Sengal Master Zen Painter



Shōkin Furuta

Sengai

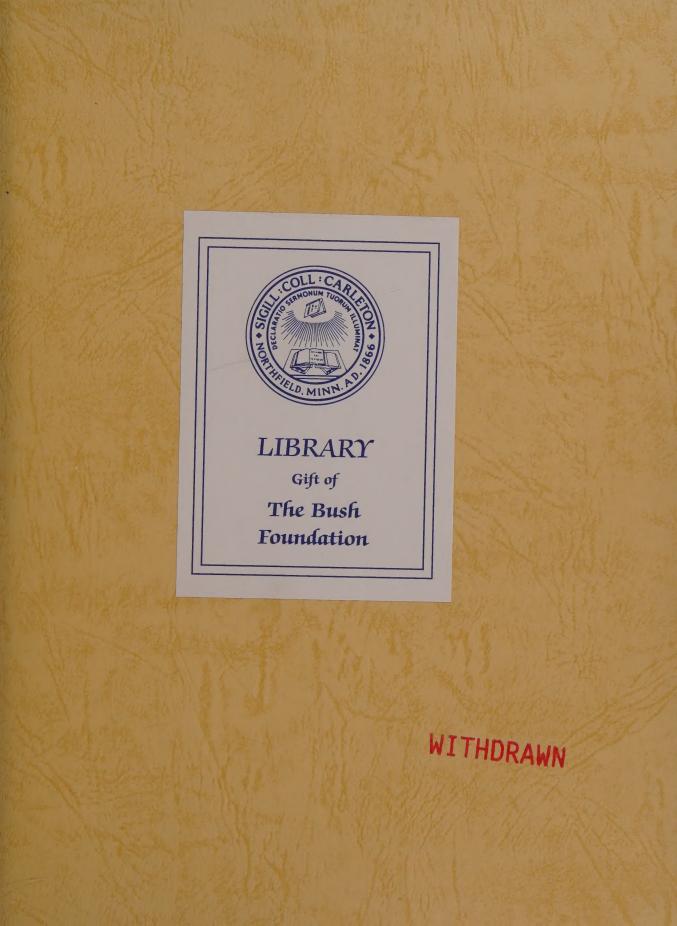
Sengai: Master Zen Painter is the portrait of a Japanese Zen priest of the mid-eighteenth century whose work embodies the essence of humor in the Zen tradition. Sengai was a Zen master with a profound insight into life, but more importantly he was able to express this insight in ink paintings and calligraphy that are replete with wisdom, simplicity, and humor.

Sengai is a revealing look at his entire life—from his childhood when he was placed in a Zen temple because of family financial difficulties to the time of his retirement as abbot of the historical Shōfukuji temple. The focus is on the humor that characterizes not only his work but Zen itself, the symbolic representation of enlightenment in his work, and the lessons that he has to teach modern man.

This concise, acute narrative of Sengai's life is followed by the book's centerpiece: seventy-four plates showing paintings, calligraphy, and tea utensils. Many of these pieces were impromptu creations, and perhaps for that reason reveal the character of their creator more faithfully than could any carefully planned work of art. Each is a visual representation of Sengai's inner life, and is accompanied by the author's lively commentary which highlights the wit and underlying profundity that is Sengai's real legacy to the world.

Sengai: Master Zen Painter closes with supplementary material supplied by the translator that readers can refer to as the need arises: a list of exhibitions held to date outside Japan; notes and commentary; original Japanese and Chinese versions of poems and calligraphy; a list of figures and plates; a table of Japanese and Chinese pronunciations; and a selected bibliography.

For those interested in Zen, calligraphy, or art, *Sengai* is the fascinating story of how these disciplines can be fully integrated in the being of one remarkable man.





Sengai

Same when the reason

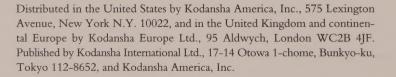
Sengai Master Zen Painter

Shōkin Furuta

Translated, Adapted, and with Notes and Commentaries by

Reiko Tsukimura Professor Emeritus, University of Toronto

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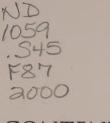


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Translator's Acknowledgments

I express my deeply felt gratitude to Professor Furuta Shōkin, the author of *Sengai*, the original text of this translation. He welcomed my questions, often with a sense of humor. Though all my inquiries were made in earnest, they must have occasionally sounded importunate to him. Greathearted as he is, however, Dr. Furuta even encouraged me to express my own views in my notes. Without his patience and magnanimous support I could not have made whatever contribution I have to a better understanding of Sengai.

I am grateful to Mr. Idemitsu Shōsuke, Chairman of Idemitsu Kōsan Co. Ltd., and Director of the Idemitsu Museum of Arts, for offering me this valuable opportunity to translate Professor Furuta's book into English. I have long been interested in Zen Buddhism through my earlier projects on the Nō drama and haiku poetry. I am fortunate that this interest has been strengthened through the demanding task of translating *Sengai*, and that I have gained a greater understanding of Zen and its relationship with the diverse aspects of the Edo period.

My scholarly explorations would have been hampered without the generous cooperation of the Idemitsu Museum of Arts. Mr. Nakao Tarō, former Deputy Director of the museum, his successor, Mr. Wada Tsunehiko, and Mr. Shiraishi Takao, former Manager of the General Affairs Section, kindly took the trouble to make various arrangements for my research at the museum. I was permitted unrestricted access to their library collections and to the office facilities. I should also like to thank the staff of the museum for their courteous and unfailing assistance.

I owe special thanks to Mr. Kuroda Taizō, Deputy Chief Curator of the Idemitsu Museum of Arts, who is in charge of its Sengai collection. He was most generous in offering me his resourceful suggestions and sharing his knowledge of current studies on Sengai.

I am deeply indebted to Dr. Eric Amann, Canadian poet and founding president of the Haiku Society of Canada, who, in 1969, published his seminal work, *The Wordless Poem:* A Study of Zen in Haiku. He read the entire manuscript of this book at every stage and provided me with valuable criticism and suggestions. His untiring support and encouragement sustained me throughout this project.

Professor Victor Hori of McGill University also kindly took time to read large parts of my manuscript, particularly those relevant to Buddhism. My appreciation of his kindness is great: he was always willing to make Buddhist reference materials as well as his expertise readily available to me. His firsthand information about monastic Zen training was most valuable.

I thank Professor Harry Hsiao of the University of Victoria for his gracious help with Chinese references and the pronunciations of Chinese words and names, and Professor Emeritus C. J. Liu, my former colleague at the University of Minnesota, for her sensitive interpretation of Chinese poetic expressions.

I am obliged as well to the staff of McPherson Library (University of Victoria) and to Mr. Gonnami Tsuneharu of the Asian Library (University of British Columbia) for their help in locating research materials. I am especially thankful for the generous cooperation of the Cheng Yu Tung East Asian Library, University of Toronto. Its outstanding collections could not have been easily accessible without the devoted reference service I received from Ms. Miwako Kendlebacher.

My thanks are also due to Mr. Suzuki Shigeyoshi and Mr. Michael Brase, editors at Kodansha International Ltd., for their painstaking work. The complexity of this book demanded their sustained patience and great care.

My last expression of gratitude goes to my mother, who told me to go on learning throughout life and in whose memory I brought this project to its conclusion.

A Note on the Translation

The original Japanese version of this book, entitled *Sengai*, was published in 1966 and contained three essays. One of the essays, appearing here as "Symbolization of Enlightenment: The Significance of Sengai's Drawings and Calligraphy," had previously appeared in 1963 as a magazine article (see "Selected Bibliography"). After several reprintings, the book went out of print, to reappear in 1985 as a new edition with minor changes in format and the addition of a lecture, which is here translated as "What Sengai Teaches Us."

With the exception of the names on the jacket, title pages, and copyright page of this book, all Japanese names are given with surnames preceding given names.

Buddhist terms and the names of Chinese monks, temples, and mountains on which the temples stood are given in Japanese reading. For other Chinese names and terms the pinyin system is used. A list of Japanese and Chinese pronunciations is found in the Appendices.

Words of Sanskrit origin are also given in Japanese reading with Sanskrit terms added in parentheses. The only exception is the name of the historical Buddha, Śākyamuni, instead of Shakamuni in Japanese.

Monks' names are normally given in the order of $d\bar{o}g\bar{o}$, which is the name of a priest who has completed his monastic training, followed by *imina*, which, applied to a monk, means a name given to him by his teacher upon entering the priesthood. The former is translated as "priest name" and the latter as "monk name." Buddhist dictionaries often enter monks by their *imina*.

Usually priests have other names which are distinguished from *dogo*. For instance, "Sengai" is a *dogo* ("Gibon" being Sengai's *imina*), while he had several pen names such as Hyakudo, Kyohaku, and Gen'yūdo.

Eminent priests may have titles granted by an emperor in their lifetime and / or posthumously. Sengai's posthumous title is Fumon Entsū Zenji (Zen Master Fumon Entsū). Some priests are referred to by these titles, instead of $d\bar{o}g\bar{o}$; for example, Daitō or Daitō Kokushi (Daitō National Teacher), whose $d\bar{o}g\bar{o}$ is Shūhō and *imina* Myōchō.

Chinese Zen masters are often called after the locations of their monasteries, as Isan (Mt. Isan) in Isan Reiyū (see "Sengai: His Life," note 16), Rinzai (a monastery overlooking a

ferry landing) in Rinzai Gigen, and Hyakujō (Mt. Hyakujō) in Hyakujō Ēkai, who appears in a famous koan called "Hyakujō yako" (Hyakujō and the Wild Fox; *The Gateless Gate*, case 2; see fig. 11).

Zen temples usually have *sangõ* (mountain name), a tradition which derives from a fact that old Chinese Buddhist temples were built on mountains. Even though they are no longer on mountains, they still carry a *sangõ*. For instance, the *sangõ* of Shōfukuji Temple is "Ankokusan" (Mt. Ankoku), and the renowned Daitokuji Temple, located in Murasa-kino (Field of Purple Grass), has "Ryūhōzan" for its *sangõ*.

Except for some which are given in the original text, the dates of a person's birth and death, dates of historical events, eras, periods, and dynasties are provided by the translator.

The Western way of counting a person's age is adopted. According to the Japanese traditional method, a person is one year old at the time of birth. For example, when the original text says that Sengai is eleven at the time of becoming a monk, his age is changed to ten in the translated text.

The original titles of the plates are given by the curators of the Idemitsu Museum of Arts, not by Sengai himself. The only exception is the very last piece called "Note on a Tea-Scoop."

Sengai, the original Japanese book, has at its end a "List of Plates" in English. In the present book, however, it is replaced with a new list in which my translations of the titles are given. The new list also includes the titles of the pieces used to illustrate the essays on Sengai.

Eleven plates are simply entitled "One-line Calligraphy." The original one line, however, often consists of two parts, forming a parallelism. I have thus translated the words in some of these plates in two lines, instead of one, or one line with two parts divided by a semicolon, for example, plate 52 for the latter and plate 55 for the two-line rendering.

Some plates contain two or three drawings and /or calligraphy. These works have been reproduced in this book as they appear in Furuta's *Sengai*, which follows the arrangement in *The Collections of the Idemitsu Museum of Arts: Sengai*. The inscriptions on these pieces are translated in the original order, beginning with the one on the right. For example, plate 33 consists of three poems, and the first in the translation, "Old pond— / Bashō jumps in, / The sound of water," is rendered from the text in the drawing on the right, while the third poem is from that on the left.

The titles of referred materials are translated by me, unless otherwise indicated. They are placed in parentheses immediately after the original titles. In the translations of Sengai's writings, the translator's glosses are placed in square brackets. In Dr. Furuta's text, I have made a number of changes and omissions when they seemed necessary, the changes sometimes placed within parentheses and sometimes included in the flow of the text.

Long vowels in Japanese words are indicated by macrons placed over them: for instance, Shōfukuji and Ikkyū. Exceptions are such Japanese words as Shinto, shogun, and the three well-known cities of Tokyo, Kyoto, and Osaka, all of which are established in English without macrons. Macrons are also omitted in a less well-known place name, Kyushu, which appears throughout this book.

A few Japanese words are not italicized as they are now in English usage, such as haiku, shogun, and Zen terms which are briefly described below.

Katsu is also romanized as *kwatsu*, *kwatz*, and *kwats* (the last one is used by D. T. Suzuki in *Zen Buddhism: Selected Writings of D. T. Suzuki*, ed. William Barrett [Doubleday Anchor Books], 1956, p. 127). Katsu is an exclamation or shout used by Zen masters, the most famous being Master Rinzai. Katsu may be uttered by a student, too, as we find an example in the episode of the young Rinzai meeting his teacher Obaku after Rinzai attained a great realization (see *Rinzai-roku*, section 48; Burton Watson tr. *The Zen Teachings of Master Lin-chi* [Boston and London: Shambhala, 1993], p. 107).

Koan (kung-an or gongan in Ch.; literally "public case") is a paradoxical problem given by a Zen teacher to his student as a focus in meditation. It is usually an episode about or a phrase said by an old Zen master. Intuitive insight, not logic, is required to see through a koan. ("Koan," rather than "kōan," is used in this book.)

Zazen consists of two words *za* (to sit) and *zen* (meditation; *ch'an* or *chan* in Ch.; and *dhyāna* in Sk.). It is usually translated as "sitting meditation."

Koan and zazen constitute the two main elements of Zen monastic training in the Rinzai school.

Notes provided by the translator to the captions and Dr. Furuta's commentaries on them and to the figures are indicated by asterisks, while the translator's notes to the four essays are identified by superior numbers.



I Sengai: His Life

Sengai was born the son of Itō Jinpachi in a town now known as Mugegawa in the County of Mugi in Gifu Prefecture (formerly Takano, Village of Muge, Province of Mino).¹ The Itō family were parishioners of Eishōji Temple, which belongs to the Myōshinji school of the Rinzai Zen sect. The registers of Eishōji Temple show that Sengai had an older brother. His father, Jinpachi, was known in the village as a hired man to the Kawamura family. This fact suggests that Sengai's family was poor and that Sengai entered the priesthood in order to reduce the family's expenses.

Sengai never attempted to write an autobiography, not even in his late years, by which time he was well known. Perhaps he preferred not to touch upon the circumstances which led to his entering the priesthood. No biography was written by his disciples, nor is there any reliable material concerning his childhood. We have only a few legendary stories from the local people, who were proud of Sengai's birth in their district.

Since the year of his birth is not independently known, it can only be surmised by subtracting his purported age from the year of his death. So doing, we learn that Sengai was born in 1750, the third year of the Kan'en era. We do not know when he left home to become a monk, though it was certainly under the guidance of Kūin Enkyo (空印円虛, 1704–87), the tenth abbot of Seitaiji Temple in Kamiuchi (present-day Mino City), not far from Sengai's birthplace.² In the twelfth year of Hōreki (1762) Kūin handed over his position at Seitaiji Temple to his disciple Zuigan Yuijaku (1703–80) and retired into a newly founded Shōrinji Temple. Sengai was then twelve years old, and he had probably entered the priesthood under Kūin one or two years earlier.

At the age of forty-four, under imperial orders, Kūin became the resident priest at Myōshinji Temple, the headquarters of the Myōshinji school of Rinzai Zen. In March of 1751, when he was forty-seven, he lectured on the *Hekigan-roku* (碧巌録, The Blue Cliff Record) to a pious audience of more than 600.³ This suggests that Kūin was known in the district as a man of virtue and learning. Though Sengai trained under this teacher for only a short period, Kūin's advice later provided Sengai with the opportunity to seek the guidance of Gessen Zenne (月船禅慧, 1702–81) at the Tōkian Hermitage in Nagata, Musashi Province. Kūin might possibly have had some connection with Gessen.⁴

While Sengai was being trained at the Tōkian Hermitage, Zuigan resigned from his post at Seitaiji Temple in February of the fourth year of An'ei (1775) to be succeeded by Kangai Zensho as the twelfth abbot. Kūin had three disciples to whom he transmitted the Dharma, while Zuigan had two: Sengai's name, however, is not found among these five. Having been ordained under Kūin, Sengai came to the Tōkian Hermitage to receive further training from Gessen.

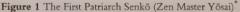
Gessen died in June of the first year of Tenmei (1781) and Gasan Jitō (峨山慈棹, 1727–97) became the head of Tōkian. Sengai's whereabouts for several years following Gessen's death are unclear: he was thirty-one in 1781 and should have been ready to settle down. It is strange that the existing records of Sengai's words make no mention of this period of his youth, let alone his childhood; nor does he refer to his birthplace and Seitaiji Temple. We can only conjecture that there may have been some sense of unease connected with these periods of his life.

After Gessen's death Sengai appears to have had Seisetsu Shūcho (誠拙周樗, 1745– 1820), who was his senior brother disciple in the Dharma, as his teacher. Sengai called him "the late Master," as seen in the title of the poem "On the Seventh Anniversary of the Death of the Late Master Seisetsu." (This poem is collected in Sengai's *Kōsui yokō* (瞌睡餘稿, Kōsui Miscellanea).⁵ Sengai's initial awakening was confirmed by Gessen, whom he called Venerable Master Tōki or Mukei (武渓), and it was probably under Seisetsu that Sengai completed his training. He must have been under Seisetsu's direction for some years after Gessen's death. This suggests that Sengai was with Gessen for a mere four or five years, and thus a junior disciple of this master.

Sengai's junior status is further underlined when we compare him with Bussen Kaikyoku (1736–1817), another disciple of Gessen. Bussen, who succeeded Gasan in the seventh year of Tenmei (1787) to become abbot of the Tōkian Hermitage, is said to have been with Gessen for twenty years. Nevertheless, Bussen was far junior to Seisetsu. Thus the record concerning Sengai found in "Successive Abbots" in *Shōfukuji shi* (聖福寺 史, The History of Shōfukuji Temple) states inaccurately that Sengai spent "many years of rigorous training" under Gessen.⁶

According to this record, Gessen gave Sengai the koan, "Master Kyōgen up on a Tree" (*The Gateless Gate*, case 5).⁷ And one day, experiencing an insight, Sengai presented a verse that earned the master's praise. This poem, "Presented to the Venerable Master of the Tōkian Hermitage," was recorded in Sengai's own hand in his *Kōsui Miscellanea*.⁸





The two titles granted By the emperors of China and Japan: "Thousand Rays of Light" "Shining over the Leaves" put together, We call our Founder Senkō Yōjō.

Although one might question whether this was a verse presented on passing the koan, undoubtedly he offered the poem to Gessen. It reads:

Two thousand years since Śākyamuni died, Billions of years before Maitreya appears. Today I have had a chance meeting; As usual, my nostrils hang over my lips.

