristic features of *sarugaku* have partly been adopted with artistic elaboration into Noh as a basic element of its formation.
- <sup>17</sup> *Daigaku* ('Great Learning'), one of the basic texts of classical Confucianism.
- <sup>18</sup> Based on a passage of the 'Confucian Analects' VI, 11.
- <sup>19</sup> These words here attributed to Mencius are actually not found in the 'Book of Mencius'. It is in truth a proverbial saying which originated in the 'Book of History' (*Shu Ching*).
- <sup>20</sup> A widely known Zen expression which appears in various Zen documents beginning with the above-mentioned *Hekigan Roku*.

## TEXT VI

### A RECORD OF NANBŌ

*by*

Nanbō Sōkei

Sen Sōkei (1522-1591), widely known by his title Rikyū, is an outstanding figure in the history of the art of tea. Himself a tea-man of an unsurpassed caliber, the founder of the school of tea ceremony called Sen School, he is to be regarded practically as the founder of the tea ceremony as we understand it today, namely the 'Way of tea', the central idea of which is *wabi*. The way of tea has since his time not only dominated the entire history of the tea culture, but, having infiltrated into the very tissue of Japanese culture in general, it has exercised a remarkable influence upon the formation of some of the most important characteristics of the ethico-aesthetic sensibility of the Japanese and the norms of their behavior even at the level of daily life.

The present work, *Nanbō Roku* or 'Record of Monk Nanbō', is a classical document in which the author clarifies—albeit in an anecdotal, i.e. unsystematic, manner—what is now considered the basic ideas of Rikyū concerning the aesthetics of the Way of tea. Nanbō was a Buddhist monk of Nansō-ji Temple in the city of Sakai, the master of a hermitage called Shū-Un-An. In the Way of tea he was a faithful disciple of Rikyū with whom he had a most intimate relationship. Nanbō allegedly wrote this book partly during Rikyū's lifetime and partly after his death.

With regard to the authenticity of the book, however, there are some grave doubts. For its oldest extant manuscript is the one which is said to have been discovered or copied by a certain Jitsuzan Tachibana at the end of the seventeenth century (1686–1690), the year 1690 being the year in which the one hundredth anniversary of Rikyū's death happens to have been celebrated.

Besides, this is the source-manuscript for all the manuscripts that are actually in our hands, and not even a single manuscript derived from any other source has been discovered up till now. In the light of these rather unusual ‘coincidences’, not a few historians tend to think that the book is a forgery by Jitsuzan himself on the occasion of the celebration of this memorable event.

However it may be, no one can deny that the *Nanbō Roku* is a document of inestimable value as the most important source-book for our knowledge about the spiritual art of tea as elaborated and perfected by Rikyū. In any case, it is true that the ideas expressed in this book on tea have historically furnished the norm and basis on which the contemporary Way of tea has come to be established. This very fact can be said to assure the validity of the book over and beyond the question of the authenticity of its author.

The present work is a complete English translation of the first of the seven ‘books’ which comprise the *Nanbō Roku*. The first book, entitled ‘Memoirs’, is formerly a collection of random anecdotes and seemingly casual sayings of Rikyū on various aspects of the Way of tea, but in reality it is theoretically of supreme importance in giving us glimpses into the spirit of *wabi* as the highest value in the aesthetics of tea.

## MEMOIRS

Once in the Shū-Un-An Master Sōeki was talking about the art of tea, when I asked him saying: ‘You always assert that although the art of tea in its most authentic form consists in the ‘style of *daisu* (utensil stand)’, actually from the standpoint of spiritual attainment there is no other style superior to that of *so*, the unpretentious ‘small-room-tea’. May I ask: what do you mean thereby?’

Master Sōeki replied: ‘In the style of ‘small-room-tea’ the self-discipline and spiritual attainment are to be achieved, first of all, through the spirit of Buddhism. Taking pleasure in the imposing construction of the tea-house and in the rare delicacy of food is an affair of the mundane world. However, it is quite sufficient for a man to live in

a house with a roof which does not leak and eat just enough to keep away hunger. This is nothing but the teaching of the Buddha, and accordingly the essential spirit of the art of tea as well. Carrying water into the house, gathering firewood, boiling water, making tea, offering it to the Buddha, giving it to one's fellow-men and also drinking it himself. Arranging flowers and burning incense. All these are nothing other than a practice trying to follow the trace of the deeds of the Buddha himself and Bodhidharma. As for further elucidation of the significance of the art of tea, it depends on you, the most eminent monk, yourself to bring it to light.'

Whenever I participated in a tea-party hosted by Sōeki, I observed without fail the host himself carrying a pail of water and pouring it into a high stone basin. I asked him the import of this particular deed.

He replied: 'As a first act in a tea party, the host carries water and the guest washes both his hands in the *roji*,<sup>1</sup> the front garden-approach to the tea-house. This is the primal basis in the structure of the style of 'hermitage-tea'. The man who visits and the man who receives the visitor together clean off from themselves stains brought from the dust of the mundane world. For that sole purpose the stone basin is there. In cold winter, sparing no pains of coldness in carrying water by himself, and in the burning heat of summer, being ready to offer the guest the coolness of limpid water—each act is to be considered a token of one's effort of hospitality.'

'It is not at all pleasant for one to wash his hand with water that has been in the basin for an unknown length of time. Therefore, immediately before the eyes of the guest, the host pours himself a pailful of water into basin. This is far better. However, in the case of a stone basin like the one designed by Sōkyū,<sup>2</sup> for example, which is attached to the waiting-bench, the host should put water into it at an appropriate time before the arrival of the guests.'

'As is ordinarily the case, on the contrary, if the basin is set in the *roji*, or under the eaves of the entrance, the host should carry in the water after the guests have seated themselves on the waiting bench.

'It is precisely from such consideration that it has been asserted since the time of Master Jyō-ō<sup>3</sup> that the stone basin would be better designed



to contain barely a pailful of water so that when the water is poured in, it should fill the basin to overflowing, making a sufficient splash over the brim to wash down the side of the stone basin.’

Master Sōeki, once, in the course of conversation, told me the following:

There were disciples of Jukō<sup>4</sup> named Sōchin and Sōgo. Under the guidance of these two men, Jyō-ō trained and disciplined himself in the art of tea.

This master, Jyō-ō, is not the only one from whom Master Sōeki received instruction.

There was a man called Ukyō who waited on Nōami<sup>5</sup> as his page. Ukyō, in the prime of his life, was initiated into the art of tea and trained in it by Nōami. Later, having retired from society, he adopted the name Kūkai and lived in the city of Sakai. In that same city, at that time, there was a certain hermit who was known by the name of Dōchin.<sup>6</sup> As Kūkai and Dōchin used to have a close contact with each other, it is said, the former gave full instruction to the latter in the Way of the art of tea. And further, as Dōchin was most intimately acquainted with Jyō-ō, they used to inquire together into the art of tea.

Master Sōeki, called Yoshirō in his youth, liked the art with all his heart and started training himself in it from seventeen years of age, under the guidance of Dōchin. Having been introduced by Dōchin, he became a disciple of Jyō-ō.

As for the ‘utensil-stand-style’ and the ‘*shoin*-style’ he learned these mainly from Dōchin. The ‘small-room-style’,<sup>7</sup> however, was designed by Master Sōeki himself in its main structure, and the rest was done through mutual consultation between Jyō-ō and himself—as Master Sōeki himself imparted to me.

Monk Giō<sup>8</sup>, the founder of this hermitage, the Shū-Un-An—it may be said in this connection—practiced Zen meditation at first under the venerable monk Ikkyū,<sup>9</sup> but later on, midway through the course, his relationship with Ikkyū was somehow temporarily broken off. Then again, through the intercession of certain persons, monk Giō returned to the institution of Ikkyū and resumed the discipleship.