The words "Today I have had a chance meeting" suggest that he had attained enlightenment. The record says: "Thereupon he received the certification."⁹ Though we are not clear exactly when this "thereupon" was, we can be sure that he was granted confirmation.

Soon talk arose of inviting Sengai to Kyushu. This was through Precept Master Taishitsu or Taishitsu Genshō, the superintendent priest of the Ordination Hall in Kanzeonji Temple Village in Chikuzen Province (now Fukuoka Prefecture). Taishitsu, like Sengai, had been with Gessen, and after Gessen's death he came under the guidance of Ranzan Shōryū (another Gessen disciple), eventually becoming a Dharma successor of Shōryū's. Taishitsu, a close friend of Bankoku of Shōfukuji Temple in Hakata, appears to have recommended Sengai as Bankoku's successor.

The relationship between Taishitsu and Bankoku can be seen from a document issued in February of the seventh year of Tenmei (1787) to Chishōin Monastery of Myōshinji Temple.¹⁰ This document (now kept at Shōfukuji Temple), first signed by Taishitsu and then by Bankoku, concerns the promotion of Head Monk Emei of Tokumonji Temple, a branch of Shōfukuji Temple, to the first seat at Myōshinji Temple. It must be noted here that the first signature was given by Taishitsu to prove that Head Monk Emei "completed koan training and truly received the master's certification," and that Taishitsu was in a position to provide certification. With Taishitsu's recommendation, Sengai was invited to come under Bankoku in order to succeed him as chief priest of Shōfukuji Temple, the historic first Zen monastery in Japan. This fact confirms that Sengai had completed his Zen training and obtained certification from his master. It was sometime in the winter of 1787 that Taishitsu sent a letter to Sengai, urging him to come to Shōfukuji Temple. Events moved quickly, and in the following spring Sengai entered Shōfukuji to meet Bankoku."

The era name changed in January of the next year, and in the first year of this new era, Kansei (1789), Bankoku left Shōfukuji and Sengai became the 123rd abbot of the temple as Bankoku's Dharma successor. He was thirty-nine years old at the time. In July of the same year, in order to commemorate the death anniversary of Yōsai (栄西, 1141–1215), the founder of Shōfukuji, Sengai offered incense with these words:

The first Zen in Japan Twenty-four schools have gradually spread. Where are the descendants today? With blind donkeys around, the Zen lineage will die.

The poem tells us that Shōfukuji, the first Zen temple in Japan, established by Yōsai, had the responsibility of keeping Zen alive and intact and for espousing its spirit.

The last line, "With blind donkeys around, the Zen lineage will die," comes from Rinzai's words, said on his deathbed to his disciple Sanshō ($\exists \Psi$): "Who will know? The Treasury of the Eye of the True Dharma may die out among these blind donkeys."¹² *Katsuro* in the original literally means "blind donkeys," and in essence the line might be interpreted as expressing the world of the absolute (in which the spirit of Zen will

never die). Its intent is to promote the true spirit of this Zen sect. Having assumed the responsibility for promoting true Zen in Kyushu on the western sea, Sengai, the abbot of Shōfukuji, must have been determined to carry out this task.

Sengai presumably took up the abbotship at Shōfukuji around the spring of the first year of Kansei (1789), and in the next year he celebrated his first New Year's Day at the temple. The following celebratory words must have been said in his sermon given at the temple hall on this particular New Year's Day:

Magnanimity and benevolence rule year after year; The virtue of learning brings fresh influence from day to day.¹³

In July of that year he came up to the capital for a ceremony at the head temple, Myōshinji, on the occasion of having been promoted from the rank of monk to that of head priest. After concluding this ceremony in August, he returned to Shōfukuji in October. We know that during his absence Bankoku looked after Shōfukuji, as it is noted in "The Record of the Passing Away of Great Priest Sōfuku Kankyo Tokuin on July 19th of the second year of Kansei [1790]" that "since the head priest is away in the capital to be promoted to the rank of *zendō* (前堂), Bankoku keeps records."¹⁴ The trip up to Kyoto meant expenses, and Sengai, never eager for honors, must have found this promotion a nuisance.

Bankoku, who had retired to the Zenkyoan Hermitage, died on July 6th, 1792, at the age of seventy-eight. Doubtless he left this world in peace with no concerns about the temple's future, as he had been succeeded by Sengai, who wrote in his memorial verse on the death of Bankoku:

Long devoted to the first Zen in northern Kyushu, Reciting at Higashiyama his last poem, Truly equal to the venerable founder— My late master always followed him. (*The History of Shōfukuji Temple*)¹⁵

"Higashiyama" in the second line is the "mountain name" (山号) for Kenninji Temple, established in 1202 by Yōsai, but in the context of the poem the word indicates Bankoku, a successor to Yōsai's Zen, while *soō* ("the venerable founder") in the original is Yōsai himself. As mentioned earlier, Sengai called Seisetsu "the late Master," and Bankoku was similarly addressed. In the Dharma lineage Bankoku was certainly the master for Sengai, his successor at Shōfukuji.

On the seventh anniversary of Bankoku's death, Sengai composed a poem entitled "The Seventh Anniversary of the Death of the Late Master Bankoku":

Isan's religion was transmitted by his Dharma successor Kyōzan. Unawares seven years have already gone, I should not yet disclose our family shame to the world: A good son, of course, should not spend his father's money.¹⁶ (Sengai Zenji sō [仙厓禅師草, The Manuscripts of Zen Master Sengai])¹⁷

This anniversary was in the tenth year of Kansei (1798), when Sengai reached the age of forty-eight. Four years later the restoration of the Zen hall was completed, and Sengai devoted himself to training monks. This restoration project suggests that there must have been a considerable number of trainee-monks who admired Sengai and came to be taught by him at this time.

A good writer, Sengai was also said to have been blessed since childhood with a talent for drawing. When he was about fifty years old, both of these talents reached a peak of supreme mastery, distinguished by their exceptional originality. In particular his drawings and calligraphy started to engage public attention, as implied by the poem "Fortuitous Composition" written in the first year of Kyōwa (1801) when Sengai was fifty-one:¹⁸

Whether great or small, Appearances are all illusory forms. Worldly fame and saintly titles, Every one of them is a vain voice. This year my age is fifty plus two. The ear and eye have lost their former sharpness.¹⁹

Despite growing recognition, Sengai found no delight in fame and titles at all; rather he regarded them as a "vain voice." He may have been referring to titles like Zen Master and State Master by his use of the word *seigō* (聖号, saintly titles). "Whether great or small, / Appearances" seems to refer to his being short and of small build, but that would never have bothered him. Rather he would have considered "great appearances" merely an illusion, and would not have troubled himself to look grand by wearing splendid attire. It must have been around this time that he made the firm decision to spend the rest of his life in Kyushu, remaining Sengai of Hakata, Sengai of Shōfukuji Temple.

Prior to this, when he was forty-eight, Sengai had refused an invitation to perform the *zuise no gi* (端世の儀, literally "the ceremony for the auspicious world") for accepting the purple robe, which, granted by an emperor, symbolizes the highest rank in priesthood, and the title of "resident priest" at the head temple, Myōshinji. At the age of fifty-three he again excused himself on the plea of illness. Finally in March of the next year (1804) he consented to perform the *inari zuise no gi* (居成端世の儀, promotion ceremony to be held without leaving the residence temple) by sending a monk as his envoy to Myōshinji in Kyoto.²⁰ This meant holding at the temple of residence a special ceremony that was

normally performed at Myōshinji (on the occasion of being promoted to the first rank at the head temple). Various considerations led him to make this compromise—foremost being that the distinguished status of Shōfukuji as the first Zen monastery in Japan would have made it impermissible for its head priest to decline the ceremony altogether. And yet Sengai's firm conviction that Shōfukuji was the very first Zen temple in Japan, and that no promotion would have greater dignity than being the head of this temple itself, must have led him to oppose, though indirectly, the ceremonial pomposity attached to the imperially granted promotion.

When he was first requested to hold the ceremony, a fund to conduct it was provided, but instead Sengai used this money to repair the building complex of Shōfukuji. That spring, when he sent a messenger to Kyoto while himself remaining at the temple, the *karamon* (Chinese-style gate) was re-roofed. There seems no doubt that he financed this project by cutting the expenses for the ceremony. In fact, he was also making plans to have a new $h\bar{o}j\bar{o}$ (literally "ten square feet"; usually translated as the "abbot's quarters") constructed by using this money.²¹

One of Sengai's life-long wishes was to make Shōfukuji worthy of its status as the first Zen monastery in Japan, which included repairing and renovating the temple buildings. And indeed the record called "Repairs Done for Buildings and New Temple Furniture and Utensils Added in Sengai's Time" shows that hardly any building was left unrepaired and a great number of articles were purchased.²² In the era of Kansei (1789–1801) the temple gate was repaired and re-roofing was also done for the main gate, the Buddha Hall, the sutra repository, and the guest hall. The "Kansei era" in this record appears to refer to the tenth year of Kansei when Sengai was forty-eight and invited to perform the promotion rite at Myōshinji. The Chinese gate underwent re-roofing three times, undoubtedly at considerable cost. According to the same record, seventy $ry\bar{\sigma}$ were spent just for the temple gate alone. (Seventy $ry\bar{\sigma}$ is roughly equivalent to ¥7,000,000 in current value, or US\$60,000.) Thanks to Sengai's great efforts, the buildings of Shōfukuji have been preserved to this day.

In October 1811, the eighth year of Bunka, after his *kanreki* (sixtieth birthday), Sengai resigned from his post and was succeeded by his disciple Tangen Tōi (堪元等夷, ?-1855). On New Year's Day of the following year he moved to Kyohakuin Monastery, adjacent to the Genjūan Hermitage. The poem written on the occasion of leaving Shōfukuji reads:

The mad old man in the north of Koda River, This year he dusts his clothes for the journey south. Still he has one katsu for another day; With blind donkeys around, the true teaching will die. (*Kōsui Miscellanea*)²³ It was said that Rinzai, the founder of Rinzai Zen, died calmly after finishing a deathbed dialogue with his disciple Sanshō.²⁴ Sengai, in his poem, compares his disciple Tangen to Rinzai's Sanshō, and expresses his hope that Tangen will uphold his Dharma for future generations.

The line "With blind donkeys around, the true teaching will die" has already been discussed in regard to Sengai's words for offering incense on the death anniversary of Yosai, the founder of the temple. Koda River is the one by which Rinzai had a small hut, and nammai (journey south) refers to his journey south to Hebei.25 The word also implies, in the context of Sengai's poem, his own departure from Shōfukuji. There is a parallelism between north and south in Hebei (a place name meaning "river north") and nammai (journey south), but these points of the compass apparently have no relevance to Sengai's own move from the temple. The line "Still he has one katsu for another day" alludes to Rinzai's katsu. We may take this particular allusion as an indication of Sengai's hope that his own legacy will be transmitted to future generations as the spirit of Zen has been transmitted through Rinzai's katsu.

Sengai wrote, apparently in the spring of the ninth year of Bunka (1812), a poem entitled "Spring Charms in a Life of Quietude" (閑居春興; fig. 2):

Figure 2 Spring Charms in a Life of Quietude

Carefree of livelihood, At the Buddhist devotee's house Just one bowl of rice and one cup of tea— Why worry about pruning plum trees? Spring arrives for me to welcome The flowers of the adjacent monastery. ("The Manuscripts of Zen Master Sengai")²⁶

The last line might be interpreted as comparing Tangen at Shōfukuji Temple to "the flowers of the adjacent monastery." When we look at Tangen's calligraphy, we see its striking resemblance to Sengai's style. He must have been Sengai's closest disciple in all



Figure 3 To Saitō Shūho*

Upon hearing that Shūho is going over to the Isle of Chika with a bag of gold tied onto his waist:

The treasure boat Of Morokoshi is put out to sail, In the distance Umi-no-Nakamichi, The pine grove of the Isle of Chika.

respects, and the one to whom Sengai would leave all future affairs without any worry. Indeed, "Why worry about pruning plum trees?" Now Sengai did not have to do anything else but enjoy viewing the flowers.

In the tenth year of Bunka (1813) Sengai also wrote a poem entitled "To Head Priest Tangen, on the Eve of the New Year of the Year of the Cock." The lines "the towers are leaning, the halls broken, / waiting for benefactors to have them restored" express Sengai's hope that Tangen would accomplish all the repairs that he himself had been unable to complete.²⁷ It happened that the 600th anniversary of founder Yōsai's death was in the following year (1814), and it must have been Sengai's long-cherished dream to have the buildings completely restored by then. July 5th of that year was the exact date of this anniversary. Sengai recited these words for offering incense:

The first Zen in Japan, Today it meets this 600th anniversary. Having drunk directly from the spiritual spring, I distinguish hot from cold And have come to grasp the tradition Of the twenty-four schools.²⁸



Figure 4 Kitafune Rice Dealer* One shō, two shō, three shō.



Figure 5 Rice Dealer Jintarõ Look here, Jintarõ, Don't go to the Kyohakuin Monastery To pester him for his drawings.



Figure 6 Ichimaru Iwane

A portrait of Iwane Who comes with cooked turnips To trick me into drawing for him.

Among the twenty-four schools Yōsai's was the first, and in this verse Sengai declares himself to be one who has come to understand the difference between hot and cold, from having been Yōsai's descendant and having drunk from his spiritual source, and as one who has gained the ultimate knowledge of the truth in the twenty-four Zen schools. "The first Zen in Japan" was taught at no other place than Shōfukuji Temple, the first Zen monastery in Japan: deep emotions must have filled Sengai's mind as he experienced at that very temple this momentous 600th anniversary. He was then sixty-four years old.

In his free, secluded life, he now began to enjoy more opportunities to write poems and to produce pictorial and calligraphic works which reveal the unconventionality and nonchalance so typical of Sengai. Having a taste for tea and being a moderate drinker of wine, he made many different acquaintances. Among them we find people like Gōchō Risshi (豪潮律師, 1749–1835; Precept Master Gōchō), Confucian scholar Kamei Nammei (亀井南溟, 1743–1814), painter Saitō Shūho (斎藤秋圃), haiku poet Taguchi Shiken (田口 四軒), tea master Amano Onko (天野温古), master player of *shakuhachi* flute Hayashida Jūkichi (林田重吉), as well as doctors, pharmacists, rice dealers, and soy-sauce makers. There was even a slovenly drunkard named Ichimaru Iwane (一丸岩根).²⁹

In the third year of Bunsei (1820) Sengai experienced the death of Seisetsu, who passed

away on June 28th at Shingein Monastery of Shōkokuji Temple in Kyoto. Sengai himself was aged seventy. Regardless of one's age, it is a sad blow to lose a trusted teacher. No record exists as to whether or not Sengai went up to the capital to attend the funeral that year, but in the spring of the eighth year of Bunsei (1825) he was in Kyoto to visit Seisetsu's tomb at Shingein. He composed a poem entitled "In the Year of the Cock [1825], Staying at Shingein to Pay a Visit to the Tomb of the Late Master Seisetsu":

[Seisetsu] left one Mannen Monastery to enter another Mannen Monastery.

A son comes back to be with his father,

Separated by a heaven-and-earth distance.

At this dawn in the capital nightingales sing among spring flowers,

How could this be likened to the Hsiang River lapping upon a languid sleep?30

"Left one Mannen Monastery" refers to Seisetsu's departure from the sub-temple Mannen-zan Shōzokuin of Engakuji Temple in Kamakura, and "enter another Mannen Monastery" to his coming to Mannen-zan Shōkokuji Temple in Kyoto. At Shōzokuin, Seisetsu had had a monks' hall built, and later again at Shōkokuji a new hall for monks in order to train a great number of novitiates. It is said that when this hall was completed at Shōkokuji, three hundred trainees gathered. *Ko* (child or son) in the poem means Sengai, while "father" refers to Seisetsu. The third and fourth lines express Sengai's feelings about being "separated by a heaven-and-earth distance," as he offered his prayers at the late master's tomb.

The following year (the ninth year of Bunsei [1826]) marked the seventh anniversary of Seisetsu's death. We have already mentioned that Sengai's respect for this teacher is indicated in the poem "On the Seventh Anniversary of the Death of the Late Master Seisetsu." It contains the line "My late Master, my senior and friend of many years at Rokumon" (Rokumon is Zuiroku-zan Engakuji Temple), suggesting that after the teacher's death Sengai had ever deepening emotion toward him.³¹

Some years earlier, in the sixth year of Bunsei (1823), Sengai had gone back to Seitaiji Temple to take part in the *Daie-sho-e* (大慧書会, a lecture-meeting on *The Letters* of Zen Master Daie).³² After the loss of Seisetsu, Sengai must have been assailed by sudden memories of Kūin, his first teacher, under whom he had taken the tonsure.

In Sengai's late years, an event occurred that came as a cruel blow: Tangen, his Dharma successor, displeased the local feudal authorities and was ordered to leave Shōfukuji. *The History of Shōfukuji Temple* informs us about the circumstances that resulted in Tangen's exile to Ōshima Island:³³

Tangen, a man of proud and uncompromising nature, disliked to curry favor with nobles. He once offended the authorities and was forced by an official order to resign

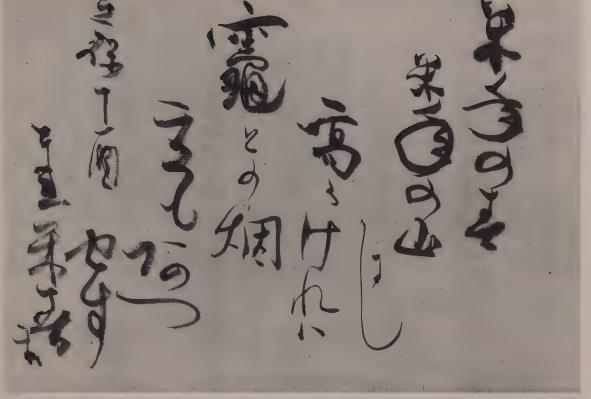


Figure 7 Tanka Composed in the Spring of the Year of Beiju

from the position of head priest. The Master [Tangen] later went to the capital, and the domain government called him back by issuing an informal instruction that he be reinstalled. Accordingly Tangen came back, but the domain authorities changed their mind and banished him to Ōshima Island, declaring that he had been guilty of leaving the domain for the capital at his own will. Through his devotion to the Way of Buddhism the Master enjoyed with magnanimity and contentment his solitary life in exile.³⁴

After Tangen's resignation before March of the seventh year of Tenpō (1836), Sengai, at the age of eighty-six, again became the head priest of Shōfukuji. In April of that year Tangen was exiled. For the aged Sengai nothing could have been more regrettable than the fate of being separated from a disciple to whom he had entrusted future affairs of the temple. Tangen's exile was sure to shorten Sengai's life.³⁵

Sengai wrote a poem (fig. 7) at the beginning of the following year (1837), in which he would attain his *beiju* [#, eighty-eighth birthday, or literally "the congratulatory year of age that forms the Chinese character *bei* or 'rice'"]:

This spring of my *beiju*, The eighty-eighth year of my life— Mount Rice, High as eighty-eight years, untouched By the smoke rising from my oven.