Until about that time, this monk Giō had also carried a by-name, Shūunan. Ikkyū advised him to change it into another, namely Nanbō. Shortly afterwards he established this hermitage and called it either the

Shū-Un-An or the Nanbō or the Giō. As monk Giō had an intimate relationship with Jyō-ō, they often took pleasure in covering freely with each other on the art of tea.

As for I myself, a humble monk, I am the master-monk of the Shū-Un-An second in descent from the founder, a hermit calling himself Minami-no-bō (i.e. Nanbō) who does and knows nothing but training and disciplining himself in the art of tea—simply a laughing stock, a laughing stock!!

How should we understand the inner attitude toward each other between the host and the guest as it ought to be in a tea party? I asked Master Sōeki about it.

He replied: 'By all manner of means the best for the host and guest is that they be in full accord in spirit with each other. However, it is quite wrong for them to fall into the inclination of attempting to accord with each other.'

'In case the host and the guest each happens to be an adept, it is natural that they should be gratified by the inner accordance spontaneously brought about between them. On the contrary, in case both the host and the guest are as yet unaccomplished in the art of tea and attempt solely to bring about accordance with each other, if the one strays from the right path in his inner attitude, the other would naturally be led into sharing the error with him. Hence the above remark: it is right for the host and the guest to be spontaneously in full accord with each other; it is wrong, however, to be inclined toward the attempt of bringing about accordance with each other.'

In a tea party such a deed as sprinkling *roji*, the front garden-approach to the tea-house, with water should not be treated perfunctorily. The pivot of a tea party, in fact, consists in practicing the guiding principle of 'three phases of dewing (*roji*)' as well as that of the 'three phases of keeping wood-coal fire'. Unless the host himself happens to be a real adept, he cannot possibly put the principle of the 'three phases of dewing (*roji*)' into practice successfully at his will in each and every tea party without fail.

Generally speaking, the dewing of *roji* should be performed three

times during a tea party; once, before the guest enters for the first time into *roji*, again, before the intermission of the party, and once more, before the guest leaves the house as the party comes to an end. Each of these three phases of the dewing of *roji* is to be regarded as having a profound significance, as applied to any kind of tea party, namely, the morning, the afternoon and the evening tea party.

The last dewing of *roji* is called '*tachimizu*', that is to say, 'dewing *roji* for the parting', of which a man like Sōkyū, for instance, is said to be highly critical, contending as he does that the idea of *tachimizu* is not quite understandable: on what ground should the host treat the guest in such a manner as to insinuate that the guest might soon be going home? This, Sōkyū says, he does not understand.

I asked Master Sōeki about his opinion on this point.

He replied: 'The whole matter is based on the total misunderstanding about the original significance of the art of tea. A tea party in the mode of *wabi* should not in general exceed four hours in its entire course from beginning to end. Exceeding four hours, in the case of the morning tea party, the afternoon tea party will be impeded and in the case of the afternoon tea party, the evening tea party will be impeded.'

'Moreover, in the context of a *wabi*-styled tea party held in a small tea-room, it is absolutely unfitting and irrelevant as a matter of the etiquette of the guest that he should stay on simply to indulge himself in idling his time away, which might naturally be expected of a guest in an ordinary party or in a merrymaking entertainment.'

'At about the time when the course of *usu-cha* (the weak infusion of powdered tea) comes toward the ending, the host should arrange *roji* to be dewed. After finishing not only the course of *koi-cha* (the strong infusion of powdered tea) but also that of *usu-cha*, is there possibly anything more to do for the host who is exclusively engaged in the art of *wabi*-styled tea?! In consequence, it is natural also for the guest to prepare to leave, refraining from starting a long conversation. And accordingly the host, because it is about the time for the guest to leave, should survey *roji* again, pouring water into the stone basin and dewing trees and plants around *roji* so that he be by no means negligent in attending the parting. The guest, on his part, rises from his seat to take leave, paying due regard to choosing an opportune time. The host comes out to *roji* to see the parting off and bids farewell.'

It is a principle established by Jō-ō that both host and guest in a tea party should wear clogs in *roji*. The principle has thus been laid down in order to provide for the convenience of the participants who must walk through the dewy bushes and trees around *roji*.

By the quality of the pattering sound of their steps made by the clogs, the host and guest are said to be able to judge each other as to whether his partner is an expert or not in the art of tea. Neither tramping noisily nor walking with stealthy steps, a person who walks single-mindedly with an air of harmonious peace is to be recognized as an expert. As a matter of fact, only an expert who has mastered the mysteries of the art is in a position to pass judgment upon the matter.

In his tea party, Master Sōeki currently uses, for walking in *roji*, straw sandals with leather sole named *sekida* (snow sandals), which he himself designed to his taste and had made in the town of Imaichi in Sakai. I asked him about it. He said:

‘Not that I have recently come to the conclusion that it is wrong to wear clogs in walking *roji*. Only it is so difficult to meet the requirement of the situation that, according to Jō-ō, even among the participants of tea parties hosted by Jō-ō, there were hardly more than three persons, including Jō-ō and myself, who could realize the ideal in walking *roji* in clogs.’

‘At present around cities such as Kyoto, Sakai and Nara, there may be scores of so-called experts who are exclusively engaged in the art of tea. Nevertheless, among them, except for five, including you, eminent monk, there is none who has attained to such a high degree of expertness in spirit in the art of tea as to be able to deal correctly with walking in clogs in *roji* in a tea party. I imagine, at any time of the history of the art of tea, such adepts would rarely be found; they are so scarce as to be counted on the fingers of one hand.’

‘Such being the case, quite apart from those few adepts of the highest attainment, I should like to beseech at least all those who have not yet mastered the mysteries of the art to do me the favor of starting simply to put any argument aside, and wear *sekida* instead of clogs in *roji* in a tea party.’

‘How whimsical of you to have developed a peculiar taste for noisy clattering of clogs!’ So saying, he laughed.

As for flowers to be arranged in a vase in a small tea-room, they should strictly be confined to one or two branches of one single kind, and they are better set simply and lightly. Of course there are exceptions; in accordance with the type of flower it may sometimes be recommended to arrange it luxuriantly in cluster.

At any rate, be it remarked in this connection, the essential idea is that in the art of tea it is considered abominable to indulge merely in the enjoyment of the aura of flowery appearance.

In case the size of the tea-room amounts to four and half mats, the combination of at least up to two kinds of different flowers is said to be acceptable.

The kinds of flowers which are not suitable for being used in a tea-room are according to a popular poem:

In the vase in the tea-room not to be put:  
 Sweet-smelling daphne, put it not,  
 Cockscomb, pimpernel, heliotrope flowers,  
 Oxeye, *kōhoné*, pomegranate flowers,  
 Touch-me-not also, put them not.

In the art of tea it has traditionally been acknowledged that setting flowers in a tea-room should be avoided in the evening tea party. However, Jō-ō and Sōeki, having re-examined and discussed the matter, rendered decision that certain types of flower alone might be set in evening tea parties. According to them, colored flowers in general are not to be used, while white flowers are acceptable. With this condition there would be a variety of flowers suitable for evening tea parties.

In addition to the usage of real flowers there is that of ‘scintilla-flower’<sup>10</sup> (of rush-lamp), which is quite a venerated ancient practice, and of which there could only be an esoteric oral instruction in the art of tea. The appreciation of the ‘scintilla-flower’ is given likewise a special significance for the occasion of some festive ceremonies in general.

A man once asked Master Sōeki to make some comment upon the sunken-tea-hearth used for winter and the tea-brazier for summer, as well as upon—as the highest attainment in the art of tea—the particular inner attitude appropriate to each of the summer and the winter tea party. In response, Master Sōeki said:

‘Arrange things so that the guest may feel truly cool and refreshed in

summer, and in winter, warm and comfortable. As for the wood-coal fire, handle it properly to make it serve the purpose of boilig water. As for tea itself, see to it that the guest will find it palatable. Enough hereby has been said in regard to the secret of the art of tea.'

Showing displeasure, the man said brusquely: 'That much everybody knows.' To this Master Sōeki remarked:

'If so, obtain success first in your actual practice in being consistent with the spirit of what I have said. Then shall I call upon you, to be your guest and your disciple.'

Commenting upon this, Monk Shōrei,<sup>11</sup> who was among the company, said:

'Indeed, Master Sōeki has spoken wisely and well. What he has said exactly corresponds to the words of the eminent monk, Chōka<sup>12</sup>:

Do not do anything that is bad.  
Actualize everything that is good.'

Adjusting the wood-coal fire to the 'dawn-phase' is highly regarded. This is one of the 'three phases of wood-coal fire', which is a great esoteric tradition of the art of tea. Concerning this, Master Sōeki remarked:

There are people who start boiling water from late at night to have it ready by the next dawn for the "dawn-phase" of water. They are utterly wrong. The host, rising at the first cockcrow, examining the hearth, laying live wood-coal in the hearth for foundation, replenishing the fire with a piece of wood-coal, and then, going out to the well (in the tea-garden) to draw limpid water, bringing it into the preparation room in the tea-house, cleansing the iron kettle, pouring water into it, hanging the kettle over the fire in the hearth—these are the authentic manner of preparation to be done for every dawn-tea-party.'

'The guest, accordingly, should enter into *roji*, contemplating the procedure and choosing the most opportune moment when the fire in the hearth and water in the kettle have reached their required phase. There may sometimes occur cases in which the guest arrives and enters into the tea-room much earlier than the ordinarily expected time to observe from the beginning the procedure, namely, the host laying the first live wood-coal fire in the hearth and hanging the iron kettle still dewy with water.'

‘At all events, it will be impossible for both the host and the guest to attain the ideal in the procedure of the dawn-tea-party, if they deal with the matter in a perfunctory manner.’

As for the water to be used for a tea party, it should be—irrespective of the time of the day in which the tea party takes place, whether morning, noon or evening—drawn from the well at dawn. And what the host should always be mindful of is that a sufficient amount of water be obtained at dawn to keep up the supply throughout the day from morning till night.

Even if it happens to be an evening party, it is not the custom to use water drawn from the well at and after the time of noon. The time from early evening till midnight, belonging as it does to the domain of *Yin*, the water during that time is dispirited and morbid. Contrary to this, the time of dawn being the starting-point of the transition from *Yin* to the domain of *Yang*, the water at dawn is imbued with the spirit of purity. The water at dawn is called *seika-sui*, that is to say, the quintessence of the water of the well, which being highly esteemed in the art of tea, it is important for a man engaged in the art to pay keen attention to it.

Master Sōeki remarked:

‘In both dawn and evening tea parties, a paper-covered lamp stand should be put in the waiting pavilion in *roji*. And the host should go out as far as the doorway, carrying also a paper-covered hand lamp with him, take a bow to call the guests in and return therefrom back to the tea-room. There may be hosts who go out up to the waiting pavilion in *roji* holding a hand-candlestick. It is not recommendable for the host to do so, for that will give him much difficulty, especially, for example, in a windy night. Moreover, the candle light is defective; there is no air of discretion in it, for it is too bare and acute.’

Master Sōeki remarked:

‘In a party on a snowy day the host should expend scrupulous care to minimize the number of footprints men might make on a sheet of snow in the tea garden. Only the snow piled on the stepping stones of the garden should softly be effaced beforehand with water.’

‘As for the stone basin, since it must be filled with water, the host should efface with water the snow in and outside thereof, taking into

account that the scenery around it should not be spoiled by his doing so. However, if the snow piled on the stone basin, and on the bushes and trees around it, happens to form a charming landscape it should be left intact. And the washing water might be offered to the guest on the bench from a *katakuchi* (a ceramic bowl with spout).’

In a tea party of a snowy night, stone lantern in *roji* is not to be lighted, for the light will appear dull and faded against the background, being outshone by the whiteness of the snow.

It can't be said, however, that the same remark is indiscriminately applicable to every case; in accordance with the appearance of trees and bushes as well as the situation in general around *roji*, the decision may sometimes be made differently.

Concerning the ‘deep three-mat-tea-room’ and ‘rectangular four-mat-tea-room’, as basic structures, one should be well aware of their origin. This is clearly illustrated by the accompanying figures.<sup>13</sup>

In the case of the ‘deep three-mat-tea-room’, according to its antiquated structure at the time of its inauguration, the length of 1.5 Japanese feet was cut off from the end of one of the three mats set in the room, namely, from the end of the ‘tea-utensil-mat’<sup>14</sup> and in its place exactly the same sized plank was set in, and there a tea-brazier, a water-container, a ladle-stand and a container for waste water etc. were put on. It was a custom of the time, however, that a tea bowl and a caddy were carried in on the spot by the host each time the tea was prepared by him.

Later on, as the system of the frontal tea-hearth was introduced, the square hearth of 1.4-by-1.4 Japanese feet was made in the position directly connecting to the plank. As a later development, also an earthenware brazier was put on the plank in summer time.

In the case of the ‘rectangular four-mat-tea-room’, the plank of 0.5 (-by-3) Japanese feet (instead of 1.5-by-3) was set at the end of the tea-utensil-mat.

In the case of an ordinary frontal hearth, the plank of 0.25 (-by-3) Japanese feet was set beyond, and connecting to, the hearth. The size of the plank to be set therein is, in general, admissible up to 0.3 (-by-3) feet.

As for the tea-utensil-stand, one should be well aware of the



precise rule of proportion according to which the tea utensils should be allocated upon it.

Concerning the tea utensils for the small tea-room (of the *wabi*-style), it is recommended that they should, in every way and aspect, fall rather short of perfection. There are people who find it repugnant to have a tiniest defect in them. This I do not understand. We might naturally find it awkward to use, for example, a cracked tea bowl of present-day porcelain. On the other hand, however, we are accustomed to make use of, or even very ready to use, despite defects, the antique tea-caddy imported from China for instance, sparing no pain of having it mended with lacquer.

As for the combination of the types of tea utensils, it is to be understood thus: a plain tea bowl of present-day porcelain should be combined with an exquisite antique piece of Chinese tea-caddy. Jukō—although it was a time when every tea utensil to be used in tea parties was supposed to be of the taste of sumptuous exquisiteness—would present the tea-bowl of *ido*<sup>15</sup> which he had cherished, avoiding a tea-bowl of *tenmoku*,<sup>16</sup> wrapping the *ido* in a tea-bowl-pouch giving it the authenticity of a *tenmoku*. Furthermore, in this case, he would, it is said, necessarily combine the pouched *ido* with a plain *natsumé*<sup>17</sup> (of Japanese lacquer) or a tea-caddy of present-day porcelain.

For those who possess a hanging scroll of wide fame, there are some considerations to be taken into account: if the scroll happens to be a wide, sidelong one, and accordingly short in size from top to bottom, the ceiling of the alcove (where it will be hung) should duly be lowered down. If on the contrary, the scroll happens to be a narrow perpendicular one, and too long in length, the ceiling should be made higher than usual. One should not at all hesitate to do so, worrying himself with the thought that the height of the ceiling suitable for that particular scroll might not go well with others. After all, the height of the ceiling which best suits the particular scroll of wide fame should be considered the best height for the ceiling of the alcove.

In regard to picture-scrolls, there is the difference between the right-side and the left-side scroll. In accordance with the direction the room faces, well-calculated planning must be made about the make-up of the alcove in setting it in the room.<sup>18</sup>

Master Sōeki remarked: ‘There is among various properties and implements in the art of tea nothing more important than a scroll. It is the object through which both the guest and host, having dispelled all earthly thoughts, concentrate their minds upon the art of tea, a means of attaining spiritual awakening.’