(From Sengai's *tanka* collection, "Sute obune" [すて小舟, A Little Abandoned Boat])³⁶

Though the poem does not openly express it, we sense Sengai's awareness of the height of the hill he faced in that year of his *beiju*.

Nine months later, in September of the eighth year of Tenpō (1837), Sengai fell ill, and died on October 7th. In addition to Tangen, Sengai also had another Dharma successor, Taiki, but the head position at Shōfukuji was not in the end filled by this disciple. Sengai's death poem reads:

Knowing the time and place of coming, Knowing the time and place of leaving, Not loosening hands clasped to the cliff— The cloud is too dense to see the place.³⁷

The meaning of this poem will be discussed in the fourth chapter.

On March 26th of the twelfth year of Tenpō (1841), four years after Sengai's death,³⁸ Emperor Ninkō accorded him the posthumous title Fumon Entsū Zenji (普門圓通禅師, Zen Master Who Reached the Vast Gate and Perfected the Path). In his lifetime Sengai was twice decorated and urged by Myōshinji Temple to perform the commemorative rites, which he firmly rejected. This leads us to suspect that Sengai would not have sought the title "Zen Master," though this award was certainly an honor for any Bud-dhist priest.

II Humor in Zen

omedy is neither engaging nor amusing if the performer himself laughs. He must be deadly serious. When his words and actions reveal unexpected incongruities, laughter will be spontaneously induced in the audience. Of late there has been a marked increase in television and radio shows that eagerly trade on laughter; too many virtually fawn upon their audiences. If a performer intends to arouse laughter, he must learn, first of all, to be serious. This seriousness is, indeed, what he has to trade on. Nothing can more effectively fool the audience than this pretended seriousness. Since no malice is meant by this jesting, a simple and genuine laughter can be provoked, whereas the inveigling type of laughter is disagreeable. Even though the latter may succeed in inducing the audience to laugh momentarily along with the performer, such laughter is not, ultimately, pleasurable.

A similar observation can be made about humor in Zen. Zen can be considered to be the sternest among Buddhist sects, but its humor is remarkable. History tells of many Zen priests famed for their unconventionality and eccentric conduct. We find interesting and funny stories in the biographies of those Zen priests who were mostly *segai* (世外), which literally means "to be out of this world." They were monks who transcended the secular world. They were pure and serious, even though their lives were eccentric and unconventional. To be sure, their strange and eccentric behavior had elements that would provoke laughter. This laughter can be fun and enjoyable because of the seriousness inherent in their lives. Words and conduct that are merely eccentric and unconventional are likely to be ignored as being just queer or crazy. Can a person we find repugnant make us laugh?

No other religion is as rich in humor as Zen. Take "Buddha is a dung-scraper stick," for example. ("Dung-scraper stick," or more accurately "dried-up dung-scraper stick"

[乾屎橛], is the subject of different interpretations: the character 閑 [idle] may be correct instead of 乾 [dry].) Take another instance: without hesitation, a monk once burnt a wooden Buddhist statue in order to warm himself in cold weather.¹ Where else could we find such a teaching? Where else in the world could we find such a religion?

If the word "religion" implies the absolute in front of which humans kneel, the desecration of its sanctity should be regarded as the negation of religion itself. And yet Zen dares to do this: in Zen the sacred does not exist only as an external entity. And therefore Zen does not cling to the absolute whose sanctity can be externalized through objects. To represent the absolute with such an object as a dung-scraper stick would certainly be blasphemous. Zen, however, aims at an inner grasp of something that cannot be represented by anything at all. Furthermore, Zen tries to grasp something that is nonlimited (無限定). Even "Mind is Buddha" (即心即仏) is avoided by Zen, which sees Buddha as "no-mind / no-Buddha" (非心非仏).

In short, Zen teaches us to see Buddha in the absolute mind which is neither mind nor no-mind. Let us consider the word *kenbutsu* (見仏, "seeing Buddha"): to experience this we must meet the hardest requirements, and that is why training is stressed in Zen. Any harm Zen might incur would arise when *kenbutsu* is not thorough. How can we guarantee that "Buddha is a dung-scraper stick" is not blasphemous? If *kenbutsu* is not complete, it would, indeed, be an outrageous desecration.

Zen humor could not arise from an incomplete *kenbutsu*. Should humor ever be claimed for it, it would never be allowed to be called humor. Not only religious but also moral considerations would never accept it. Should someone swing a dung-scraper stick around in public, it would be filthy and disgusting behavior. Humor in Zen is only possible when it is based on the rigor of *kenbutsu*. There must be something in the dung-scraper stick that cannot be defiled by mere dung.

Of late, we hear much about "art works of fantasy." They, too, contain elements of humor and strangeness. Fantasy, however, must be backed up by what might be called *shinsō* (真想, true thought) so that we can find humor in it. Fantasy which is not backed up by "true thought" cannot have humor. Kanzan (寒山), Jittoku (拾得), and Bukan (豊干), the three hermits who are said to have lived in Tang China, may be personalities born out of fantasy in the world of Zen: their poetic collections may be considered to be fantasy literature.² And yet, given the fact that the humor surrounding them is based on their lives as hermits transcending the secular world, they cannot be dismissed as characters from the realm of fantasy. Without a doubt, the humor in their stories is backed up by "true thought." A similar statement could be made about such Zen personalities as Hotei (布袋),³ Sensu (船子),⁴ and Kensu (蜆子).⁵

It is interesting that Tang-era history should present Zen personages who could be regarded as characters of fantasy. It was in this period that Zen humor developed, as Zen became more approachable and familiar. Along with the emergence of stern and fierce Zen

Figure 8 Hotei

Śākyamuni had already returned to the forest of the twin śāla trees;

ないうみでにちゃ

Maitreya has not yet come out from the Tuşita Heaven Palace,

How very tired I am!

The Sage Duke Zhou no longer visits my dreams.



Figure 9 Sensu

One stroke of oar, Two strokes of oar, Plunge into mud, Plunge into water, Another nodding, then, Look, Sensu appeared in a dream. Figure 10 Kensu Do not kill; release living creatures. personalities famed for shouting and delivering blows, humorous personalities also emerged, resulting in a major departure from Indian-style Zen and Chinese-style Zen of the pre-Tang period. Zen humor is not unrelated to the development of koan Zen, for the koan is rich in humor. For example—now coming to the origin of the scraper stick—when Ummon Bun'en (雲門文偃, 864–949) of late Tang was asked, "What is Buddha?" he answered, "A dried-up dung-scraper stick," a rather insignificant object. This koan is known as "Ummon *shiketsu*" (雲門屎橛, Ummon's dung-scraper stick).

"Hyakujō yako" (百丈野狐, Hyakujō and the Wild Fox) is also one of the more famous koans (*The Gateless Gate*, case 2; see fig. 11).⁶ It is based on the story of how Hyakujō releases an old man from a spell that has changed him into a wild fox. This koan, too, demonstrates Zen humor. Since Hyakujō (720–814; 749– 814) is one of the greatest Zen personalities in history, this amply humorous episode is all the more interesting. Ascetics from old times must have found it quite heart-warming that humor should be contained in those solemn training assignments we call "koan."

Inappropriate as it may seem to refer again to comic actors and storytellers called *rakugoka*, it should be observed that an immature performance will fail to arouse the audience, no matter how interesting the story may be. To create humor, artistic maturity is required of the performer. A somewhat similar observation can be made concerning the history of Zen: humor emerged at a point when Zen ideas had fully ripened.

The set of three hanging scrolls by Mokkei (牧谿, 13th century) at Daitokuji Temple is a Zen-influenced masterpiece of Chinese brush



Figure 11 Hyakujō yako (Hyakujō and the Wild Fox)

Not falling into causality, Let the wild fox live, Not ignoring causality, Let the wild fox die; If he is not seen again, then, Go and find the wild fox under the north cliff. painting.⁷ Its subject, the white-robed Kannon with a monkey and a crane on her left and right, could also be viewed as an expression of humor. Around the time of the Southern Song in China (1127–1279), humor became noticeable not only in the area of Zen thought but also in pictures like this.

Kannon as the sacred bodhisattva, wrapped in her white robes, represents purity, but the monkey and the crane are there to turn that sacredness upside down. The sacred and non-sacred are thus ranked together with no attempt to particularize or fix the sacred. The blank-faced monkey sitting on a tree and the lightly stepping crane—they look all the more humorous with Kannon in the center, and we are led involuntarily to smile. When people worshipped Kannon, as they looked up at this masterpiece they must have gained an understanding of Zen and, at the same time, sensed its humor.

Zen professes the principle of furyū monji (不立文字, not relying on words), and yet no other Buddhist school has left so many written documents. Zen lays emphasis on $ky\bar{o}ge$ betsuden (教外別伝, separate transmission outside teachings), and yet no other sect has left more art works in which its teachings are expressed.⁸ In fact, Zen literature and Zen art both became independent genres. The persisting popularity of Zen lies in this formation of its own unique literature and art and, more importantly, in the humor contained in them.

Humor is certainly found both in *The Blue Cliff Record* and *The Gateless Gate.*⁹ The former has been regarded as of primary importance in Zen, and the latter has been widely used since olden times as an introduction to Zen training. The advanced ideas expounded in the two works only partially explain the high esteem these writings have gained. It is undoubtedly their style, or means of expression, that catches the reader's attention.

Japanese appreciation of the humor in Zen deepened, I believe, when Zen literature began to be accessed through the Japanese language rather than Chinese. By the time of the *Shōbōgenzō* (正法眼藏, Treasury of the Eye of the True Dharma) written by Dōgen (道元, 1200–53), Zen humor had yet to appear, even though the work was written in Japanese.¹⁰ But in the same Kamakura period (1185–1333) Mujū (無住, 1226–1312) wrote the *Shaseki-shū* (沙石集, The Collection of Sand and Pebbles; 1279–83), a collection of Buddhist short stories in which we come across Zen humor.¹¹ The story "Mugon Shōnin no koto" (無言上人ノ事, On No-Word Priests) shows, for example, that when no-word practice is defined as no-word practice, no-word practice itself is thereby negated. Clearly No-Word Priests are engaged in Zen meditation, and through them it is shown that when "not relying on words" and "separate transmission outside teachings" are professed, these Zen principles are no longer what they are. A contradiction in Zen is demonstrated here through humor, which cannot but bring a smile.

The story "On No-Word Priests" goes as follows: at a certain mountain temple, four priests begin a seven-day regimen of no-talking. As night comes on and the lamp is about to go out, one priest says to the attendant, "Stir up the fire." Then the second priest says: "You are not supposed to talk during no-talking practice." Next, the priest on the third

seat points his finger to these two and says, "Both of you spoke." Finally the fourth priest also opens his mouth and says: "Only I did not speak."

In the Kamakura period, however, *kanbun* (Chinese-style writing) was still considered the most prestigious means to conduct philosophical discourse on Buddhism. Not everybody was able to read Chinese easily, and those who could belonged to a limited social class. A general audience could not appreciate the humor in works written in Chinese.

With the passage of time from the Kamakura period to the Muromachi (1336–1573) and then to the Edo (1603–1867), Zen teachings written in Japanese increased in number, culminating in a remarkable outburst in the Edo era. Through this development of Buddhist teachings in Japanese, Zen gained a closer contact with the people, but it was not simply that Japanese was easier to read than Chinese: Zen thought itself was popularized and made more accessible to the masses. The Zen humor that developed throughout these ages is characterized by greater appeal to the common man.

The subject of the popularization of Zen humor immediately brings Ikkyū (一株, 1394–1481) to mind.¹² Today, looking over the history of Zen, we are astounded by the huge role played by Ikkyū in promoting accessibility. Blessed with literary talent, Ikkyū excelled in composing Chinese poetry as well as *tanka* and short prose pieces in Japanese. Whatever he wrote created its own reading public. Talented also in calligraphy and drawing, he was highly regarded as an artist. Furthermore, in character Ikkyū shared much with the common people, and he was extremely popular despite many instances of eccentric behavior. Stories about Ikkyū originating in the Edo period have helped to crystallize the humorous and eccentric Ikkyū and to turn him, even after his death, into a leading proponent of Zen humor.

He wrote poems such as these two:

New Year's pines, Decking the gate, a mileage marker For the journey to the netherworld, Neither a horse-driven sedan to ride in Nor a lodge to stay in.

Being born, Each and every one Is destined to die— Even Śākyamuni, even Bodhidharma, Even cats and long-handled ladles.

As for his eccentricities, he did not hesitate to visit bars and brothels. He loved the woman who attended him and by whom he is even said to have had a child. Nor did he refrain from eating meat. His conduct would hardly qualify him for immaculation, and yet this Ikkyū is strikingly devoid of human vileness. Because of the purity and honesty ever present in whatever he said and did, his words and deeds are condoned as an expression of humor. Of course, some of these anecdotes may be imaginative reconstructions.

Ikkyū's earthy conduct put these often-quoted Zen phrases into action: "Delusive passions are themselves enlightenment" (煩悩即菩提) and "Birth and death is itself Nirvana" (生死即涅槃).¹³ His life is an odd manifestation, not of "delusive passions" and "birth and death," but of non-dualistic enlightenment. We tend to search for only the sacred in Zen, but as discussed earlier, we may end up losing sight of true sanctity if we are obsessed with the sacred as dualistically distinguished from the non-sacred. What is sacred is, in so many words, nothing other than "Delusive passions are themselves enlightenment." Ummon's dung-scraper, too, is the same. Should enlightenment exist without "delusive passions," such enlightenment would be circumscribed to allow no room for humor.

Hakuin (白隠, 1685–1768), who revived Japanese Zen in the Edo period, presented in his writings more humor than is usually recognized.¹⁴ He endeavored to make Zen accessible to the people, and he most certainly understood the power of humor. He wrote the following, calling it, "Miraculous Medicine for Eye Diseases."

Three $ry\bar{o}$ [\overline{m}] of piety; one $ry\bar{o}$ of calm and stillness; one $ry\bar{o}$ of no-word and no-talk; one $ry\bar{o}$ of ease and peace; one $ry\bar{o}$ of all clumsiness; five $ry\bar{o}$ of patience; one $ry\bar{o}$ of foolishness; one $ry\bar{o}$ of dishonesty: boil all these in half a gallon of Zen water. Follow the usual directions for boiling and dosage.¹⁵

He also wrote several popular songs which clearly demonstrate his awareness of humor.

Sengai, appearing slightly later than Hakuin, was by nature entirely different from him. We find gravity in Hakuin's personality and ease in Sengai's; a sort of stiffness is felt in Hakuin's humor, whereas naturalness is intrinsic to Sengai's. With Sengai, it might be better to say that Zen itself *is* humor rather than that Zen contains humor.

Sengai wrote: "Nine years of facing the cliff—how loathsome!" over a drawing of Bodhidharma; "To live so long, what an annoyance!" over a picture of the God of Longevity; "Nobody seems to be coming around," for a picture of open-air urinating; and even "Drink tea with this," to a drawing of farting. Moreover, it is said that Sengai once drew the penis of a saintly priest and added: "A treasure left unused!"¹⁶

A good number of Ikkyū's poems are quite obscene; compared with them, obscenity in Sengai is, indeed, more innocent. Ikkyū's humor has sharp satirical and ironic elements, which are rare in Sengai's bright, light, and cheerful humor. Sengai strictly disciplined himself, always observing the Buddhist precepts rigorously, and he was a scholar, too. How could such an abundance of humor be born from this person? Let us read the following from Kanzeon Bosatsu (観世音菩薩, Bodhisattva Who Observes the Sound of the World):

Joy, anger, grief, pleasure—when you feel these sentiments for others' benefit, each turns into great mercy. If you feel mercy and kindness for the purpose of benefiting yourself, such feelings will result in evil deeds.

Good and evil are simply different faces of one heart. What is this one heart?

Hail to Bodhisattva Kannon of Great Mercy!17

Hakuin and Sengai are somewhat similar: these two Zen personalities, both skilled in drawing and distinguished by their own uniqueness, expressed humor through drawings as well as writings. They turned Zen into pictures, creating visual appeal and humor. Hakuin mastered basic techniques for drawing and left not a few major works. His drawings give us a glimpse of something casual in his apparently stern and upright character. In fact, they reveal the playfulness found in those who transcend worldly concerns. Hakuin's humor derives from this playfulness.

In contrast to Hakuin's drawings, Sengai's are freer, less restrained, as he says in his own words: "Law is for the drawings in the world; / No-law for the drawings of Gai [Sengai]."¹⁸ He could not draw a tiger without making it look like a cat. He himself added to one of his pictures, "I drew a tiger and got a cat," and to another, "Cat or tiger? Take a guess!"¹⁹ The appeal of his drawings lies in this kind of openness and naturalness.

Hakuin often wrote over his Bodhidharma pictures: "Directly pointing at one's mind, see one's nature and become Buddha" (真指人心見性成仏).²⁰ This is not what Sengai would do. He has the previously quoted "Nine years of facing the cliff—how loathsome!" as well as "A scholar smacking of a pedant might still be bearable, while a buddha with a buddha air is unbearable."²¹ To be sure, humor is found in Hakuin's drawings of Bodhidharma, but in Sengai both his pictures and written words are humor itself. Hakuin could not help adding: "Directly pointing at one's mind, see one's nature and become Buddha." Sengai is far more relaxed.



Figure 12 Hotei^{*}

Law is for the drawings in the world; No-law for the drawings of Gai. Buddha says: "Law, in principle, Is Law of no-law."



Figure 13 Tiger Something feline.

Looking at a picture of Bodidharma, an ascetic would be reminded, with a sense of horror, of the long nine years during which Bodhidharma is said to have faced a cliff. Needless to say, an ascetic exercise of this kind requires unflagging effort. Sengai, however, never pontificates on this point. Of course, Sengai's humor is also born of the rigors of Zen and not a matter of mere jesting. Rather, even severity can be found in it, although he keeps this aspect below the surface so that an untrained eye might not easily see it. Emerging from time to time, such humor can evoke our spontaneous laughter. In this respect, Sengai could be considered to be a supreme creator of humor.