‘Among the hanging scrolls the calligraphy of a high-ranked Zen monk is considered the best. It is only natural that people should venerate the spirit of the meaning contained in the words of the calligraphy and extol as well the virtues of the calligrapher himself, be he an enlightened Buddhist layman or a venerable high monk.’

‘It is a custom not to hang in the alcove of a small-tea-room a scroll-calligraphy by an ordinary layman, although one representing a religious poem by a poet-calligrapher might sometimes be used. This, however, does not hold true in the case of a tea-room as large as four-and-half-mats, since such a room is not to be considered in the spirit of a purely authentic small-tea-room of the *sōan*-style (hermitage-style, namely, *wabi*-style). People should be fully aware of the fact.

‘A scroll which could be used because of the merit of both the words of the Buddha or of some venerable high monk and the virtue of the calligrapher himself who has transcribed them there, is regarded as the best. The scroll is truly a precious treasure. On the other hand, there are scrolls which are works of calligraphers who are not necessarily venerable monks of the greatest virtue, but which could be utilized solely by the merit of the written words of the Buddha or some venerable high monks contained in them. This is regarded the second best.’

‘Sometimes a picture-scroll may also be hung, depending upon the nature of the painter. Pictures by Chinese monks in many cases contain a figure of the Buddha or a venerable monk, or simply a portrait of a man. There are people who avoid using them, on the grounds that, with them in the alcove, the tea-room might appear as if it were a (Buddhist-) alter-room. This is utterly unreasonable. One should, on the contrary, be ready to hang them with still deeper appreciation. Furthermore it is of particular importance that one should do so with the mind filled with sincere devotion to his religion.’

A meal offered in the small-tea-room should not exceed more than one bowl of soup and plain dishes of two or three kinds, and rice-wine likewise should be served very lightly. Sophisticated meals do not suit

the small-tea-room of the *wabi*-style in spirit. Needless to say, the idea of combining a strong taste with a weak one should be understood and practiced also with regard to food itself as it is demonstrated in the art of tea (by the combination of the dense kneaded infusion of powdered tea and light whipped infusion of powdered tea).

A *handai* (low dining table) is in appearance a thing resembling a writing table, and two, three or even four people may dine together at one single table, which is, by the way, a daily custom in the Zen monasteries.

Masters Jō-ō and Sōeki, when they invited monks from the Daitokuji and Nanshūji temples to their tea party, often carried out the table into the tea-room and dined together there. The one-and-*daimé*-mat-tea-room (one-and-three-fourths-mat-tea-room) is too small for the table to be carried in and out. A tea-room of two-mats, three-mats, four-mats or especially four-and-half-mats will be adequate for the purpose. It requires a tea-room with another entrance besides *chatateguchi* (entrance made for the exclusive use of the host), since it is not desirable to carry the table in and out of the room through *chatateguchi*.

First, the host brings the table into the tea-room, carrying it himself, and cleanses it with a table napkin.

And now, putting into a lacquered rice-bowl boiled rice pressed into a cylindrical form, covering it with the lid, setting a lacquered soup-bowl under it, the host thus prepares a certain number of sets required, depending on the number of the guests, puts them on a tray, brings it out, and places these sets one by one onto the table.

Soup may be poured in from a soup pitcher and cooked things may be brought in either a pot or a large ceramic bowl, whichever suits the practical convenience, depending on the type of food.

It is proper to end serving rice-wine after one or two rounds. Rice-wine, by the way, is to be sipped from the lid of a lacquered rice-bowl (in this particular case).

Let it be emphatically remarked that the guests should keep everything neat and tidy as they eat.

Generally speaking, whenever the table is used for a meal, the arrangement, in every way, should be made in an extremely light and simple manner.

A bowl of soup, one dish or two at the utmost will be adequate, and it is better not to offer any accompaniment of tea.

Otherwise, there is another customary arrangement in which, (lidded) lacquered rice-bowls, (lidded) lacquered soup-bowls and extra lids (separated from bowls), each wrapped in a cotton napkin dyed in blue, are set on the table for the guests, and boiled rice pressed into cylindrical forms will, in this case, be brought in by the host in a large ceramic bowl—as is done customarily in the temples—from which the host distributes the content to each guest, who in turn, reaches out for it with his lacquered rice-bowl in hand.

The above arrangement concerning exclusively the eating at the table is not, of course, applicable to other cases in which dishes of fish and meat (instead of vegetarian dishes) are served.

As for the extra lids (of lacquered bowls), one or two for each guest, depending on the type and state of food, may be offered to the guests.

In a small-tea-room (of *wabi*-style), a tea-urn (for storing tea leaves) is occasionally displayed. It is done, in most cases, in a festive tea party for opening the seal of a tea-urn (once a year). It should be displayed in the alcove in front of a hanging scroll at the time of the first entry of the guests into the room. In displaying a tea-urn in the alcove of a small-tea-room, it is to be understood that a lid-wrapper and a lid-tie should be sufficient for embellishing it. In case a long tie is used, the ornamental knot should be made in an artless and casual manner so that it may appear plain and inconspicuous.

A decorative knot of a pretentious variety produces an undesirable effect, giving, it would seem, an air of pedantry.

As a general rule, an ornamental net for a tea-urn is not to be used in the small-tea-room. It might, however, be used in tea parties other than those in which one celebrates the opening of the seal of a tea-urn, and that depending on the type of the urn concerned.

There is the idea of *sute-tsubo* (lit. “discarding a tea urn”, meaning casual display of a tea-urn) (concerning which an episode has been circulated).

Although Kojimaya Dosatsu<sup>19</sup> was often requested by the guests in his tea parties to show a tea-urn imported from Luzon in his

possession—which was such an exquisite piece of art as became a subject of town talk, and consequently, to see which many people of the time had expressed their desire—he had never complied with their request asserting that he did not think it proper to display in an authentic manner such an anonymous piece as the tea-urn in question.

One day the guests, having accepted in the usual manner the invitation for a tea party hosted by him, arrived at his house and gathered together at the waiting portico, from where they sent a man to deliver the message to the host that it was solely to fulfil their wish of getting a sight of the tea-urn that they had accepted the invitation to the tea party, and that if the host would not display it, they had absolutely no intention of entering into the tea-room.

Compelled by the circumstance to comply with their request, he left the tea-urn, barely embellished with a lid-wrapper, simply laid side-ward on the floor of the tea-room at the side of the *nijiriguchi* (a creeping entrance), and then he went out to the waiting portico for receiving them there.

The guests, on opening the door of the entrance (*nijiriguchi*), of the tea-room, saw the tea-urn lying sideways on the floor. They made on the spot a proposal to the host that he should display the tea-urn in an authentic manner in the alcove (as it was fully entitled to that position).

In response to this, Dōsatsu, the host, came out to state with courtesy that only to comply with the earnest wish of his guests did he expose the tea-urn there on the floor, as he was well aware of its being hardly worthy to be placed and appreciated in the alcove, and that he ‘discarded’ the tea-urn there so that it might come under their notice incidentally at least, as they passed by it, and that he cordially wished the guests to see it just as it was there in that manner.

There was, however, a still further exchange of courteous requesting and declining, and finally, only after the guests had taken a look at it there, the host is said to have allowed himself to place the tea-urn in the alcove.

The tea-urn, later on, acquired fame by the name of *Kojimaya-no-Shiguré* (Autumn Shower of Kojimaya). The people were so impressed by this act of Dōsatsu that the idea and practice of *suté-tseubo* (discarding-tea-urn) was at that time inaugurated as a new fashion.

Concerning this Sōeki made the following remark: ‘We could rightly suppose that in some particular circumstances such a measure as this

might be taken. It should, however, be considered more natural and unobtrusive for the host in the circumstances to place it from the beginning in the alcove in the authentic manner, if he is at all determined to show it to the guests upon request.'

'At any rate, the ideal of "*suté-tsubo*" is so difficult to be realized properly. Needless to say, it is not a matter to be imitated.'