To touch once again on the relationship between Zen humor and Chinese-style writing: it should be noted that Zen humor also existed in the Chinese-style poetry written by the poet-monks of the Gozan (\pounds 1 μ , literally "five mountains," the five principal Zen temples) in the Muromachi period. Thus, the tradition of Zen humor expressed in Chinese-style writing did not die out but continued on. Zen having originated in China, there is an inseparable link between Zen and Chinese-style writing, which exists even in presentday Japan. There is, however, a point to be made here about the Japanese-style writing of the three Zen priests discussed above, Ikkyū, Hakuin, and Sengai. Familiar with Chinese, they often expressed their Zen thoughts in Chinese-style writing. Ikkyū's Chinese poetry, however, gives the impression that, avoiding an explicit statement in Japanese, he put what he wished to say in his Chinese poetry. It might be said that his Chinese poetry was essentially equivalent to an expression in Japanese. A somewhat similar remark might be made of Sengai, while Hakuin differs slightly. While Zen and Chinese-style writing were



Thrust them out to warm Your buttocks.

inseparable, a substantial Japanization of Chinese writing had undeniably been taking place. As if shy of exposure to bright light, Zen humor that might be put in Japanese flashes out in Chinese-style writings. This fact itself can be regarded as a sort of wonderful humor.

At any rate, humor was born to Zen and fostered by it—a unique phenomenon in the history of religion, where as a rule sanctity is stressed. If humor can be truly discovered in the representation of Buddha by a dung-stick, Zen, among all teachings, is the most cheerful and the most free from absolutes. The sacredness of Daikokuten (The God of Fortune) could never be violated even if we wrote over his image, as Sengai did, "God of Fortunehis image drawn / with his loincloth torn / and his gold balls hanging out."22 The God of Fortune would happily smile even at those who worship him with their golden balls also popping out of their loincloths. Even if they farted, he would not begrudge a smile.

III Symbolization of Enlightenment: The Significance of Sengai's Drawings and Calligraphy

Representation of the Buddha-Nature

I is said that all human beings inherently possess the Buddha-nature. In essence we can all consider ourselves to be enlightened. This intrinsic attribute, however, has no significance without our being aware of it. Therefore, the state of being essentially enlightened presupposes a need for further enlightenment: it is necessary to become enlightened to the enlightenment inherent in ourselves. This acquired enlightenment, distinct from the inborn one, reflects personal peculiarities and individual differences, as typified by such people as Tokusan (徳山, 780–865; 782?–865),¹ Rinzai,² Dōgen,³ and Daitō (大燈, 1282–1337).⁴

Owing to the strong emphasis placed on this enlightenment, individuality is more pronounced in Zen than in other Buddhist sects. When an acquired enlightenment is too far removed from the inherent one, it leads to delusion. However, considering the states of acquired enlightenment that are compatible with intrinsic enlightenment, it is interesting how diversely they differ from one another.

Zen uses what are called *mondō* (問答; questions and answers). This is not a simple exchange of words. It is an encounter between those who have gained enlightenment in different ways. From a common-sense point of view, Zen *mondō* often appear queer and unintelligible. For example, when a monk asked Priest Jōshū (趙州, 778–897), "What is the Buddha?" he answered, "It is in the Hall," referring to the Buddha image enshrined in the Buddha Hall.⁵ Questioned further as to whether it was the clay statue that he meant, Joshu responded nonchalantly, "Yes, it is."

This seems clear enough. Each of the monks speaks, backed by his unique experience of enlightenment. Through their questions and answers, a truly common ground emerges in their differing insights into the primary enlightenment. This common ground is the basis for grasping an implied "no" in the verbally expressed "yes." In short, each person's experience of enlightenment is different, but in that difference there is an element that is shared by all truly enlightened people. It is because of this feature that Zen interests us.

There are various types of practitioners of Zen: those who eat fish and meat without

concern; those who care nothing about their appearance; those who say strange and crazy things; those who, in total contrast to the above, are the very image of seriousness in their diligent practice of austerities; and those who are as austere as a withered tree or an icy rock in winter. We marvel at the rich diversity of personalities when reading the biographies of Zen monks. The means of attaining enlightenment, to which is added each individual's personality, has served to produce such unusual types, and they appear so freely and spontaneously. The words "freely and spontaneously" may not be exactly right, and yet it is true that such individuals continue to emerge. Thus it is impossible to say what the typical Zen personality is: some Zen practitioners hardly seem to be Zen practitioners at all.

Attainment of enlightenment has long been described by an old phrase, satori wo hiraku (literally "to have opened up enlightenment"). This experience is often thought of as something to be held in awe and the enlightened person as somehow superior. However, there is no reason to think in this way, for it is not especially remarkable to awaken to an inherent state of enlightenment: it merely means that one has become aware of something that already exists. Certainly, achieving this insight is the wisest course, but this does not mean that the enlightened person is superior. There is nothing special about becoming awakened to our essential nature and what humans ought to be, for it simply means carrying out what human beings ought to do.

After these rather lengthy introductory comments, we now turn to Sengai as a unique individual who had become awakened to primary enlightenment and who could represent that experience in visual form. Whether or not such an experience could be depicted might be argued, but this problem is not relevant to Sengai. His experience of enlightenment quite naturally took a visual form, expressing itself directly in his drawings and calligraphy. To put it in another way, there is no artificiality in his work; rather it is a direct expression of the experience of enlightenment itself.

Sengai's gift for drawing and calligraphy was superior to even that of professional painters and calligraphers. Such gifted people often end up defeated by their own talent—drowned in it, so to speak. There have been many who, though recognized as geniuses, never achieved success, due to misfortune brought on by their own talent. They would not have been brought to ruin if they had not been so gifted.

We know a number of Zen personalities who were gifted in either drawing or calligraphy, particularly those who had exceptional talent for

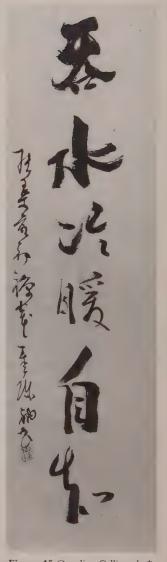


Figure 15 One-line Calligraphy* Drink water, and know for yourself hot and cold. drawing, but whose genius was often the cause of their undoing as Zen practitioners. It is only when it is unified with Zen in their art that their talent truly shines. Talent alone produces a mere painter whose work totally lacks what is unique to the art of Zen practitioners. Zen painters, by definition, must have Zen in their art. The same can be said of calligraphy. There have been several instances in which Zen practitioners failed to see this obvious point and allowed themselves to "drown" in their talent, eventually turning out to be nothing more than ordinary painters or calligraphers.

Sengai does not belong to this type: blessed with superior gifts, he depicts Zen in his drawings and calligraphy. Zen, of course, is formless, figureless, and bodiless, but nevertheless Sengai manages to reveal it. His pictures, unconventional and funny, might be classified as cartoons, and yet they possess a certain distinguishing severity. Zen is there, and so is enlightenment. Moreover, it all seems to be done so effortlessly. Enlightenment is there, but it is enlightenment without pretense. "A scholar smacking of a pedant might still be bearable," Sengai wrote, as mentioned earlier, over a drawing entitled "Great Master Bodhidharma," "while a buddha with a buddha air is not bearable."⁶ For Sengai,



Figure 16 Cherry Blossom Viewing

both sanctimonious Buddhism and self-congratulatory enlightenment were things to avoid.

Beneath the Nose rather than under the Blossoms

Looking at Sengai's works, we are struck by the fact that nowhere is there a sense that he regards himself as an embodiment of priestly purity or ecclesiastic grandeur. In general, priests who are not pure tend to assume an air of purity, and any priest who is continually praised for his purity will eventually come to agree with that appraisal. Sengai was unmistakably a morally upright priest, but he never thought of himself as such. His unpretentiousness can be seen in the humorous commentary he wrote for a picture of flower viewing (fig.16): "Pleasure is beneath the nose rather than under the blossoms," in which there is a pun on the word *hana* (both "nose" and "flower," with "beneath the nose" meaning "the mouth" or, by extension, "eating").⁷ In sentiment this is similar to the Japanese proverb, "Dumplings rather than cherry blossoms," which advocates practical considerations over

refined diversions.⁸ Over the drawing "Yoshino Hills" he writes, "Even at Yoshino, [what matters is] beneath the nose rather than under the blossoms." Since ancient times Yoshino has been known as the ideal place to view cherry blossoms, but "even at Yoshino" Sengai asserts "dumplings rather than cherry blossoms." By extension, this principle would seem to apply not simply to places like Yoshino but also to socalled superior personages.

The popular phrase "Dumplings rather than cherry blossoms" is certainly a frank depiction of an unrefined aspect of human nature. Sengai's inscription, obviously alluding to these words, however, does not imply that he himself was a crude person preferring dumplings to cherry blossoms. Instead, it shows that being so open and unaffected, Sengai was able to refer, without hesitation, to this basic preference which everyone shares to some extent. Thus, he would never flaunt his enlightenment and say the reverse: "Cherry blossoms rather than dumplings."

Another example of Sengai's openness may be seen in the previously mentioned inscription accompanying a picture of Bodhidharma: "Nine years facing a cliff—how loathsome!"⁹ It is said that Bodhidharma spent nine years facing a cliff in meditation, and that this eventually caused his legs to waste away. This episode is offered as a lesson on the importance of unflagging meditation, even if it should last nine years. Sengai, however, comments that it must be an awful thing to spend nine years doing nothing but face a wall in meditation.

That Bodhidharma should continue sitting in meditation until his legs wasted away is certainly deserving of respect. In fact, when you think that it was through Bodhidharma and his meditative practices that the Zen sect came into existence, you must admit that his nine years' facing a cliff lies at the very basis of Zen. Given this, Sengai's comment, "Nine years facing a cliff—how loathsome!" is quite extraordinary, and in it we can plainly see the very special character of the man.

Anyone would find it distasteful to sit in meditation for nine years. Even one day would be bad enough, and anyone would feel the same. It's terribly boring. By expressing this feeling in reference to the rigor of nine years of disciplined meditation, Sengai shows how open-minded he is and how free of preconceptions. However, it is not enough to say that sitting in meditation is awful because it is boring and hard. It is only on the basis of an enlightenment that has been achieved by sitting in meditation for something like nine years that one can make such a statement.



Figure 17 Bodhidharma

Bodhidharma— The anniversary of his death, He says: "Oh, painful, the boil On my buttocks." Here is another revealing instance of Sengai's character. He was fond of drawing tigers, but his tigers looked very odd. Over one picture he added: "I drew a tiger and got a cat," perhaps simply meaning that—what he intended was a tiger, but what he got was a cat.¹⁰ These words, however, exemplify Sengai's unobtrusive enlightenment. Once enlightenment is attained, there is no need to go to the trouble of displaying it. Only those who are not truly enlightened want to behave as if they are and are inclined to make a show of it.

Sengai must have meant that it is all right for a tiger to look like a cat. A tiger, of course, should be as dignified as a lion, the king of all beasts, and ferocious, too, not anything like a cat. This is not to say that Sengai was incapable of drawing a tiger, but rather that the tiger drawn by Sengai simply and naturally turned into a cat. He made no attempt to flaunt his tiger of enlightenment.

Circle, Triangle, and Square: What do They Mean?

Though we could discuss Sengai's drawings in this fashion endlessly, we wish to make just one more statement here: they are not fixed in time; they do not rely on age for their value. Among the paintings and drawings created by Zen adepts, there are those that are valued as classical works of art, and to this value is added that of age, which increases the respect accorded them. This is one kind of value, but Sengai has a different type of value. Of course, when discussing any work of art, the matter of technique can be brought up as well as the distinction between new and old means of expression. Any drawing naturally involves technique, but there is something else in Sengai's works. They represent a unity between the pictures themselves and an additional something, which is enlightenment.

On Sengai's drawings we often find the Chinese character $my\bar{o}$ (妙), which means "extraordinary," "marvelous," or "mysterious." In his drawings of dragons we find the characters $my\bar{o}$ $my\bar{o}$ (妙妙, marvelous, marvelous) or *fuku* $my\bar{o}$ (復妙, doubly marvelous).¹¹ This character, in fact, could be taken as a fitting representation for all of Sengai's work, for the "marvel" represented in his drawings has survived the passage of time and come down to us intact. Whatever he created never ceases to offer something new.

No matter what age we live in, there will always be people who have not attained enlightenment, and as long as this is true, Sengai's work will attract adherents. His declaration of "dumplings rather than cherry blossoms" will be seen for the honest statement it is and invite a sense of agreement, and once it is realized that this statement is a representation of enlightenment, this feeling will change into a feeling of respect. Thus it is that Sengai is so admired and talked of these days, not simply because his drawings are "interesting," but because of his enlightened and open stance.

In regard to the old and the new in Sengai, some of Sengai's works are so new that they might be considered to be at the leading edge of modern painting. This we can see not just

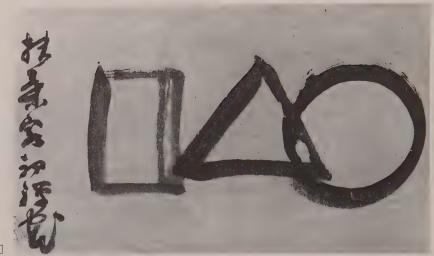


Figure 18 O

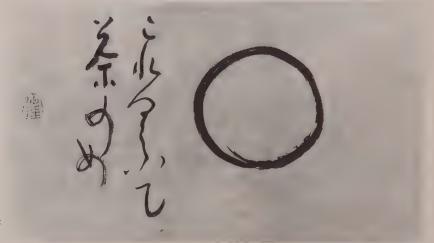


Figure 19 The Circle Aspect Eat this and drink tea.



Figure 20 The Three Gods of Happiness theoretically but as actual fact. What first comes to mind is the famous drawing of a circle, triangle, and square (see fig. 18 and plate 43). From the point of view of composition, this drawing is quite obviously striking, but we should not overlook the fact that it also provides a clue to Sengai's philosophy of life. Since he was familiar with the thought of Mikkyō (密教), or Esoteric Buddhism, which makes symbolic use of these shapes, it would not be surprising if the idea for the composition came from those quarters, but regardless of where the idea came from, we can be sure that Sengai made distinctive use of it.

In Mikkyō, 〇△□ denote the three great elements. They are earth, represented by the square, water by the circle, and fire by the triangle. These three represent the "body" (身, physical existence); hence the teaching of "Become Buddha in this very body" (即身成 (4)). When another set of three— $f\bar{u}dai$ (風大, the wind element), $k\bar{u}dai$ (空大, space element), and *shikidai* (識大, the consciousness element)—is combined with the first three, we have *rokudai* (六大, the six great [elements]), which comprise the primary substance of all existence.¹² As earth, water, and fire are the basic elements of the "body," wind, space, and consciousness may be considered those of the "mind." The character 大 (great) signifies universality.

While it is true that Sengai was well-versed in the esoteric teachings of the Tendai sect and that he drew upon them in this work, it is also true that his original use of them cannot be seen elsewhere. It is worth noting that from the earliest times Zen adepts had drawn circles called *ensō* (円相, "circle aspect"), but there are no examples of squares or triangles to my knowledge. Another example of Sengai's originality in this regard can be seen in a drawing of two circles that he boldly calls "golden balls" or testicles. In another drawing (fig. 19), he draws a single circle and writes "Eat this and drink tea: the origins of the tea ceremony."¹³

If we consider specifically the numbers three and four as represented by the number of sides of the triangle and square, we must admit that these numbers are not unrelated to dharma-numbers in Buddhism. If we consider the shapes, we have already seen that the circle was commonly drawn by Zen adepts, but the triangle and the square are not, in and of themselves, used in expounding Buddhist doctrine. Why then did Sengai strike upon the idea of combining the three in one composition? We can offer many and various conjectures on his reasons if we wish, but I cannot help but think that there must be some simple explanation.

If we look at Sengai's drawing of the three gods of happiness (fig. 20)—Jurō (寿老, the God of Longevity), Daikoku (大黒, the God of Fortune), and Ebisu (恵比寿, the God of Wealth)¹⁴—we read the following poem:

The triple happiness Turned into one cup of Great Happiness Tea.



Figure 21 Sagicho^{*}

Bonfire— Daikoku, the God of Fortune, May fart—watch out. Figure 22 Daikoku

Daikoku, The God of Fortune, Everybody loves him.

Three pears, the price For the ten pictures I was asked to draw; The god of poverty.

We could interpret 〇△□ as a symbolic representation of these three gods of happiness, but that, I think, would be stretching the point. Or we could take the composition to represent the three laughing hermits at Kokei (see plate 14 and its note), but again I think that would not do. The drawing could be seen as the Three Sages, Śākyamuni (see plate 3 and its note), Confucius (孔子, c. 551–479 B.C.; see plate 45 and its note 2), and Laozi (老子, 6th c. B.C.; see plate 52 and its note 3), but that, too, would involve some distortion. Or, given the fact that Sengai did a drawing called "The Three Revered Buddhas," to which he appended the inscription, "Riding on fragrant smoke, the Three Revered Buddhas have appeared,"¹⁵ it is not impossible to relate $\bigcirc \triangle \square$ to these three figures. The composition could, in a modern interpretation, be taken for the universe, as Daisetsu Suzuki did (we will refer to this later).¹⁶ We could even see it as an industrial complex, for which the Japanese have adopted the Russian word *kombinat*.

In the end, however, we should perhaps conclude that the significance of $\bigcirc \bigtriangleup \square$ lies in the very fact that it is open to unlimited interpretation.¹⁷

Non-Static Expression of Enlightenment

Sengai almost always added an inscription to his drawings; in fact he seemed incapable of not doing it. However, the only inscription on $\bigcirc \bigtriangleup \square$ is "The first Zen monastery in Japan," which Sengai frequently used as a sort of title to go with his signature. While we might sometimes wish that he had inscribed at least one word on this composition, what Sengai meant might be hidden in this very absence.

The more we think of the composition, the more varied its meaning becomes: it is an extremely suggestive drawing. It never ceases to point out something. It also has something that appeals to non-Japanese. I had an opportunity to be at the Sengai Exhibition in Paris (1981; see "Sengai Exhibitions Abroad" [p. 215]) and saw French artists and art specialists drawn to this picture. Its composition is as simple as if done by a child, and yet its simplicity is richly expressive of something deep, subtle, and comprehensive. Through it, Zen truth is revealed. Furthermore, it possesses something in common with modern abstract painting; it is truly novel.

We might speculate that this composition could possibly represent the three sects of Tendai, Shingon, and Zen, allowing for a further range of interpretations. But could it not be that Sengai drew not what can be defined as being this or that, but something that cannot be spelled out or prescribed? Could it not be that Sengai depicted, so to speak, enlightenment itself?