In a tea party in which a brazier is used (in place of a sunken-tea-hearth) the guests, generally speaking, are not expected to request the host to allow them to observe the procedure of the making of the wood-coal fire in the brazier.

However, after the whole process has been completed and the tea party come to an end, the guests may justly be welcomed to observe in the vestiges how ashes have been treated and how the wood-coal fire has undergone the stages of transition in the brazier.

As for a water-jar in the shape of a well-bucket, one should take a crouching posture as one puts it down on the floor, and once the water-jar has thus occupied a certain position there, it is not to be shifted to another place, but be kept as it is until it is carried away after the guests have left the tea-room.

Concerning this there are detailed oral traditions and established procedures.

As for a water-jar of a wooden lacquer-work shaped like a pail, some assert that it should be so arranged (when put on the floor) that its handle may form a horizontal line towards the host, while in the case of a water-jar in the shape of a well-bucket its handle should form a vertical line. On the other hand, there are others who assert that the former should form a vertical line while the latter a horizontal one.

Against them Master Sōeki affirms that the handle of a water-jar, of whichever of the two types, should form a horizontal line towards the host. According to Master Sōeki, the reasons for his contention are as follows.

The main one is: Should the handle form a vertical line towards the host, the ladle, being hindered by the handle, would not yield to an adroit manipulation. About the things of which there is a firmly established regulation that it should be set vertically, we could do

nothing but follow it. Since however, there is, in the present case, no established rule, the best rule must be considered to be the one according to which one could best manage the matter.

The pail-shaped-water-jar of wooden lacquer-work should be used exclusively in winter tea parties in which a sunken-tea-hearth is used. It should never be used in summer parties in which a brazier is used. The water-jar shaped like a well-bucket could be used indiscriminately in tea parties of any season. It is particularly suitable to the festive tea party for opening the seal of a tea-urn as well as in morning tea parties.

In an extra tea party only on short notice, the host should manage somehow to bring out and use at least one or two pieces of antique tea utensils out of the collection jealously stored.

The outward procedure in such a circumstance should be faithfully followed in the manner of strict authenticity (*shin*). The inner attitude, however, should be light and aesthetically casual (*sō*). Concerning the details of this point there are oral traditions.

As for flower containers to suit small-tea-rooms, there are bamboo-tubes, bamboo-baskets and gourds.

Flower vases made of metal are appropriate for a tea-room of four-and-a-half-mats (rather than an authentic small-tea-room of *wabi*-style whose size is less than four-and-a-half-mats).

According to Master Sōeki, in setting a *mentsu* (waste-water container of cylindrical shape made of cypress), its seam should be made to face the host himself. Similarly, in setting a *futaoki* (lid-rest) made of a bamboo-tube cut very short, the remaining mark of a lopped-off sprig (an ornamental accent) should be made to face the host.

But, according to Dōan, both the seam of the *mentsu* and the mark on the bamboo lid-rest should be made to face the guests.

As I asked Master Sōeki how to understand and decide the matter, he made the following remark:

‘As a general rule, whether the tea-utensils are set on the tea utensil-mat (in front of the host) or on the utensil-stand, whichever the case may be, in replenishing the fire with wood-coal, or in making tea itself, the utensils to be used should be directed toward the host. Various tea-

utensils set there together should likewise not be arranged for the purpose of exhibiting them to the guests.’

‘Needless to say, the host, throughout the whole procedure of the tea making, should, while being occupied in doing something, avoid having even the slightest intention in his mind to exhibit to the guests the tea utensils he is actually handling. How, then, is it possible that the tea caddy be set sideways to the host so as to show its front to the guests? But, of course, when the host is requested by the guests to show it, it is right that he should present it showing its front-side right to the guests.’

‘Such matters as I have mentioned above are of first and foremost importance to the host concerning the (inner, as well as practical) attitude he has to maintain.’

‘About the lid-rest in particular, I understand, there is an episode according to which Master Nōami, when he made tea, using the bronze lid-rest modeled on the seal of the great Zen master, Rinzai,<sup>20</sup> instructed his disciples that the lid-rest should be turned in the direction parallel with the line of the ladle handle, in such a way that the letters of the seal, when impressed, might become legible rightly as they are from the side of the host. A lid-rest shaped like an animal, for example, should be treated likewise.’

‘If, in setting a lid-rest made of a bamboo tube, it were right to turn toward the guest’s position a remaining mark of a lopped-off sprig (as an ornamental accent), it would naturally follow that in setting a lid-rest modeled on a seal, it should also be set in a way that the letters of the seal when impressed might be legible from the side of the guest!’

‘Thus, (judging by this episode) the setting of the lid-rest as instructed by Dōan is proved to be entirely wrong and contrary to the rule. Similarly, in the case of the *mentsu* also, it will be considered to be consistent with the principle that its seam should be exposed to the host himself.’

When a tall tea caddy is taken out of its pouch, the pouch should be pulled down and removed, whereas in the case of a short tea caddy, the latter itself should be pulled out of its pouch.

There are open air tea parties, and also tea parties held on a hunting ground.

When Master Sōeki held the well-known tea party in the Daizenji



mountain, I, a humble monk myself, accompanied him and played the role of an assistant to the host; therefore I observed the entire procedure closely in detail. Master Sōeki remarked on that occasion:

‘Although there is no established rule to be observed exclusively for an open air tea party, every one of the fundamental rules and formalities in the art of tea should be rigorously fulfilled in the procedure. Without their being fulfilled, an open air tea party could never be brought to consummation.’

‘First of all, in an open air tea party, participants being absorbed in the vivacity of the surrounding scenery, tend naturally not to be keenly appreciative of the procedure itself of the tea party. Thus, the original significance of fulfilling fundamental rules and formalities in an open air tea party should consist in keeping the minds of the participants alert and concentrated upon the tea party, in which, therefore, the host should be equipped also with the choicest tea utensils. A precious tea caddy treasured by the host, for example, is appropriate to be used on such an occasion.’

Master Sōeki, for the use in the particular open air tea party in the Daizenji mountain took the trouble of putting an antique Chinese tea caddy of the *shiribukura* type (a shape bulged out at the lower part) in a travelling case of tea utensils and took it there. One should try to understand and recognize the significance of his deed.

In an open air tea party, the host cleansing the tea utensils with water, for example, should primarily be mindful to make everything appear refreshing and serene.

If the host stirs and enlivens an excessive interest in the minds of the participants, the open air tea party may turn out in spirit to be something like an agitated common banquet. If, on the contrary, he keeps himself rigidly formal and detached, the minds of the participants will be absorbed in the surrounding scenery.

Only the very best of the adepts in the art of tea could manage, through his masterly performance, to consummate the ideal of an open air tea party.

An open air tea party is to be held, first of all, in a place with an atmosphere of purity and immaculacy. For example, a plot under pine

trees, one beside a brook, or one covered with green grass, etc., will be appropriate.

Furthermore, both the host and the guests should keep their minds serene and immaculate. The above remark, however, is not to be interpreted to mean that it is enough for them to keep their minds serene only during the time of this or that particular open air tea party. Since the Way of the art of tea itself should be, in its original and fundamental significance, nothing other than a sphere in which one attains spiritual awakening, if the host, in any tea party, an open air tea party in particular, does not happen to be one whose mind is pure and unworldly, it will be impossible for him to bring the party to consummation. The crude open air tea party held by an unaccomplished tea-man with an immature mind is but an indiscriminate, superficial imitation, a mockery in terms.

There is no established rule for an open air tea party. Precisely because there is no established rule, there is, in fact, the great established Rule. This point is to be explicated as follows: the art of tea, as the way through which one attains spiritual awakening, is an art which simply transcends all the outward forms and formalities. And (as there exists thus no other rule but this great formless one to govern an open air tea party) the inexperienced should never even desire to have an open air tea party and be the host in it. One should become aware of, and recognize spontaneously, by oneself, the time when one has ripened (in one's spiritual accomplishment) for having an open air tea party and being the host therein.