As discussed earlier, enlightenment is found not only in his drawings but also in his calligraphy. Then, could we not say that along with revealing enlightenment through his pictures of bamboo, dragons, or tigers, Sengai wanted to try drawing enlightenment itself? Personally I would like to see it in that light. What we see in $\bigcirc \triangle \square$ is transformation and movement, the condition of being unfixed in either time or space. What we learn from it is that Sengai's drawings effectively transcend temporal limitations and continually offer something fresh, that they reach out beyond physical boundaries to appeal to people in lands across the sea.

A number of Zen practitioners have left pictures of Bodhidharma, of Hotei, of hills and waters, and of other natural objects. Zen ink drawings form one province in the history of Japanese painting, and among these paintings there are not a few masterpieces. No one else, however, created a picture comparable to Sengai's $\bigcirc \triangle \square$: its composition is exceptional even among his own numerous creations. Sengai unmistakably possessed the ability to turn his experience of enlightenment into a concrete image, and this ability was far from ordinary: it was highly individual and most original.

 $\bigcirc \bigtriangleup$ might be interpreted as giving answers to all kinds of questions. It could answer questions often heard in Zen *mondo* (questions and answers): "What is the essence of the Buddha Law?" or "What is Zen?" or "What is enlightenment?" The relevance and applicability of the drawing is endless in variety and number.

To become awakened to the primary enlightenment inherent in all of us is one thing, but to present symbolically the soundness of this experience requires a certain talent. Instead of remaining merely self-complacent, the enlightenment experience must play a social role: it must have meaning for others. It must be embodied in action, writing, painting, and calligraphic work. We may describe this embodiment either as "the experience itself revealed" or as "the experience given expression." However we put it, there must be something worthy of expression. Having this talent fully at his command, Sengai expressed in a truly candid manner what was his own; he was fully confident of the soundness of the enlightenment he had obtained through practice. When we look at his drawings as well as his calligraphy, we are made acutely aware of his confidence in his attainment of enlightenment. This can be seen in the fact that there is no sense of the obscene in his pictures of open-air defecation or farting, which he drew without the slightest hesitation. Even with his free command of expression, however, he did not indulge in personal fancy or whim. Whatever he created was connected with his enlightenment, and it is precisely this connection that characterizes his work.

Once he drew a picture of a little girl who was being bullied, over which he wrote, "Not just the girl, but Sengai, too, was bullied and obliged to draw this picture."¹⁸ It appears that Sengai produced many drawings and calligraphic works at the request of people who came to Shōfukuji Temple to meet the priest who was known for his drawing ability. He must have been the type of person who found it hard to say "no." Thanks to that, a good number of his works have come down to us.

IV — What Sengai Teaches Us

he same object can be observed from several perspectives—from four, eight, or even ten different angles. Furthermore, as we grow older we see the same object differently even as it remains the same; in fact, it would be difficult to view a thing always in the same manner. Different views are shaped and formed by changes in time and space. The same thing could be said about Sengai and the work he has left us. As he grew older and his religious training deepened, he naturally came to acquire a different perspective. My thoughts on the changes in Sengai's development, as well as the changes in myself, lead me to consider Sengai's drawings and calligraphy in a new light.¹

Sengai lived a long life of eighty-seven years, and as I have now passed my seventieth birthday, I have come to better understand the state of mind in which Sengai created his art in his seventies. The human mind and body cannot escape the aging process; we cannot expect the same control of quality in the work of our late years. But artistic creations gain depth through the experience of many years' training, and as I have grown older, I feel that I have come to discover this depth in Sengai's art. No longer do I try to see simply whether a piece is finely executed or not. This is an approach I have lately found to be a very happy one, and looking at his works, I sometimes can't help chuckling to myself. When I was young, I was content to make quick judgments of a work's artistic merit. While it goes without saying that we must distinguish between the genuine and the tawdry, perhaps a truly perceptive judgment can only be gained when we ourselves have reached the artist's age and have become capable of appreciating the circumstances

This chapter, "What Sengai Teaches Us," is adapted from a lecture delivered by the author in 1984 at the Idemitsu Museum of Arts.

in which his works were created. Without this understanding our judgment tends to be one-sided, seeing things solely from our personal point of view.

Death Poem

Here I would like to refer once again to Sengai's last words at the age of eighty-seven, his death poem:²

Knowing the time and place of coming, Knowing the time and place of leaving, Not loosening hands clasped to the cliff— The cloud is too dense to see the place.

All human beings, once born, are destined to die, and the place of coming presupposes the place of leaving. Family registers tell us the time and place of births and deaths, but coming and departing in Sengai's poem goes beyond these facts. The poem tells us that we need to realize what causes us to be born and to die at a certain time and place. Without knowing the time and place of coming, we will not be able to know the time and place of leaving: thus the time and place of coming must first be firmly grasped. A Buddhist theory, *innen shoshō* (因縁所生, born through causes and conditions), informs us that our birth is brought about by specific causes and conditions: death, too, is none other than what is brought about by "causes and conditions."

We must grasp without any delusion these facts of birth and death in a particular time and place. Sengai's death poem shows that he had gained a complete realization of this fact. Not knowing where we are going, we lose our way. But Sengai tells us that once he knows from whence he has come and to where he is going, he will travel as he pleases. He suggests that even if his destination should be Hell, he would not mind going there; he is certain that the King of Hell and the demons there would bow to him in welcome. Such a destination would also be pleasant to him, once the place is determined. He will not be lost. The distinction between Hell and Paradise arises only when we do not know the time and place of our coming and going. Once this knowledge is grasped, Hell could quickly be transformed into Paradise.

There is, however, a steep cliff standing between the "time and place of coming" and the "time and place of leaving": if we should fall into the abyss in between, we would be lost about the time and place of coming and leaving. But if the precipice cannot be avoided on our passage of coming and leaving, we must not loosen our grip and we must have a long and good look into the "time and place of leaving" to see what is in the distance. Only then can we let our hands go. It is not easy, however, to be certain of that faraway destination; it is blocked by layers of cloud. And yet, a wonderful scene opens up. This is what Sengai's poem tells us. And we might even say that the verse suggests the state that Sengai's mind finally attained: he would decide on the destination only after looking for a long while to see where Hell and Paradise are located; once this realization about the time and place of leaving is reached, even a sudden fall would not make any difference.

Sengai lived eighty-seven years, and through his lifelong training he must have gained a certain perspective that allowed him to look into the far distance where "the cloud is too thick to see the place." It is good, if possible, to live a long life. Dōgen (道元, 1200–53; the founder of the Japanese Sōtō Zen sect),³ Saigyō (西行, 1118–90; the poet-priest),⁴ and Bashō (芭蕉, 1644–94; the renowned haiku poet)⁵—had these three eminent figures lived longer, surely we would have learned even more from their lives.⁶ Lives of ordinary people like myself, in contrast, no matter how long, could never match theirs. But I also feel that in order to have a worthy death, even ordinary people must care for and appreciate life, however ordinary it may be.

"Family Precepts"

Now I turn to Sengai's "Kakun" (家訓, Family Precepts),⁷ which is a calligraphic work comprised of a number of sections or "precepts" purporting to give advice on life. Though I have not studied it in great detail, I would nevertheless like to draw your attention to certain parts of the work.

In one section of "Kakun," Sengai says that moral and religious teachings have been thriving recently, with numerous interpretations being offered of what Śākyamuni and Confucius taught. After all is said and done, he writes, these amount to nothing more than intellectual peddling, the slicing up and selling piecemeal of the thoughts of the revered Confucius and Śākyamuni—a shameful waste.

In another section Sengai tells merchants that the important thing is to get up early and work hard at their business rather than going off to visit temples, which they may consider praiseworthy but in fact will do them little good.

Sengai also writes, in another section, about the need to know the difference between right and wrong in this world. In brief, he says that things done for others are right, and that things done for oneself, though they may be right, are not really right.

Concerning one's personal likes and dislikes, Sengai also talks about flower arrangement. There are people, he says, who see flowers blooming next door and ask if they can cut one and arrange it according to their own liking. Sengai remarks that this is not the way to truly appreciate flowers.

How then can we lead our lives happily despite the many difficulties in this world? Sengai urges us not to give up our desire for a happy life even though things often do not turn out as we wish. He urges us not to be disturbed by events, grieving and crying over them. In another work, which Sengai calls "Dream-Story of the World of Delusions"⁸ (*The Collections of the Idemitsu Museum of Arts: Sengai*, no. 1071), we read: "When you've had a good dream, regard it as truly good." About bad dreams, Sengai goes on to say something like this: even if we should have a bad dream, we must not be disturbed by it, as we cannot change the fact that we have dreamed it. Rather, we should regard good and bad as like dreams in this world of delusions and bundle them all together and throw them into Naniwa Bay so that nothing will be kept in our heart; and, trusting to Providence, we should pursue our businesses honestly; and then we will be considered to have acted in accord with the Way of Heaven.

After this, Sengai tells a story taken from the *Nirvana Sutra.*⁹ In the story two women appear: Kudokuten (功徳天, the Goddess of Merit), a woman of extraordinary beauty, and Kokuannyo (黒闇女, the Goddess of Darkness), an ugly woman. First, Kudokuten comes to a house and says to its master: "If you let me serve here, your family will prosper and enjoy every kind of happiness, so please hire me." The man, very pleased, thinks that the God of Fortune has visited his home. But soon he is visited by Kokuannyo, who says to him: "I should like to serve in your house. Your family, however, will suffer a downfall and numerous calamities if you hire me. Even so, I beg you to take me." Hearing these words, the man grows angry and tries to throw her out, but the woman continues: "The beautiful lady called Kudokuten and I are sisters. You cannot hire just one of us, so please take us both."

Through this story Sengai tells us that no matter what it is, we cannot hope to have only wonderful things happen, for fortune and misfortune, good and bad, are paired in such a way that each contains its opposite.

Leaving the Dust of the Secular World Behind

Sengai did not, as touched upon earlier, wish to wear the purple robe that eminent Zen priests are expected to don by imperial order, nor did he want to live in a great temple considered a hall of practice for career advancement. He did not yearn after distinction; he led his life with the realization that good and evil are one.

The term *shusse* (出世) is the abbreviation of *shusseken* (出世間), which in the Buddhist sense means to leave the dust of the secular world behind. But in secular usage the word *shusse* means to attain success in the secular world. The same word can thus mean both "leave the world" and "go out into the world."

To become an abbot at the sect's headquarters is also *shusse* in the secular sense of the word, and the status may also include the imperial bestowal of the title of Zen Master. But for Sengai the term *shusse* meant literally "to leave the world behind." Though there were chances for him to perform the ceremony on attaining the rank of $j\bar{u}ji$ (住持, resident priest at the head temple, Myōshinji), he adamantly refused and never changed his position: he remained the abbot of Shōfukuji Temple throughout his life. Clothes, even the purple robe, do not change the person who wears them: the robe certainly indicates social status, but what is most important is the true self that cannot be altered by changing garments. We seldom find such remarkable indifference to outward trappings as is demonstrated by Sengai's conduct.

Likewise, Sengai's drawings and calligraphy are also free from pretentiousness and totally detached from concerns about appearance. They are what they are, standing before us virtually naked in their forthrightness. His death poem, to which I have previously referred, also suggests the ease and freedom of his mind. The original copy of this poem, hand-written by himself, has fortunately been preserved, revealing a calligraphic style that indicates his spiritual state of preparedness for death, no matter when it might come (see note 2 to this chapter).

Rank and order regulate all things in this world. Take, for instance, young scholars at universities who are engaged in studies to obtain a higher degree. Even if a junior member is ready to present his finished thesis, while a senior colleague is taking a great deal of time to complete his research, it may be considered undesirable to disrupt the precedence usually given to seniority. Perhaps this example may not exactly correspond to Sengai's refusal to perform the ceremony for promotion to the rank of resident priest at Myōshinji Temple, but we can imagine that his refusal must have left younger priests uneasy about taking part in such ceremonies themselves.

There may be some connection between his assertion that he knows "the place and time of coming" and "the place and time of leaving" and his view that one should decide one's course of action upon one's own responsibility and according to one's own conviction. Without the knowledge that he had devoted his heart and soul to living the life of a priest, Sengai would not have urged merchants to devote themselves to their family business. He maintains that a priest must not strive for worldly success and advancement; rather his most important responsibility is to enlighten the common people through actively involving himself in the education of farmers and merchants of low social standing.

Therefore, Sengai's teachings are easy for anyone to understand, requiring no special learning or knowledge. Furthermore, humor is added for effective teaching. Luckily he possessed a rich and versatile power of expression both in drawing and calligraphy, and was eminently capable of making difficult Zen teachings easily accessible to the populace. Occasionally he uses humor to give his expression a pungent effect, like the sharp bite of mustard. After drawing a picture of Jurōjin (寿老人, the God of Longevity), Sengai writes: "To live so long, what an annoyance!"¹⁰ implying that it is good to have a long life, but it will be distressing if a long life turns out to be nothing but trouble. I said earlier that it was better to live long, and certainly there will be no argument about that. But a long distressing life would be pointless: here is a warning that we had better be wise in how we live.

A Zen monk of high virtue and noble simplicity is revered as a "Venerable Buddha" (老古仏) or an "Ancient Buddha" (古仏). Sengai, too, certainly deserves such an expression of respect. His unconventionality, however, led him to express without hesitation the joy he naturally felt as a man on seeing a beautiful woman. He would never go against his true feelings for the sake of saintly appearances. Some tend to assume a haughty air because they have experienced enlightenment. Such behavior is not right: we must have nothing to do with deceitfulness and pretentiousness.

Delusion and Enlightenment

As living human beings, most of us are a bundle of delusions, and cannot rid ourselves of them no matter how hard we try. While knowing delusion to be delusion is enlightenment, that doesn't mean that enlightenment is something that exists apart from delusion. It is precisely that we don't know delusion for what it is that makes it difficult to handle. If we think to ourselves, "I'm crying" or "I'm angry," then we are not really crying and we are not really angry. We would all like to lead happy, cheerful lives, but as long as we remain attached to that thought, we won't be happy or cheerful but quite the reverse—distressed. If there is something to be learned from Sengai, it must surely be this.

This brings to mind a certain picture entitled "Man and Woman," on which Sengai inscribed the words "You and I; I enter; we become one essential body. Two roots united, a great Buddhist affair accomplished ..."¹¹ The union of two roots (二根交会, *nikon-kōkai*), or sexual union, was taught by the Tachikawa School of the Shingon sect, and the fact that Sengai is able to express this teaching so easily and unreservedly shows his state of enlightenment, which one can't help feeling is something quite extraordinary.

We might also point out a pair of paintings of beautiful women in the Idemitsu Museum of Arts. The artist is unknown, but on one Sengai inscribed the words *Nennen korokoro* (Hushaby Baby) and on the other a sort of parodic *tanka* poem that ends with an evocation to the Bodhisattva of Great Compassion:¹²

My life, As fleeting as dew, Should I care for it? No, I would rather give it up, Once I have had this meeting. Hail to Kannon Bodhisattva!

From the above, it may seem that Sengai was totally preoccupied in his writing with being witty and humorous, but in fact this was only one aspect of his work.

Sengai's Learned Writings

Other, more learned works of Sengai's include "Irohaben" (いろは弁, Discussion on the *Iroha* Syllabary) and "Muyū tōō-ki" (夢遊東奥記, Record of a Dream in which I Traveled to the North Eastern Provinces),¹³ which evince his scholarly and cultural attainments as well as his literary preeminence. If I can find time in my remaining years, I would like to collect Sengai's extant writings to create a comprehensive compilation. Hitherto, interest in Sengai has focused principally on his artistic accomplishments in drawing and calligraphy, but I feel that it is of great importance to let the world know that he was a highly regarded Zen priest in his day and deserves to be honored as such.

In the realm of Buddhist studies, Sengai was not only well-versed in Mahayana Buddhism, but he had a particularly deep knowledge of esoteric Buddhism, especially that of the Tendai sect. His profound grasp of Shintō, Japan's native religion, is demonstrated by the many references in his drawings and calligraphy as well as the theoretical work he wrote on the subject.¹⁴

Special attention, however, must be paid to his strong interest in the esoteric Tendai Buddhism that resulted in his writing on *taimitsuzen* (台密禅, Tendai, Shingon, and Zen).¹⁵ This element of esoteric Tendai, being the basis of Sengai's thoughts, must not be overlooked in our appreciation of his drawings and calligraphic works. Such conceptual background is reflected in his 〇〇〇〇 drawing as well, though it can also appeal to our modern sensibility as a kind of abstract painting. I have already discussed it in the preceding chapter, but at the risk of repetition I should like to say a few more words about it.

As touched upon earlier, Esoteric Buddhism explains that the primary substance of all existence is composed of the six essential elements called *rokudai* (六大, the six great elements), which are earth, water, fire, wind, space, and consciousness. Sengai divides these six into three parts: "body," "speech," and "mind." Earth, water, and fire are attributed to "body," wind to "speech," and space and consciousness to "mind." It appears to me that Sengai conceives of two parallels: one between the "body" and the esoteric doctrine of "Become Buddha in this very body" (即身成仏), and the other between "speech" and "mind" and the Zen teaching "Mind itself is the Buddha" (即心是仏). Sengai represents "body" with his OA□.

The other three great elements, wind, space, and consciousness, could also be represented by some shapes, as Sengai did with $\bigcirc \bigcirc \textcircled{0}$ in his pictorial explanation of the six great elements which ends his short theoretical writing "Santokuhō zusetsu" (三徳法図説, Pictorial Explanation of the Three Treasures of Virtue).¹⁶ By drawing $\bigcirc \bigtriangleup \square$ Sengai appears to have expressed both "Become Buddha in this very body" of esoteric Buddhism and "Mind itself is the Buddha" of Zen. Sengai's drawing thus represents *hokkai no taisho* (法界の体性, the body of the Dharma-realm). As discussed before, $\bigcirc \bigtriangleup \square$ can be diversely interpreted; understandably, for example, Master Daisetsu Suzuki took it for the universe.¹⁷ At any rate, a certain profound meaning is symbolized. Perhaps we may say that it expresses a state of existence in which body and mind are one.

The Tea Ceremony

Now turning to the tea ceremony, I would like to touch upon Sengai's "Chadō gokui" (茶道極意, The Ultimate Meaning of the Way of Tea),¹⁸ which represents what we might call his philosophy of the tea ceremony. The tea ceremony was widely practiced in Hakata, where Sengai spent his entire life as an abbot. He must have studied it while engaged in Zen training, for we find among the articles he left behind such objects as tea bowls, a water jug, and teaspoons. Some of the teaspoons were named by him (see plates 73 and 74). Judging from his favorite ink-stone named "Kongō," he seems to have had a taste for writing materials as well. My conjecture is that he must have named the ink-stone when he wrote "The Ultimate Meaning of the Way of Tea."

It appears that this piece of writing was inspired by Sawashō (茶話抄, A Selection of the Talks on the Tea Ceremony), a record of the words spoken by Tennen Sōsa (天然宗 左, 1706–51), the seventh master of the Omote Senke School of the tea ceremony, whose pseudonym is Nyoshinsai (如心斎).¹⁹ Among those who studied the way of tea under Nyoshinsai was Yokoi Tansho Tsugudayū, a vassal of a branch of the Tokugawa clan that held a fief in Kii Province (present Wakayama Prefecture in Kii Peninsula, south of Nagoya). The original Sawashō was this vassal's record of what he learned from Nyoshinsai. It was revised with the addition of an essay entitled "Sawa ni sou" (茶話二添, "Appended to A Selection of the Talks on the Tea Ceremony") by Kawakami Fuhaku (川上 不白, 1716–1807),²⁰ who also learned the secrets of the tea ceremony from Nyoshinsai. In his essay Fukaku records Nyoshinsai's responses to his questions concerning the significance of the way of tea. Sengai appears to have read a handwritten copy of A Selection of the Talks on the Tea Ceremony with Fuhaku's appended essay sometime before he wrote "The Ultimate Meaning of the Way of Tea," in which he quotes a tanka by Nyoshinsai:²¹

The tea ceremony, What kind of thing is it? Drawn in ink, Blowing through the pines, The sound of the wind.

How exquisitely Nyoshinsai defines the tea ceremony! This poem, however, must be a variation of another *tanka* attributed to Priest Ikkyū (1394–1481):²²

Enlightenment, What kind of thing is it? Drawn in ink, Blowing through the pines, The sound of the wind.

However hard you may try to explain what enlightenment is, you may not be able to make it understood by those who have not experienced it. And yet it might be presented as that which allows you to hear the sound of the wind blowing through pine trees in an ink painting. What the poem says, though very interesting, is not easy to do: first, you have to possess the ability to see the pines drawn in ink as real pines—including, of course, the ability to discern whether they are old or young, or whether there is one or many. Then you have not only to "see" but also to "hear" the sound of the wind. The sound cannot be caught by any ordinary auditory sense, but the eyes must also hear and the ears see.

Buddhism defines our cognitive functions by the term *rokushiki* (六識, the six consciousnesses): visual, auditory, olfactory, gustatory, tactile, and non-sensuous consciousness. These six correspond to the *rokkon* (六根, the six sense-organs): eyes, ears, nose, tongue, the tactile body, and mind. The "six consciousnesses" are caused by the responses of these six organs to the *rokkyō* (六境, the six objects of consciousness): color and shape, sound, odor, taste, tangible objects, and objects of the mind. It would be impossible to hear the sound of wind blowing through ink-drawn pines by the cognitive acts described by these terms.

In everyday conversation we say "I saw it" or "I heard it," but we cannot be certain whether these acts of seeing or hearing really signify a true grasp of the object seen or heard. If not seen or heard by the mind, an object can be perceived only superficially, and shallow knowledge can never truly grasp the secret of an object.

In this regard, there is an interesting story about Priest Takuan (Takuan Sōhō 沢庵宗彭, 1573–1645),²³ the abbot of Daitokuji Temple, the headquarters of the Daitokuji school of the Rinzai Zen sect. He possessed a profound understanding of the unity between Zen and swordsmanship. Among those who studied under him is said to have been the famous Yagyū Munenori (柳生宗矩, 1571–1646; eminent master of the Shinkage School of *kenjutsu* [Japanese fencing]).²⁴ The story goes that when the shogunate imposed certain regulations upon the abbotship at Daitokuji, Takuan protested together with Kōgetsu Sōgan (江月宗玩, 1574–1643) and Gyokushitsu Sōhaku (玉室宗珀, 1572–1641). In 1629 they were summoned to Edo, the site of the shogunate government, where Kōgetsu was pardoned but Takuan and Gyokushitsu ordered into exile. As a man of principle, Takuan refused to yield to the measures against Daitokuji. This firmness of character eventually won him the admiration and devotion of the third shogun Iemitsu (1604–51), who had Tōkaiji Temple built for Takuan below Gotenyama Hill in Shinagawa. After Takuan returned

from three years' exile in Kami no Yama (in present Yamagata Prefecture), the shogun often visited him at this temple. The shogun also frequently summoned him to Edo Castle, and although Takuan must have found these calls a nuisance, he could not have helped but accept them as a direct order. One day he was called to the castle and told to perform the difficult task of presenting a pictorial representation of sound. Takuan asked samurai attendants to bring paper and a brush, quickly drew a picture of four or five spears thrust toward the heavens, and said, "Here you are, My Lord. *Ten tsuku, ten tsuku.*" (*Ten tsuku* literally means "striking the heavens": *ten* [heaven] and *tsuku* [strike]. At the same time, these words are a play on *tentsukuten*, an onomatopoeic word for drumbeats.) This must be a fictitious story, and yet the episode suggests that even sound can be represented pictorially.

Now, coming back to the previously quoted *tanka* poem on the essence of the tea ceremony, the lines "Blowing through the pines / The sound of the wind" refer, in the context of the tea ceremony, to the sound of water boiling in a kettle. Even though he has borrowed from Ikkyū's *tanka*, Nyoshinsai's poem must still be considered a remarkable composition. After quoting it Sengai adds, "You should regard this poem highly. Nyoshinsai always said, 'The tea ceremony is that which is not the tea ceremony.' "²⁵ Nyoshinsai's words remind us of a work called "Mucha no ki" (無茶の記, A Note on No-Tea)²⁶ by Seisetsu Shūcho, a principled scholar-priest of considerable influence. Seisetsu, who was Sengai's senior when he was studying under Gessen at the Tōkian Hermitage, carried out the revival of Engakuji Temple in Kamakura. The deeper meaning of Sengai's reference to the tea ceremony which is not the tea ceremony connotes "no-tea" (*mucha*), or the tea ceremony of nothingness (*mu*). This *mu*, of course, must be understood not as the *mu* in the duality of *umu* (有無, existence and non-existence), but rather as "nothingness," as in the Zen koan.

In passing, I should like to mention an episode concerning Priest Seisetsu. The Engakuji Temple complex had been devastated by fire a number of times, but in the era of Bunsei (1818–29) the temple buildings as well as the two-storied gate, the *sanmon* ($(\mu|P|)$), were rebuilt through Seisetsu's efforts. The gate, which still stands, having survived even the great Kantō earthquake of 1923, was reconstructed with a large donation from a certain person. The episode tells us that when this donor came to see Seisetsu to hand over the money, the priest happened to be playing a game of *go* with an acquaintance. When Seisetsu did not stop the game, a concerned attendant asked the priest to thank the visitor for the huge donation. Seisetsu responded: "Why do I have to thank him? He wishes to do good for his own salvation."²⁷

As for Seisetsu's "A Note on No-Tea," it is not difficult to consult since an original copy in his own hand is available in reproduction. I have given my interpretation of it elsewhere.²⁸ What I should like to emphasize here is that *mucha* (no-tea) has nothing to do with the common phrase *mucha-kucha* (無茶苦茶, mishmash; literally "no-tea trouble-tea"). It might be better to interpret this *mu* as in the compound *mushin* (無心, no-mind). In "Chadō-dan" (茶道談, Discourses on the Way of Tea) by Ii Naosuke (1815–60),²⁹ Great Councillor of the Shogun, we read the following:

The tea ceremony is that which is the tea ceremony; The tea ceremony is that which is not the tea ceremony; The tea ceremony is that which is the tea ceremony.

We have to adopt this logic in order to understand the *mu* in *mucha*. I suggest that it is through this logic that we get the true meaning of seeing with the ears and hearing with the eyes. Seisetsu ends his "Note on No-Tea" with these words: "Oh, that sounds like the temple bell," as if telling us to hear the bell not with our ears but with our eyes.

Now I have to return to Sengai's "The Ultimate Meaning of the Way of Tea." He opens it with these words:³⁰

As for the tea-ceremony, it exists in mind, not in technique; in technique, not in mind. When both mind and technique are forgotten, then its single flavor will always appear.

What is called *mu* can be described as existing in that state in which "both mind and technique are forgotten." "Technique" (術, *jutsu*) here means the procedures and arrangement of utensils in the tea ceremony, which are indispensable for its ritualistic function. Without "mind" accompanying this *jutsu*, however, technique is nothing but mechanical procedure, and we cannot have a ceremony in the true sense. And yet the tea ceremony cannot be performed with the mind alone. Sengai maintains that the tea ceremony must not be just one of these two, but both of them, and that once this stage is reached, the "single flavor" of the tea ceremony emerges, presenting itself in the unity of the two.

Another issue to be considered here is that of *tsune* (the ordinary), which Nyoshinsai is said to have emphasized in his teaching, as expressed in the words "The tea ceremony is that which is ordinary."³¹ He himself frequently practiced Zen meditation under Priest Dairyū Sōjō (大龍宗丈, 1694–1751) of Gyokurinin Monastery, a branch of the head temple, Daitokuji in Kyoto. Undoubtedly for the training and practice of the tea ceremony, Nyoshinsai adopted the Zen teaching "Everyday mind is the Way" (平常心是道).³² Sengai, too, placed importance on this "ordinariness" in the practice of the tea ceremony: after the previously quoted words, "its single flavor will always appear," he adds, "Hence, the marvelous Way of the tea ceremony." He continues, "Whatever it might be, knowing its bounds is primary." As for the meaning of "knowing its bounds," Sengai puts it thus: "This word *hodo* (程, bounds) signifies the *sankan* (三観, literally "threefold contemplation") of $k\bar{u}$ (空, emptiness), ke (假, temporariness), and $ch\bar{u}$ (中, the middle), namely *tsune no koto* (常のこと, that which is ordinary)."

As already mentioned, Sengai was well-versed in the esoteric Buddhism of the Tendai

sect. In Tendai philosophy "emptiness," "temporariness," and "the middle" are called the *santai* (\equiv ik, three truths). *Tai* (*satya* in Sanskrit) means "truth," and $k\bar{u}$ (emptiness) signifies that all existences are caused by *innen* (causes and conditions) and thus are not substantial in themselves; this "emptiness" itself must not be taken as reality, and thus existences are defined as *ke* (temporariness); and finally $ch\bar{u}$ (the middle) is shown through double negation as it is found where the "emptiness" itself is emptied, namely, where all existences are neither affirmed nor negated.

The three truths are not three separate truths but are interfused and complete $(eny\bar{u}, [I]]$ (II), existing simultaneously. In his adaptation of this reality principle of the Tendai sect, Sengai truly stands in his own arena into which Nyoshinsai cannot enter. What Sengai says can be summed up thus: though based on a profound philosophy, the "marvelous Way of the tea ceremony" must always reveal itself naturally and freely; the three-fold contemplation on "emptiness," "temporariness," and "the middle" is not complicated or difficult, but rather must be "that which is ordinary" (*tsune no koto*).

To put it simply, we must be free, not adhering to one aspect alone, neither to "mind" nor to "technique." This freedom (自由自在, *jiyū-jizai*), natural and of itself, has nothing to do with conditional freedom, which suggests a fixation on freedom itself. Then how can we realize it? Going back to what I have said already, I should like to say again here that unless enlightenment is realized, that freedom would be difficult.

Sengai continues:

Appropriateness must be observed in every aspect of the tea ceremony: from the utensils down to the manner of tea serving and to the meals to be served, everything within each person's means; inappropriateness must be avoided.

Asserting that "ordinariness" cannot be possible where there is excessiveness, Sengai warns against the danger of becoming overly attracted to the utensils, a common failing of those who practice the art of the tea ceremony. Interestingly, however, he adds: "And yet, some-times inappropriateness, too, is what the tea ceremony is." Sengai means that what is appropriate and what is inappropriate should not be defined as fixed: this is a matter which is left to each person's own discretion. And yet, when this "appropriateness" is arbitrarily and unthinkingly adopted, appropriateness itself degenerates into "appropriateness." Appropriateness must contain within it something that can break the bounds of appropriateness.

Sengai goes on to say, "Procedures for serving tea should not be fast, not be slow, not showy, not affected," but rather they should be natural, and "that which looks alike must be turned into that which does not look alike, while that which does not look alike must be turned into that which looks alike." According to Sengai, we must not mimic others, not simply following a general trend or a particular manner of a certain person; only truly worthy things must be followed because *you* accept them as your model, not because you are prompted to do so by others. The procedure of the tea ceremony is traditionally established: you have to learn it by heart through following the rules exactly, and yet this process cannot be considered a mere imitation since through your efforts the rules become your own.

To quote Sengai again: "At a gathering of the tea ceremony, host and guest must not be considered separate." There is, of course, a division between the host who invites and the guest who is invited, but inherent in this division there must be a unity: the essence of the tea ceremony lies in the "middle," where there is neither host nor guest. I recall someone's words: "The host's shame is the guest's shame; the guest's shame is the host's."³³ In regard to the manner of serving tea and the arrangement of utensils, host and guest are often considered two separate parts of the ceremony, instead of one unified entity. To observe the tea ceremony in such a dualistic way is far removed from the idea that "both mind and technique are forgotten." In such dualistic thinking, there is no mutual communication between the two parties, the one offering hospitality and the other receiving it.

As expressed in the Chinese proverb "When Zhang san drinks wine, Li si gets drunk,"³⁴ it is possible for two separate and different minds to commune if they have something that unites them. Then they can share each other's joys, empathize with each other's sorrows. Otherwise they remain strangers, distant and aloof. When there is no separation between host and guest, as Sengai says, naturally "the guest helps the host and the host helps the guest, with no gulf between the one and the other; united, they enjoy the tea ceremony."

Sengai continues: "Whether we observe or break the rules, the Law is the Law."³⁵ To paraphrase his words, whether rules are observed or violated, the Law will not be lost: such is the Law. It appears that this theory of rules is taken by Sengai from the three terms, *shu* (守), *ha* (破), and *ri* (離), which mean "observe," "break," and "leave." They are used by Kawakami Fuhaku in his previously mentioned essay, "Appended to *A Selection of the Talks on the Tea Ceremony*." With these terms Fuhaku defines the three ranks of mastery of the tea ceremony: 1) *heta* (下手, unskilled) for those who are only absorbed in observing (*shu*) the rules; 2) *jōzu* (上手, skilled) for those who have reached the stage of breaking (*ha*) the rules; and 3) *meijin* (名人, masters) for those who have left (*n*) the stages of observing and breaking the rules.³⁶

Explaining this ultimate stage of *n*, Fuhaku quotes from the *Diamond Sutra*: "When there is no fixed clinging to one place, there the Mind emerges,"³⁷ which describes the stage of a liberated mind.

About his own drawings, Sengai writes: "No-law for the drawings of Gai. / Buddha says: 'Law, in principle, / Is law of no-law'" (see "Humor in Zen," p. 34 and fig. 12): even if one breaks the rules, there still must be the "Law of no-law." To reach this stage of "no-law" implies, so to speak, a transcendence of all rules. And yet this transcendence must always be accompanied, shadow-like, by the "Law of no-law."

Let us hear again what Sengai says:

Breaking rules, we have the Law. What does this mean? When the rules are stressed to honor the host or the guest of the day, we may think that the rules are observed, but they are not actually upheld. Thus, breaking them, we have the Law. Capriciousness, however, should never direct this "breaking."

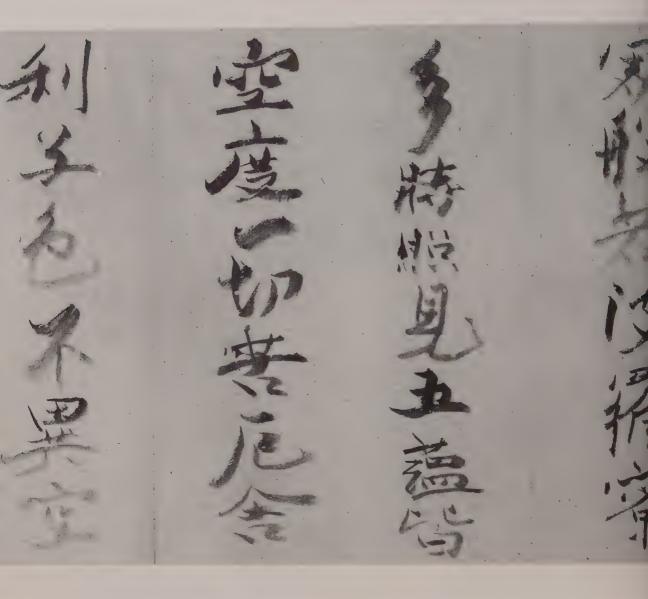
This somewhat difficult passage means that, although the rules are said to be observed for the host and guest, mere formalistic observance is, in fact, nothing but the violation of the rules; that our respect for the host is to be expressed through the heart, not through rules and formalities; and that we must not be rule-bound but be free through rules. Needless to say, this freedom has nothing to do with irresponsible willfulness.

In the *Rinzai-roku* we read: "Neither form nor appearance; neither roots nor origin; no dwelling place, and yet living, alert and vital."³⁸ These words indicate that nothing binds us when true freedom is realized. We also read towards the end of Sengai's "Ultimate Meaning of the Way of Tea": "Once the thing itself comes forth, there should always be freedom."³⁹ The first part of this quotation points, paradoxically, to that state of liberation in which the "thing itself" is no longer sought after. In other words, only when, as with Rinzai, there is "neither form nor appearance; neither roots nor origin; no dwelling place" does the "thing itself" stand revealed. It is this ultimate revelation that Sengai teaches us to find in our practice of the tea ceremony.

Quoting Nyoshinsai's *tanka* on the tea ceremony (see p. 54 above), Sengai concludes his "Ultimate Meaning of the Way of Tea" and urges us to "regard this poem highly." His final reference to this *tanka* takes us back to its original version supposedly written by Ikkyū and invites us to contemplate it:

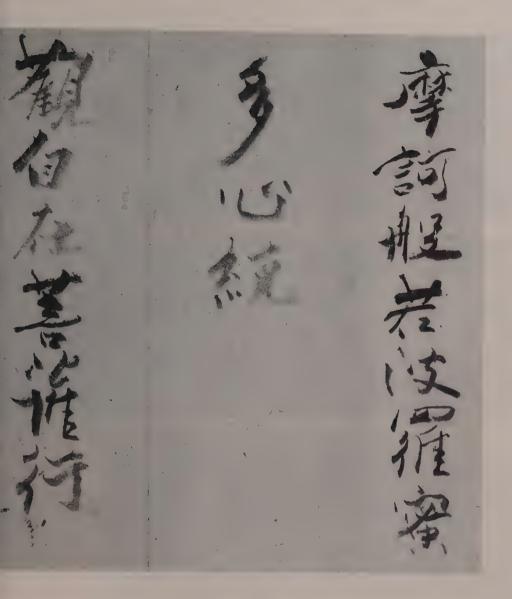
Enlightenment, What kind of thing is it? Drawn in ink, Blowing through the pines, The sound of the wind.