Master Jō-ō is said to have remarked that the spirit of the art of tea in the *wabi*-style is the very spirit which is so well expressed in the following *waka*-poem which was indited by Lord Teika, and which is found in the *Shin-kokin-shū*.

All around, no flowers in bloom  
Nor maple leaves in glare,  
A solitary fisherman's hut alone  
On the twilight shore  
In this autumn eve.

The 'flowers and tinted leaves' are, in this case, comparable to the

luxurious elegance in the art of tea in the *shoin*-style furnished with a tea-utensil stand.

As one goes on and accumulates his experience along his way in gazing at, and pondering on, (the aspect of the spirit in the art of tea symbolized by) the ‘flowers and tinted leaves’, one will, some day, become suddenly aware of oneself in the midst of the sphere (of spiritual awakening) where there is nothing in sight,<sup>21</sup> in the ‘fisherman’s hut on the seashore’.

Beware of the fact that without having already known ‘flower and tinted leaves’ (aesthetic sphere of positive Being) beforehand, no one could take his abode in the fisherman’s hut (aesthetic sphere of non-Being)!

Only after having thoroughly experienced the gazing and pondering upon these ‘flowers and tinted leaves’, can one appreciatively recognize the bleak, austere simplicity of the ‘fisherman’s hut’.

Master Jyō-ō, thus, in the above *waka*-poem, found a genuine spirit of the art of tea.

Master Sōeki, further, asserting that he had found another *waka*-poem (in the same spirit) in addition to the one just mentioned, wrote down both of them, and always kept them beside himself as an expression of his own principle and the paragon of the spirit of the art of tea. The poem by Lord Iyetaka, also found in *Shin-kokin-shū*, reads as follows:

To the yearning seekers of blossoms  
With pride, would I offer  
A delight of the eye,  
The green from under the snow  
In a mountain village in springtide!

Try to understand the significance of this *waka*-poem as well as the aforementioned one.

People in the world, in search of a sight of cherry-blossoms, pass their days and nights in anxiety, roaming around, and wondering if the time has come for cherry trees to be in full bloom in this mountain or that forest. Alas, they do not know that the ‘flowers and tinted leaves’ exist right there, in their own minds. They are merely capable of taking

pleasure in the colorful sights which appear to their physical eyes alone.

The 'mountain village' is, as is the case with the 'fisherman's hut', an abode of austere simplicity, *sabi*.<sup>22</sup> The 'flowers and tinted leaves' of the last year are covered with snow without leaving a trace; nothing is in sight. Up to this point, the 'mountain village', in its bleak, austere simplicity, is connotative exactly of the same idea (state of austere simplicity, *sabi*, the sphere of non-Being) as the 'fisherman's hut'.

Now, from the very sphere where there is nothing in sight (*mu-ichi-butsu*, the dimension of non-Being) the function of sense and sensation spontaneously develops, and manifests itself sporadically here and there (in the dimension of Being). Master Sōeki compared this inner state of mind—reminding us therewith of the spontaneity and variety of Nature—to the following evolvment of the scenery described in the poem. As the earth, which has turned into a sheet of snow during the winter, receives the first spring warmth, the young sprouts of grasses, each two or three leaves, in their sprightly green, peep from among the snows, sporadically here and there.

Naturally, in dealing with the significance of these two poems, there might be, I imagine, an appropriate approach from the standpoint of the Way of the art of *waka* itself. But in any case, I have mentioned here the two poems, as the prudent intent of Master Jō-ō and Rikyū (Sōeki), in interpreting these two poems and incorporating their spirit into that of the Way of art of tea, happened to come to my knowledge.

Thus, these two masters, through their prudence and zeal for the spiritual Way, achieved and manifested the highest attainment in, not only one, but many fields. I, a humble monk, myself could, in no way, match them, whose scope and capacity are altogether beyond the reach of my understanding. They are indeed men of the spiritual Way to be venerated and blessed. What they taught and promoted appears, if viewed from a certain angle, to concern the Way of art of tea itself. If, however, viewed from another angle, it will be nothing but the Way for the spiritual awakening as attested by the first Zen Patriarch, Bodhidharma.

With sheer admiration, admiration indeed!

## NOTES

- <sup>1</sup> A term of Buddhist origin, meaning literary ‘dewy path’ (or *haku roji* ‘white dewy path’) taken from the *Saddharmapundarīka Sūtra*, symbolizing the whole universe as the sacred world of the Buddha, and in the art of tea the Reality of Nothingness. It constitutes one of the pivotal points in the structure of the architectural style of the hermitage tea.
- <sup>2</sup> Sōkyū Tsuda, a man of tea and a contemporary of Rikyū.
- <sup>3</sup> Jyō-ō Takeno (1502–1555) is counted as one of the two predecessors of Rikyū, in the development of the idea of the hermitage tea.
- <sup>4</sup> Jukō Murata (1423–1502), another predecessor of Rikyū, the founder and pioneer of the hermitage tea.
- <sup>5</sup> Nōami (1397–1471), a noted painter *renga*-poet and man of tea.
- <sup>6</sup> Dōchin Araki (1504–1562).
- <sup>7</sup> The ‘utensil-stand-style’ and the ‘*shoin*-style’ represent both the most authentic, luxurious forms of tea ceremony of grand scale which historically preceded the ‘small-room-tea’, i.e. the art of hermitage tea and which stand opposed to it. The hermitage tea is that which is now generally understood as the way of tea.
- <sup>8</sup> Giō (born in 1428), said to be a son of Master Ikkyū.
- <sup>9</sup> Ikkyū Sōjun (1394–1481), a Zen master of the Rinzai school, one of the most popular figures as a poet, painter, calligrapher, and traveller.
- <sup>10</sup> A tiny ball of ember remaining on the tip of the rush (of a rush-lamp). It is aesthetically appreciated and often referred to in Chinese poetry and is considered to be a good omen.
- <sup>11</sup> Shōrei (d. 1583), a Zen monk of the Rinzai school.
- <sup>12</sup> Master Chōka (d. 824), a famous Chinese Zen monk.
- <sup>13</sup> Given in the part entitled *Metsugo* (Iwanami Series: Japanese Thought, vol. 61, ‘Theory of the Way of Art in the Post-Classical Periods’, ed. M. Nishiyama, I. Watanabe, and M. Gunji) (Tokyo, 1974) p.145).
- <sup>14</sup> Concerning the technical terms like ‘Tea-utensil-mat’ etc., see T. Hayashiya: ‘Japanese Arts and Tea Ceremony’ (*op. cit.*).
- <sup>15</sup> *Ibid.*
- <sup>16</sup> *Ibid.*
- <sup>17</sup> *Ibid.*
- <sup>18</sup> The position of the alcove is architecturally determined by a number of complicated technical regulations and principles. For illustrations showing the structure of the tea-room, see Hayashiya (*ibid.*).
- <sup>19</sup> Kojimaya Dōsatsu, a disciple of Jyō-ō.
- <sup>20</sup> Rinzai, see above, ‘Collecting Gems and Obtaining Flowers’, note 8.
- <sup>21</sup> *Muichibutsu-no kyogai*, a symbolic expression for the awareness of the reality of Nothingness in Zen Buddhism.
- <sup>22</sup> Cf. ‘Poetry and Philosophy in Japan’ (*op. cit.*) pp. 544–546.

## TEXT VII

### ‘THE RED BOOKLET’

by

Dohō Hattori

The tradition of the particular genre of literature called *haiku* as we know it today and as is still popular and alive among us as a unique form of Japanese poetry, so typical of the Japanese mind, may be said to have originated from Matsuo Bashō (1644–1695).