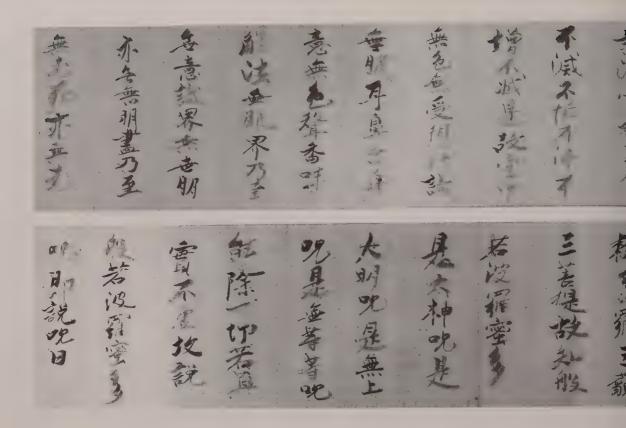




Detail of the Heart Sutra of Wisdom

The sutra was translated in 649 by Genjō (602–664) of the Tang dynasty. This calligraphy was done in the year of the Sheep, the sixth year of the Bunsei era (1823), when Sengai was aged seventy-three. The first Zen monastery in Japan is Shōfukuji Temple in Hakata, which was founded by Zen Master Yōsai.





1. The Heart Sutra of Wisdom*

The Heart Sutra of the Perfection of Great Wisdom

Practicing the perfection of profound wisdom, Avalokiteśvara, the Bodhisattva who freely observes the world, has come to the view that the five aggregates are empty, and he has gone beyond all sufferings.

Oh, Śāriputra!

Form does not differ from emptiness and emptiness does not differ from form. Form is emptiness itself and emptiness is form itself. The same is true of feelings, perceptions, karmic volition, and consciousness.

Oh, Śāriputra!

Therefore emptiness is the nature of all things: nothing is caused or extinguished, impure or pure; nothing increases or decreases. Therefore, in emptiness there is no form; no feelings, perceptions, karmic volition, and consciousness; no eye, ear, nose, tongue, body and mind; no color, sound, smell, taste, touch, and object of mind.

There is neither the visual realm nor the cognitive. There is no ignorance, nor the end of ignorance; no aging and death, and no end of aging and death. There are no causes of suffering, no Nirvana, no Way. There is neither wisdom nor attainment.

Since there is no attainment, and trusting Bodhisattva's perfection of wisdom, the mind is free from hindrances. And thus fears are extinguished, all confusions and illusions are removed, and the ultimate freedom, Nirvana, is attained.

By trusting the perfection of wisdom, buddhas of the past, present, and future have attained anuttarā samyak-sambodhi [the supreme, truly all-embracing awakening].

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Therefore, let it be known that the perfection of wisdom is, indeed, the great spell. This is the great mantra of clarity. This is the paramount mantra, the unsurpassed mantra. Truthful and non-empty, it eliminates all sufferings. The mantra of the perfection of wisdom is thus explained. The mantra is thus delivered:

Gate gate pāragate pārasamgate bodhi svāhā. [Those who have gone beyond, those who have gone beyond; those who have reached the other shore, those who have totally reached the other shore, the enlightened ones, hail to them.]

Calligraphed in veneration by Bon-Sengai of the first Zen monastery in Japan in the winter of the year of the Sheep in the era of Bunsei [1823].

2. Amida Buddha (The Buddha of Infinite Light)*

Homage to Amida.

On a winter day of the year of the Rat in the era of Bunsei [1828]. Drawn in veneration by Bon-Sengai, recluse at the first Zen monastery in Japan.

Sengai drew the picture of Amida Buddha on a rubbing of the *Amida Sutra* stone at the Grand Shrine of Munakata in Fukuoka Prefecture. Apparently the original relief of the seated Amida did not appear on the rubbing, or it might have been removed, and in its place Sengai drew his picture of the Amida Buddha. The year of the Rat corresponds to the eleventh year of the Bunsei era. "Bon" stands for Gibon, Sengai's monk name.

Note: The Amida Sutra stone, designated as Important Cultural Property, has on its front center a relief of the seated Amida, and above it the engravings of "Namu Amida Buddha" (Homage to Amida Buddha) and the 18th, 19th, and 20th vows taken from the "Forty-Eight Vows of Amida," which is found in the Great Sutra of the Buddha of Infinite Life. On the back of the stone there are two engravings: the entire text of the Amida Sutra, and the "Incantations for Birth in the Pure Land" taken from the same sutra. This Amida stone is considered to have been brought to Japan from Song China in the Kamakura period (1185–1333). See Munakata Jinja-shi (The History of the Munakata Shrine; Yoshikawa Kōbunkan, 1966, Vol. II, pp. 861–863.)



3. Śākyamuni Coming out of the Mountains*

The star shines Above the snow-covered mountains As bright as on the day Śākyamuni saw it long ago: Unchanged is the light, and yet ...

Gai

The snow-covered mountains are the Himalayas, where Śākyamuni is said to have undertaken the bodhisattva practice in one of his previous existences. Śākyamuni, at this stage of his life, is called the Acolyte of the Himalayas or the Great Being in the Himalayas. Through this practice he finally became enlightened. His enlightenment, symbolized by the star, still casts its light to guide humanity today.





4. Kannon*

Bodhisattva, the clear moon Playing in the sky of the ultimate void: When the minds of all sentient beings are clear, There emerges, as on water, Bodhi, the highest wisdom.

"Grief-filled, Lament the miseries of this world"— Is this what they are telling me? The waves splashing on my sleeves As I stay on this shore?

October in the year of the Boar in the Bunsei era [1827]; drawn in veneration by Bon-Sengai of the first Zen monastery of Japan.

Kannon (Sk. Avalokiteśvara) is also called Kanzeon (One Who Observes the Sound of the World), Kōseon (One Who Throws Light over the Sound of the World), and Kanjizai (One Who Observes Freely). He is also regarded as the "Bodhisattva Who Saves the World." His heart is as clear as the moon, his mind freely moving in the ultimate void or the true emptiness. Furthermore, this bodhisattva's merciful mind reveals itself in the minds of sentient beings, responding to them and purifying them so that they will not fail to attain *bodhi* (the highest wisdom).

The line "The waves splashing on my sleeves" may mean "Spreading my compassion over all sentient beings."

In the year of the Boar of the Bunsei era (1827), Sengai was aged seventy-seven.

5. The Seven Deities of Happiness*

Happiness guaranteed.

Gai

The Seven Deities of Happiness are Daikokuten (The God of Fortune; Sk. Mahākāla), Ebisuten (The God of Wealth), Bishamonten (The God of Wealth and Treasures; Sk. Vaiśravaņa), Benzaiten (The Goddess of Music; Sk. Sarasvatī), Hotei (The God of Fortune), Fukurokuju (The God of Wealth and Longevity), and Jurōjin (The God of Longevity).

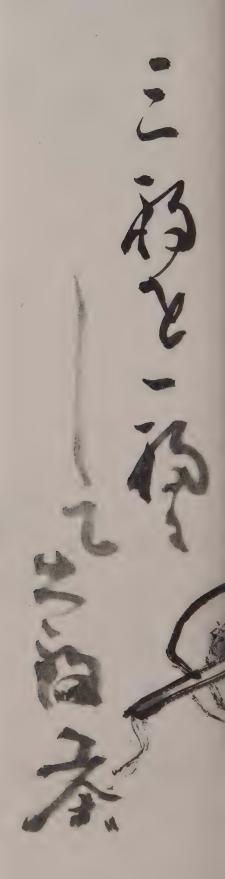
Sengai draws the pictures of a *torii* gate, the symbol for a Shinto shrine, and the two bottles of sacred wine offered to the deities, and then he adds: "Happiness guaranteed."

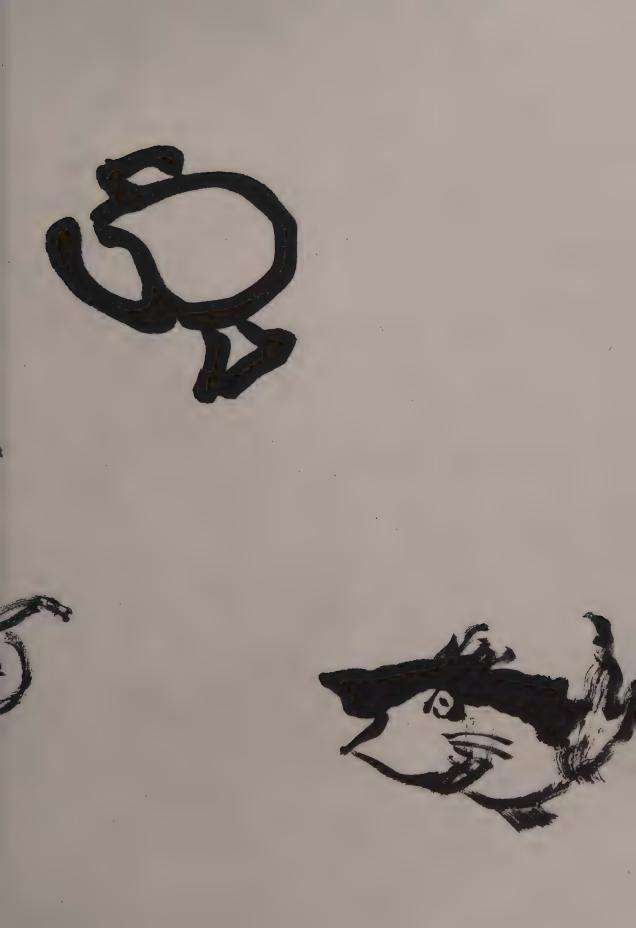


6. The Three Deities of Happiness*

The triple happiness Turned into one cup of Great Happiness Tea. Gai

The triple happiness is represented by three objects: fan, mallet of luck, and bream, which symbolize respectively Jurōjin (The God of Longevity), Daikokuten (The God of Fortune), and Ebisuten (The God of Wealth). The three gods put together make Great Happiness Tea, which contains their three kinds of happiness. There is a pun in the word *daifukucha* (*dai*, great; *fuku*, happiness; and *cha*, tea), which suggests another word of the same sound, but of different meaning with its second character *fuku*, cup: "a big cup of tea."





7. Hotei Pointing to the Moon^{*}

Dear Moon, How old are you? Thirteen and seven.

Hotei (d. 917) is an eccentric Zen monk of the later Liang period (907–923) following the Tang dynasty (618–906). With a cloth sack over his shoulder he used to go begging to the town. People revered him as the reincarnation of Miroku Bodhisattva (Maitreya). In Sengai's picture, Hotei is singing, like an innocent child, a popular folksong:

> Dear Moon, How old are you? Thirteen and seven, Oh, you are still young.

We must see the moon directly with a pure mind, without allowing ourselves to be deluded into thinking that the moon is at the tip of our finger.

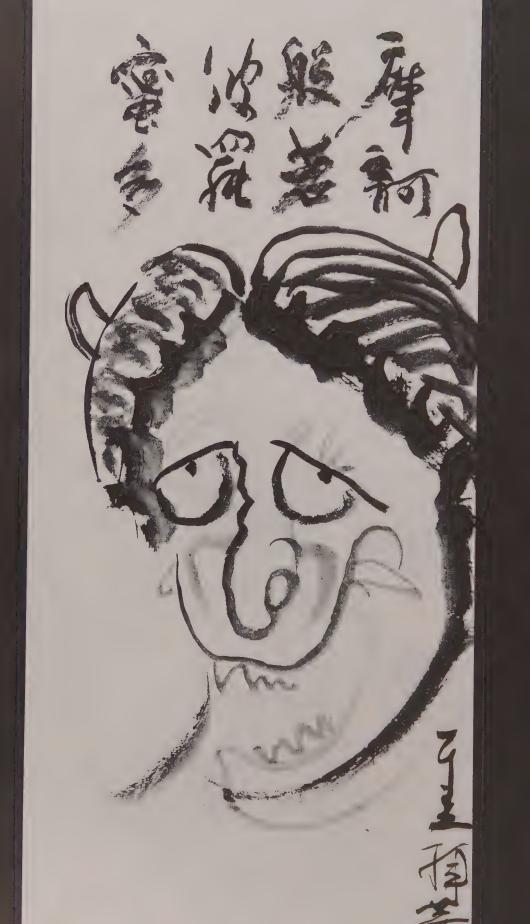


8. Kanzan and Jittoku*

A broom, yet not for sweeping, Able to read, but not reading. Gai

Kanzan and Jittoku are well-known Zen recluses of Tang dynasty China. Though he holds a book in his hands, Kanzan is not reading. Jittoku, with a broom in his hands, is not sweeping. What is read is the sutra which is not to be read; what is swept is the dust which is not to be swept.





9. The Hannya Mask*

Maka [Great] Hannya [Wisdom] Hara [Having Reached] Mita [The Other Shore]

Calligraphed in reverence by Gai

Maka-hannya-haramita is the transliteration of Mahā-prajñā-pāramitā in Sanskrit: mahā is translated as "great," prajñā as "wisdom," and pāramitā as "having reached the other shore," which signifies the attainment of the great wisdom. The mask represents the rigor and the arduous nature of this wisdom, which is the mind's faculty to discern right from wrong.

10. Bodhidharma*

Holy priests, in admiration of Buddha, Went to the west, leaving the east: Bodhidharma, disliking Buddha, Came to the east, leaving the west. They will meet at the tea house of Awakening ... But alas! That was in a dream.

The picture drawn and words added in veneration by Bon-Sengai of the first Zen monastery in Japan.

Great priests, seeking birth in the Western Pure Land of Utmost Bliss, went to the west, while Bodhidharma came from India to China in the east. Where do they meet, by going to the west or to the east? It must be at the Tea House of Awakening—but it is simply a dream.

The two approaches of Buddhist teaching—"the other power" of the Pure Land Buddhism and "self-power" of Zen share, after all, one goal in which they come together.



11. Baso and Rinzai*

One shout—deaf for three days.

His fist hits the old master.

Both Baso (709–788) and Rinzai (?–866; ?–867) are outstanding Zen masters of the Tang dynasty. Hyakujō (720–814; 749–814) came to meet Baso, who shouted at him, leaving Hyakujō deaf for three days. The old man in the second line is Ōbaku (d. c. 850), Rinzai's teacher. Rinzai once left Ōbaku to study under Daigu (dates unknown). Then, after having experienced a great awakening, he returned to Ōbaku. The line alludes to a story that upon meeting Ōbaku again, Rinzai struck his teacher with his fist.



12. Nansen Cuts the Cat*

Rip them all—why only the cat? The head monks of the two temples And Old Master Wang as well.

Gai Dojin at the first Zen monastery in Japan

Old Master Wang is Nansen Fugan (748–834), a Zen priest of the Tang dynasty. When he found the two head monks of the east and west temples quarrelling over a cat, Nansen put a koan to them, but they could not answer. Nansen then killed the cat. Should it be only the cat that is to be slashed?

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13. Kyōgen Hits the Bamboo*

One stroke—knowledge is forgotten. What sound did it make? That very moment the pebble Turned itself into gold.

The picture drawn and words added in veneration by Gai

Kyōgen Chikan (?-898), a Zen priest of the Tang period, was sweeping a graveyard and a pebble flew and hit a bamboo. It is said that Kyōgen attained enlightenment at the sound made by the rock. Upon this awakening he composed a verse that begins: "One stroke, and knowledge is forgotten: / No more need for self-improvement." The moment the rock struck the bamboo, Kyōgen realized that he no longer needed anything to improve himself. The sound was not simply that of a pebble: he heard what might be called the sound of truth (see plate 48).

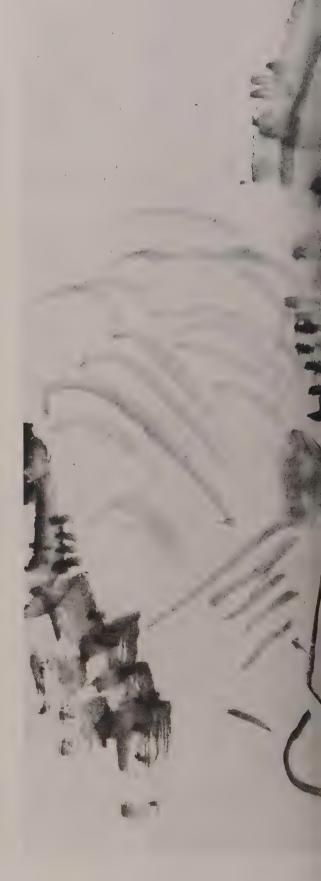


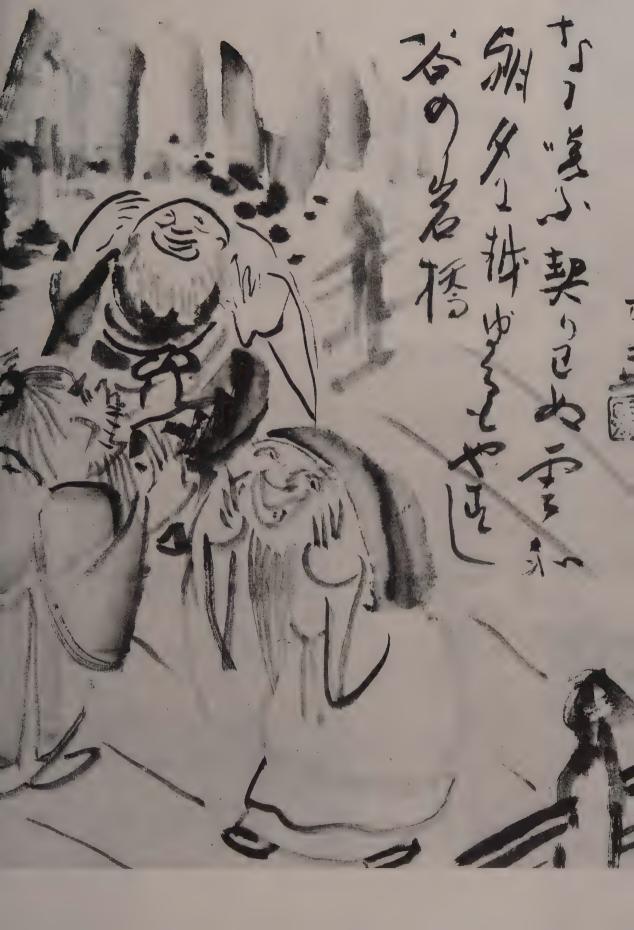
14. Above Kokei Ravine Three Hermits Are Laughing^{*}

Why are they laughing? ["I won't cross it" was his promise;] With no pledge made, Clouds fly freely morning and evening, Crossing over the ravine bridge.