Certainly, he had a number of notable predecessors, and historically he was but the founder of one of the many schools, known as the Bashō school (*Shō-fū*). But it was Bashō who, divorcing the *haikai*-poetry from the playful and jesting atmosphere which had characterized this type of literature in the preceding ages, firmly established it for the first time on the basis of the metaphysical-existential experience of *wabi*, and thereby elevated it to the position of what may rightly be regarded as a Way of art taking rank with other Ways of art such as *waka*-poetry, Noh play, tea ceremony, etc. No wonder the Bashō school has since then completely overshadowed all other schools and almost exclusively dominated the course of the subsequent development of *haiku*. In fact, all those who are authentically entitled to be called *haiku*-poets today belong to the tradition of Bashō.

Bashō, popularly known as the ‘*haiku*-saint’, was not only a first-rate poet—indeed, in the view of the majority of those who are interested in this genre of poetry, unquestionably the greatest of all *haiku*-poets—but also an original thinker who opened up quite a new field in the theory of poetic aesthetics. Like Rikyū in the art of tea, however, he did not write down his ideas to present them in any systematic form. His theoretical and critical activity was confined mainly to the domain of oral teaching, i.e. oral instructions given on various occasions to his immediate disciples.

Dohō Hattori (d. 1730), the author of *Sanzōshi*, was one of those disciples. Himself a central figure in the school of Bashō which formed itself around the master, Dohō remained attached to Bashō till the latter's death. With deep devotion and genuine enthusiasm, he received Bashō's personal guidance, faithfully recorded his casual remarks and observations on the art of *haiku*, and then tried to elaborate what he understood as the master's ideas into a peculiar form of *haiku* aesthetics. The outcome of this work is *Sanzōshi* or the 'Three Booklets', which is unanimously considered one of the most important books in this field. Here translated is the theoretical—and the most 'philosophical'—part of the 'Red Booklets', which together with the other two, viz. *Shirozōshi*, the 'White Booklet' and *Kurozōshi*, the 'Black Booklet', constitute the 'Three Booklets'.

According to the Master's view there are two basic principles in *fūga* (aesthetic creativity)<sup>1</sup>, namely, 'constancy' and 'transiency'. His theory of *fūga* is ultimately reducible to these two principles. Further, these two principles themselves originate in one root. That one root is nothing other than the *fūga-no-makoto* ('genuineness of aesthetic creativity').

Without the knowledge of the 'constancy' one can hardly understand *fūga* in its very essence. What the Master calls 'constancy' refers to the non-temporal dimension of art standing firm on the basis of the 'genuineness' (*makoto*), quite aloof from the dimension of the 'old' and 'new' or 'change' and 'evolvment'.

As we examine poems composed by poets of successive dynasties, we find them varying from each other from dynasty to dynasty. Yet in fact, many of them irrespective of the formal distinction between the old and new, impress us, men of the present age, inducing in our mind a profound aesthetic sympathy exactly in the same manner as they must have impressed the people of olden times. This phenomenon itself might well be understood as (a manifestation of the artistic dimension of) 'constancy'.

On the other hand, the ceaseless change of things in myriads of ways is the unchanging Law of Nature. If it were not for change, no evolvment in the artistic mode and style would take place. A poet who, without undergoing the experience of artistic evolvment, remains unchanged, is revealing through this very attitude of his that he has

merely habituated himself with, and fitted into, a particular mode of the time, without ever exerting himself in the pursuit of the ‘genuineness’. He who does not become seriously involved in concentrating his mind on this matter would never comprehend this artistic dimension of change and evolvment based on the ‘genuineness’ in the fullest sense of the word. He would simply be one who indulges through life in following after others, imitating them. For one, on the contrary, who goes on being seriously engaged in the pursuit of the ‘genuineness of aesthetic creativity’, it is quite natural that he should, without keeping his foot on one spot, spontaneously carry a step forward.

It will in future inevitably happen that the art of *haiku* will take myriads of turns. Yet, as long as these changing phases are based on the ‘genuineness’, they all should, without exception, be recognized as the authentic art of *haiku* as originally conceived by the Master.

The late Master once remarked: ‘Never should one remain contented with licking the dribbling saliva of the poets of olden times. Just as the four seasons alternate, things ceaselessly evolve. Everything in the world should be so without exception.’<sup>2</sup>

A disciple asked the Master on his death-bed about the future trends which the *fūga* (‘aesthetic creativity’) might take. The Master answered, saying: ‘This Way of art, having originated from me, will undergo changes and evolvments a hundred times. Yet all these changes and evolvments will never exceed in their scope the three basic patterns of artistic modes, namely, *Shin* (rectitude), *Gyō* (reclining) and *Sō* (fluency). As for myself, I do not dare to claim that I have already explored to perfection even one or two of these three.’

Further, the late Master, in his lifetime, often remarked in a jovial mood that the art of *haiku* in his view, not yet completed, as it were, even the unbinding the mouth of a straw-sack of rice (not to speak of taking out its content therefrom).

The Master’s teaching on this problem may thus be said to consist of the following: Keeping oneself in accord with elevated spirituality, one should return to the mundane world of actuality. That is to say, being, on the one hand, constantly engaged in the pursuit of the ‘genuineness of aesthetic creativity’ and in keeping with the spirit thereof, one should, on the other, try to go on actualizing it in the art of *haiku*.



As for the poet whose mind is in constant accord with the 'aesthetic creativity', his mood of the inner activity would emerge by itself (onto the linguistic dimension) only to be crystallized immediately into a certain form of poetic expression. Thus what he describes or expresses should be superbly natural, with no arbitrary intricacy in itself.

If, however, the mood of the poet's mind lacks refined serenity, he tends to have recourse to verbal artifices, which is no more than the apparent sign of the inner vulgarity of the poet whose mind is not in constant pursuit of the 'genuineness'.

The pursuit of the 'genuineness' consists in seeking after the venerable 'mind' of the ancients in their 'aesthetic creativity', and among the contemporaries trying to know the 'mind' of the Master. Other than knowing the Master's 'mind' there should be no path to tread toward 'genuineness'.

In order to know the Master's 'mind', one must begin by exerting oneself in following closely and faithfully what the Master has expressed in his poetry, then, once one has become thoroughly acquainted with it, one should rectify and determine accordingly one's own disposition of the 'mind', and, having finally reached it, identify oneself therewith. This whole process may be said to be the practice of the pursuit of the 'genuineness'.

However, there are cases in which disciples, without identifying the disposition of their 'mind' with that of the Master, take enthusiastic pleasure in following the artistic 'way' of the Master which they have misinterpreted in their own manner, and imagining with self-complacency that they are subjecting themselves to the Master's discipline, are, in fact, following the arbitrary way of their own. Keeping this point well in mind the disciples should strictly endeavour to rectify themselves.

There is the Master's saying: 'Of the pine-tree learn from the pine-tree. Of the bamboo learn from the bamboo.'

By this the Master meant that one should free oneself from subjective arbitrariness.

There are those who indulge in interpreting freely in their own manner what is meant by the word 'learn', resulting in 'not-learning' after all.

To 'learn' means here to have the (existential) experience in which a

poet first penetrates into, and identifies himself with, a thing, and in which as the 'first and faintest stir of the inner reality' (*bi*) emerges from the thing, it activates the creative emotion of the poet (as an instantaneous sensation), which becomes crystallized on the spot into a poetic expression.

To explain further, no matter how accurately a poet may have succeeded in describing a thing in its apparent reality, if the poetic emotion has not been activated by the inner reality of the thing itself, it would inevitably result that the object and the self would form a duality without being unified with each other, and the poetic emotion would not attain the 'genuineness', being nothing more than an arbitrary aspiration for artifice.

The disciples, devoting themselves constantly to understanding the Master's 'mind' and thereby elevating their own 'minds', should then return to the fundamental ground, where they engage themselves in the art of *haiku*.

As one continues seeking with a single heart after the 'mind' of the master, one's mind will gradually be imbued with the color and scent of the Master's 'mind', so that they finally become identified with his own. If one fails to practice inquiring into the Master's 'mind' itself, one will inevitably fall into the error of arbitrariness in his seeking attitude. For one, on the contrary, who constantly exerts himself in inquiring and probing, possibilities will open up for having the means at any rate to free himself from the arbitrariness.

One should, therefore, be admonished to be diligently on his guard against the negligence of inquiring and probing. This is the most important matter on which one should exclusively concentrate his whole effort, and to which we have given the name: 'Ground Making'. The name is now circulating as a motto among us friends, who are engaged in pursuit of aesthetic creativity.

There is a 'disease' peculiar to the skilled. To quote the Master: 'The art of *haiku* should be entrusted to a boy of a tender age.' Or: 'It is poems composed with the ingenuous mind of a beginner that we could expect much from.' Often the Master made these remarks and others similar to these by which he intended to show us the peculiar 'disease' of the skilled poets.

Having penetrated into the true reality of things, a poet might further find himself confronted with two possible cases, namely, either promoting the creative momentum or stunting it. If he stunts its very 'spearhead' (*kisaki*), the poetic expression will necessarily fail to be in tune with the creative momentum. As the late Master once remarked: 'In the art of *haiku* a poem should always be composed in tune with the creative momentum.'

He also remarked that in hammering (in tempering a sword), for instance, if the assisting partner, losing the right timing, hammers in with false rhythm, the whole process will fall into discordance. This will correspond to the case of one's damaging and stunting the creative momentum.

Further the Master remarked that in disciplining himself one sometimes had better have recourse to manipulating his own inner creative momentum dexterously into a poetic expression, which could be taken as an admonishment that one should try to promote the creative momentum by nursing it and enlivening it.

Disciples, being allured into the snare peculiar to the expertise, and motivated by their own arbitrary aspiration for ever better poems, strive hard to exhaustion in the futile exercise of the cogitative faculty, only to result in hindering on his own accord the free release of expressions. This is due to the foolishness of their mind being ignorant of the proper way of how to deal with the disposition of their own creative momentum.

In a certain book on the art of *haiku* mention is made of still another remark of the Master: 'It often happens that a man who has attained an expertise in a field of art other than that of *haiku*, could, when initiated into this art, penetrate into it ahead of his fellow poets who have been exclusively engaged in it for many years.'

With austerity the Master admonished us further, saying: 'The practice of disciplining must go on at all times. But once the poet, actually participating in a gathering of *renku*, the linked-verses, takes his seat at the writing desk, he should, leaving at this stage no longer even a trace of doubt and vacillation in his mind, express instantaneously and with immediacy things that occur to his mind, without allowing, so to speak, any discrepancy even as a hair's breadth between

his inner self and the writing desk. And, as soon as the sheets of paper on which the linked verses have been recorded are taken down from the desk (i.e. as soon as the existential actuality of aesthetic creativity is over), they are already nothing but waste paper.'

'(Each individual linkage in the linked-verses should be made with a spirit comparable to,) for example, that of "felling a giant tree down to the ground", or of "cutting through at one stroke deep into the very hilt", or of "cleaving a watermelon right in two", or of "biting at a pear".' 'After all, each one of the thirty-six linkages should be nothing but an impromptu and passing phase'.

The Master made all these remarks and the like, in pursuit of the problem from various angles, simply to lead us disciples to the awareness of, and accordingly the elimination of, the cogitations characterized by arbitrariness, the 'disease of the technical expertise'.

Having grasped the Master's idea, put it into practice, and discipline yourself thereby in constant readiness, and once you are in the actual situation of creativity do not allow yourself to stunt the creative momentum by cogitations. For it is asserted with reason that verses should never be created from sheer cogitation. If you have disciplined yourself in constant readiness and attained a certain 'state of mind', then as the creative sensibility is set in motion, it will itself immediately become a verse.

If the creative momentum is stunted, the mind will necessarily fail to pursue its spontaneous, existential evolvment. Otherwise, the mind may, evolving with subtlety, develop into a state as fine as the 'thread' of Tsurayuki, whereas functioning with vigor, it may evolve into the manly boldness of '*sanmyaku sanbodai*'<sup>3</sup> of Denkyō Daishi.<sup>4</sup> Thus (if the creative momentum is not stunted), anything may indeed be possible to attain, for, after all, these and still other modes, are all nothing but natural externalizations of the mind in its existential evolvment, with the creative momentum kept alive.

Novelty is a flower of the art of *haiku*. Verses in an obsolete mode make me feel as if I were looking at a cluster of aged trees devoid of flowers. It is precisely the expression of this fragrance of novelty that the Master constantly aspired for and struggled after to the extent of

being emaciated. The Master, whenever he encountered a man having had a glimpse into the idea, was delighted and encouraged himself and the man to engage together in its pursuit.

Without the pursuit and the evolvment therefrom, there should be no genuine novelty. Novelty should be what arises as a matter of natural consequence from the ground to which one has carried a step forward as a spontaneous reaction induced by his aesthetic pursuit.

The bright autumn moon,  
Mist at the mountain foot,  
Gloom over the fields.

The mode of expression of the above verse is (a-temporal) constancy.

The bright autumn moon  
Putting forth its flowers all at once,  
The moonlit cotton fields!

This is a verse in the mode of novelty.

The Master remarked: ‘The evolvment of heaven and earth is the seed of aesthetic creativity.’

As stillness is the immutable aspect of things, it is motion that represents the aspect of their phenomenal evolvment.

The flow of evolvment would never halt even for a moment unless we ourselves bring it to a halt. Its being brought to a halt means here nothing other than its being caught instantaneously in the very act of our perception, seeing and hearing. Falling petals, leaves scattered by the wind—even the most vivacious of the things will eventually subside to disappear into nothingness without leaving any trace behind, unless we, in the midst of their actuality, arrest them with our cognitive act of seeing and hearing.

There is another remark by the Master concerning the composition of verses: ‘Crystallize the first flash of things perceived into words while your mind remains still illumined by its reminiscence.’

Or again, ‘There are cases in which one flings out one’s creative intent at a single stroke onto the verbal dimension of a verse.’

All these remarks have been made by the Master to admonish us that

we should, having actualized in ourselves a decisive state of mind, grasp immediately the things, fresh and hot (out of the creative furnace) of the mind, in the concrete form of verses.

In fact, there are in poetry two different creative processes, namely, 'growing into' and 'doing' a verse. If a poet, having kept his inner state constantly disciplined, responds to the things outside, his own mind thus tinged will naturally 'grow into' a verse. However, a poet who is negligent in keeping his inner state disciplined, does no more than 'doing' a verse with his arbitrary cogitation, simply because there is in such a case nothing to 'grow into' a verse.

#### NOTES

<sup>1</sup> The word *fūga* in its narrow sense is often used in the sense of the art of *haiku*.

<sup>2</sup> The implication is that creativity, once ex-pressed, has been ex-pressed once and for all. The metaphor of 'saliva' used here is intended to suggest the uniqueness, irrevocability and existential genuineness of a creative activity. The more commonly used metaphor in this sense is 'sweat'.

<sup>3</sup> Sanskrit *samyak-sambodhi*, meaning literally 'real enlightenment'. A *waka*-poem by Denkyō Daishi (see the following note) in which this phrase appears is considered to be typically representative of the poetic mode of manly boldness and vigor. Konoe Nobutada (1565–1614) founded a school of calligraphy known for its style of boldness and vigor, and appropriately named it '*Samyaku-in-ryū*'. Its style stands out in sharp contrast to the extremely fine and elegant mode developed by the poet-calligrapher, Tsurayuki.

<sup>4</sup> Denkyō Daishi, honorary title of Saichō (767–822), the founder of the Enryakuji Temple which is the center of the Japanese Tendai school of Buddhism.