Gai

In the East Jin period (317–420) Priest Eon (334–416), while living more than thirty years at Tōrinji Temple on Mt. Rozan in the Province of Jiangxi, never crossed the bridge over the Tiger Ravine that stood in front of the temple. One day, when he was deeply engaged in conversation with Tao Yuanming (365–427; a poet hermit) and Lu Xiujing (406–477; a Taoist) as he went out to see them off, a tiger's roar made him realize that he had crossed the bridge despite his pledge not to do so. At this point, the three, looking at one another, burst into hearty laughter.





5 候田永大神 そのうろろろろろと And in 城

15. Harmony Between Heaven and Earth*

The Great God Sarutahiko Is matched by Gai with The Goddess Ame-no-Uzume-no-Mikoto.

Sarutahiko, a god of impressive proportions, possesses eyes glaring like mirrors. Does Sengai want to play the role of go-between to match this god with the beautiful goddess Ame-no-Uzume-no-Mikoto? This goddess is considered to be the ancestor of Shinto shrine-maidens called *sarume-gimi* (literally, monkey maidens). The Chinese character for monkey, 猿, is pronounced *saru* in Japanese and phonetically corresponds to the Japanese reading of another character, 申, which is also pronounced *shin*. Since these two characters, 猿 and 申, are both read *saru* in Japanese, this sound association links *saru* (monkey) to the secular belief called *kōshin shinkō* (庚申信仰).

16. Prince Shōtoku*

The Leader of Buddhism in Japan, Prince Shōtoku.

Gai

"Pay deep respect to the Three Treasures" are the words said by Prince Shōtoku (574–622). The Three Treasures are Buddha, Dharma (the Law), and the Priesthood. "Pay deep respect" here means to practice the spirit of Buddhism in our daily lives. The prince is truly the leader of Buddhism in Japan.



17. The First Patriarch Senkō (Yōsai)*

The two titles granted By the emperors of China and Japan: "Thousand Rays of Light" and "Shining over the Leaves" put together, We call our Founder Senkō Yōjō.

Brushed in veneration by Gai

It is said that the title "Senkō" was granted by Emperor Xiaozong (r. 1175–1191) of Song China. As for the other title, "Yōjō," however, it is not certain whether it was imperially granted or not, though Sengai refers to it as a *shigō* (an imperially granted title). Two factors might have led him to use the term *shigō*: 1) Yōsai was the founder of the Yōjō school of Tendai Buddhism in Japan, and 2) Yōsai received an imperial appointment as a *sōjō* (bishop) in the first year of Kempō (1213). The last line refers to the Rinzai sect which was founded by Yōsai, its first patriarch, who brought back Rinzai Zen from China.



18. Self-Portrait*

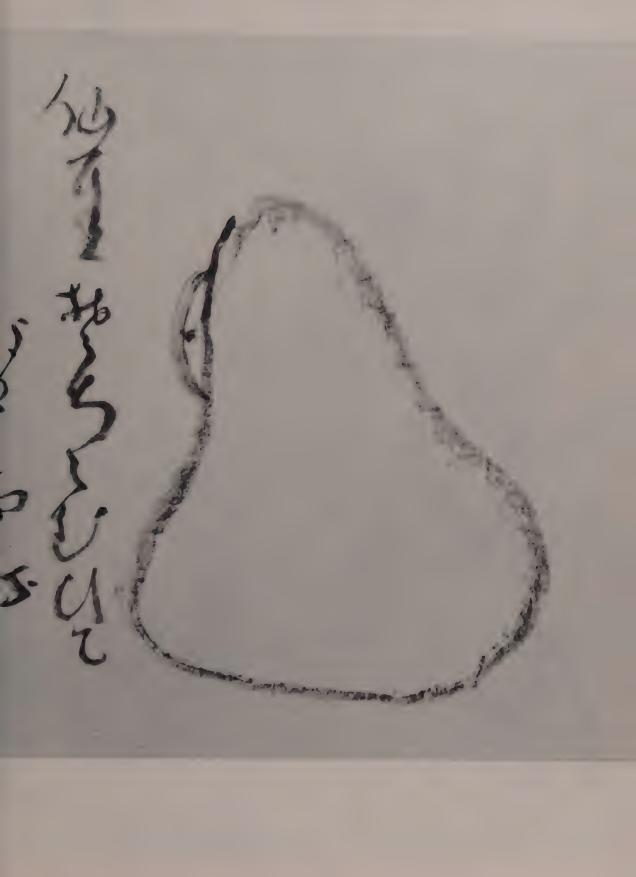
Sengai, With your back turned What are you doing there? Gai at the first Zen monastery in Japan

Does Sengai liken himself to the wall-facing Bodhidharma?

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19. The Gate Pines for the New Year*

Upper class or lower [Whether in kamishimo or not,] Good or bad, everybody eats The rice-cake soup for the New Year.

Gai

Kamishimo is a warrior's ceremonial dress consisting of two parts: kami (upper), a sleeveless robe called kataginu (literally "shoulder clothes"), and shimo (lower), a divided skirt called hakama. There is a pun on the compound word kamishimo and the combination of two words kami and shimo, which means the upper and lower classes. People celebrate the auspicious first month of the New Year. Regardless of social status, or regardless of good or bad, everybody eats zōni-mochi (rice-cakes cooked in vegetable soup) to celebrate the New Year. The verse hints at the equality of the four classes of warriors (samurai), farmers, artisans, and merchants in feudal Japan.

20. The Six Poetic Geniuses in Old Age*

Wrinkled, mole-mottled, back-bent, Hair thinning, beards graying, Hands shaky, steps unsteady, teeth falling out, Hard of hearing, eyesight failing, Always with a hood, muffler, walking stick, eye-glasses, Hot-water bottle, heated stone, chamber-pot, back-scratcher, Overly curious, worried about death, lonely, Perverse and greedy, Tiresome, short-tempered, grumbling, Nosy and meddlesome, Again the same stuff of bragging about children, So boastful of health, disliked.

An old poem Calligraphy by Gai



ひんっんっ くしいやうろ 「そことはころと読う」 いろろ やいいろんとしてかろはしかっい いんろちんきろうことしんろうよ りにはいいではきなり浸 「れんいえいうろ川?」ときをろう いりかすけろこれらろうち モションなかまうショーはないゆう ちょう じとうけ ちょうやったんで 「「「「ろうろ うろう

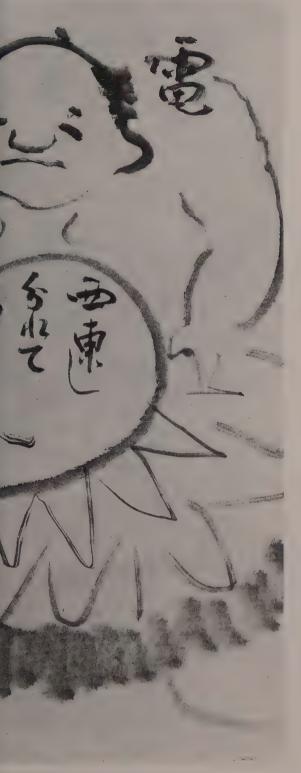
21. Hiodoshi, Sumō Wrestler*

For nattō soup Let's just borrow the belly Of Hiodoshi. Gai

In order to enjoy a bellyful of $natt\bar{o}$ soup, it would be nice to have a potbelly as big as the $sum\bar{o}$ wrestler's—this must be what the poem says.







22. The Grand Sumō Tournament*

As people meet and part At the Ōsaka Barrier, the wrestlers, Separated one west, One east, compete as we embrace This peaceful reign of ours.

Gai

The annual sumō tournament was held in the spring of the year of the Horse [1834] at Hakata Nakanoshima. Ten fine days. [Umpire] Kimura Tomoichi, aged seven.

"The Ōsaka Barrier" derives from a *tanka* poem by Semimaru (early 10th century; a legendary blind lute-player and poet):

This, indeed, is That barrier called "Ōsaka no Seki"— People, familiar or Unknown, returning and leaving, Here they meet and part.

This poem is included in One Hundred Tanka of One Hundred Poets (mid-thirteenth century). Sengai plays on three words in the old tanka: "to part" (wakare), "to meet" (\bar{o}), and "barrier" (seki), the latter two found in the barrier's name, "Ōsaka no Seki" (literally "Barrier at the Meeting Slope").

Sumō wrestlers are separated on two sides, one in the west and one in the east, before they meet to compete; and the term seki is homonymous with the first two syllables of another word, sekitori (which means "top-ranking sumō wrestlers" or sumō champions). This was a sumō tournament in a reign of great peace. The names of the wrestlers Sengai wrote on his picture are "Den" and "Hiodoshi." The umpire was a seven-year-old boy. The year of kinoe uma (the combination of the Elder Brother of Wood and the Horse; for the cyclic components of the traditional calendar see the note to plate 15) corresponds to the fifth year of Tenpō (1834). Sengai created this work when he was eighty-four.

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23. Oharame, Women Peddlers from Ohara*

Women from Ōhara Carrying brushwood decked With flowers they picked, Wafting fragrance, oh, so sweet, Like spring in the capital.

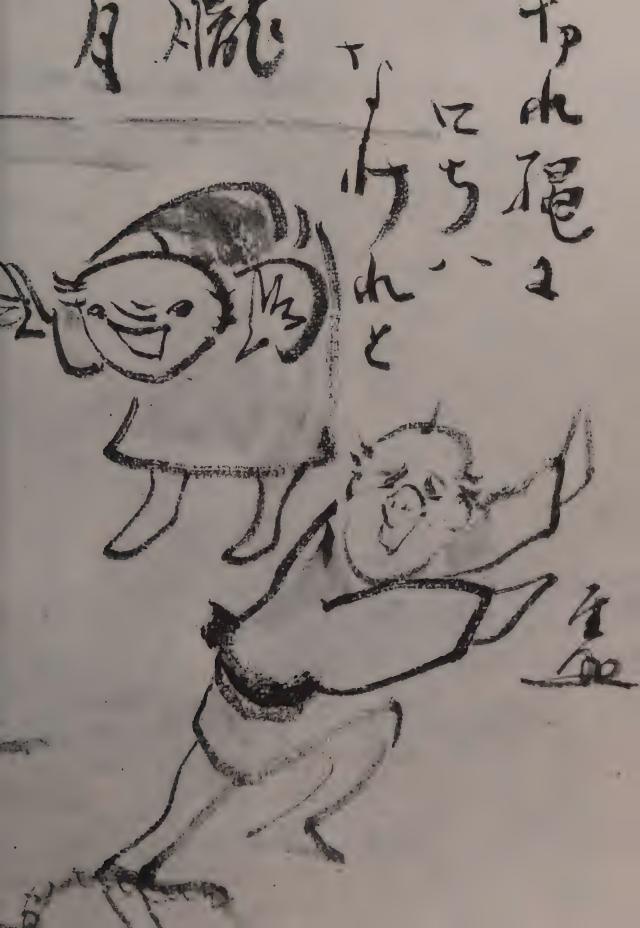
The fragrance has not yet faded from the flowers tucked into the firewood that is sold by the women from \overline{O} hara on the outskirts of Kyoto. The odor is as sweet as the fragrant spring in the capital.

24. A Broken Piece of Rope*

A broken piece of rope, It's got no mouth, but ... A misty moon.

Gai

Finding a broken piece of a rotten rope on a dark road lit only by the hazy moon, you easily mistake it for a snake. A close inspection would tell you that no rope has a snake's mouth. *Kuchinawa* (literally "rotten rope") is an archaic word for snake, which is seen as resembling a piece of rotten rope.



25. Hakozaki Beach*

Autumn night, The moon reaches China, And even beyond.

The full moon on the fifteenth of August in the lunar calendar shines far beyond Hakata Bay and even over China. *Tsuki* (the moon) in the original second line, *Kara made tsuki no* (The moon reaches China), is phonetically pivoted on another word of the same sound which means "the limit," thus possibly suggesting the expansion of the moonlight beyond the limit of China.

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INTO ALA



26. In Memory of the Tōkian Hermitage of Zen Master Jōmyō*

At the request of Araki Shoju

Solitary strolls over the hill and along the water. Satiated, I cease walking around And pause by a rock: the moss is ancient. Spring is slumberous, slowly the day ends.

Spring in the year of the Sheep

Amusing myself with brush and inkstone, And yet neither calligrapher, nor painter... Alas, carried away by my kindness, I've created calligraphy and drawings.

Humbly, Gai

Tōkian is the hermitage founded by Sengai's teacher, Priest Gessen (1702–81). It is now annexed to Hōrinji Temple in Nagata-chō, Minami Ward, Yokohama. The year of the Sheep corresponds to the sixth year of Bunsei (1823), when Sengai was seventy-three.

大きろう 今 見高り 風 新着了意見を其一份容 三生師 ANTI-

27. Sardine Nets*

Away from this shore Far out to the open sea The sardine nets, Every one of them pulled up To reach the other shore.

"This shore" is the shore of delusion, and "the other shore" is that of enlightenment. Just as fishermen never fail to draw all of their sardine nets, buddhas and bodhisattvas never cease saving those who live in delusion in this world.

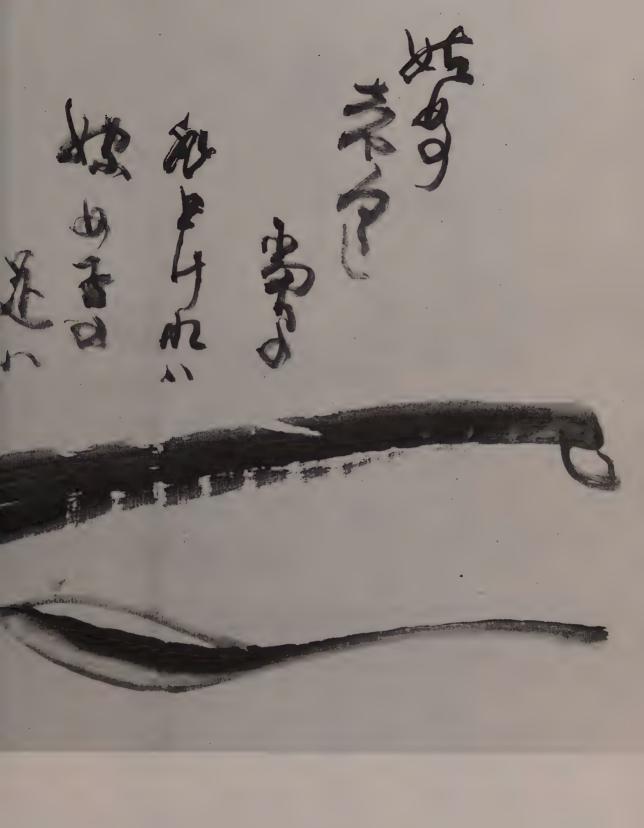


28. Wooden Pestles and a Ladle*

Mother-in-law, A ladle in hand, bullies so harshly Her daughter-in-law— The girl's legs turn into Old wooden pestles.

Gai

When a mother-in-law is in a temper, her daughter-in-law gets endless scoldings and bustles about so much that her legs turn into wooden pestles. Amusingly Sengai makes a pun on two words written with different characters: one for "flour" (*ko*) in *surikogi* (literally "wood for grinding grain to make flour) and the other for "old" (*ko*) in *kogi* (a piece of old wood).



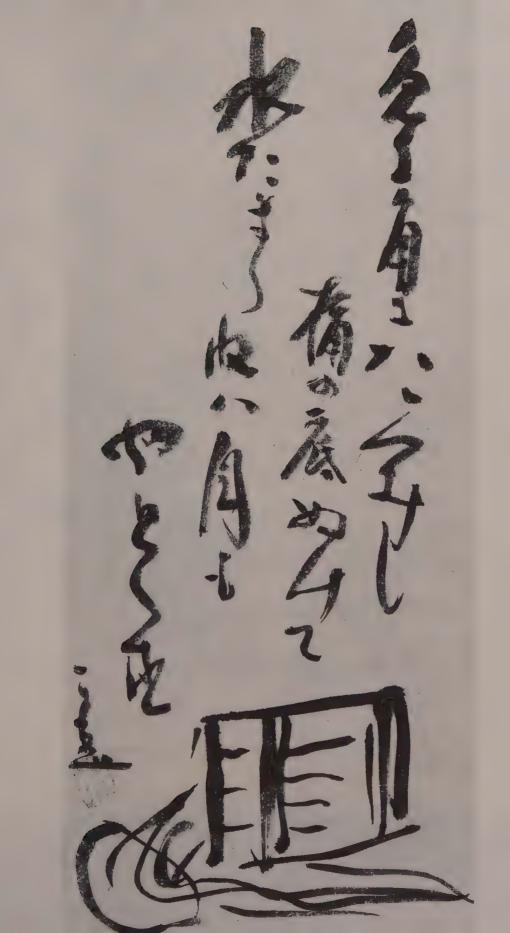
29. A Broken Tub*

Crafted With so much fuss This tub, Now that its bottom has gone, keeps No water to hold the moon.

Gai

In his kanahōgo (Dharma sermons in the kana syllabary of vernacular Japanese), Ikkyū quotes this poem as a tanka by Chiyono of Kōshōji Temple in Mino Province. Tonikaku ni (anyway), the first five syllables in the poem as written by Sengai must be corrected into toyakaku to (literally "with much fuss," as quoted by Ikkyū).

With your reasoning mind you cannot be sure of the moon of the "True Thusness" (*shinnyo*). Even if you could, you may be easily obsessed with the moon itself. With its bottom the tub keeps water, and the moon throws its shadow. A true awakening, however, must be emptiness $(k\bar{u})$ itself in which neither water nor the moon's shadow is held.





30. Dragon and Tiger*

What is this? It's called a dragon. People burst into laughter And I, too, have a good laugh.

A cat or a tiger? Or, Watōnai?

Sengai's pictures do not look like a dragon and a tiger, and yet they are a dragon and a tiger.

Watōnai, the hero of a puppet play called *Kokusen'ya gassen* (The Battles of Coxinga, 1715) by Chikamatsu Monzaemon (1653–1724), goes to China with his parents and subjugates a fierce tiger. Sengai draws a tiger, and the picture not only turns into a cat, but it also looks like Watōnai's face. What, then, should be the answer to Sengai's question, "What is this?"

31. Monkeys Trying to Catch the Moon*

To what shall we Compare this world of ours? A monkey's arms: One is stretched out And the other gets shorter.

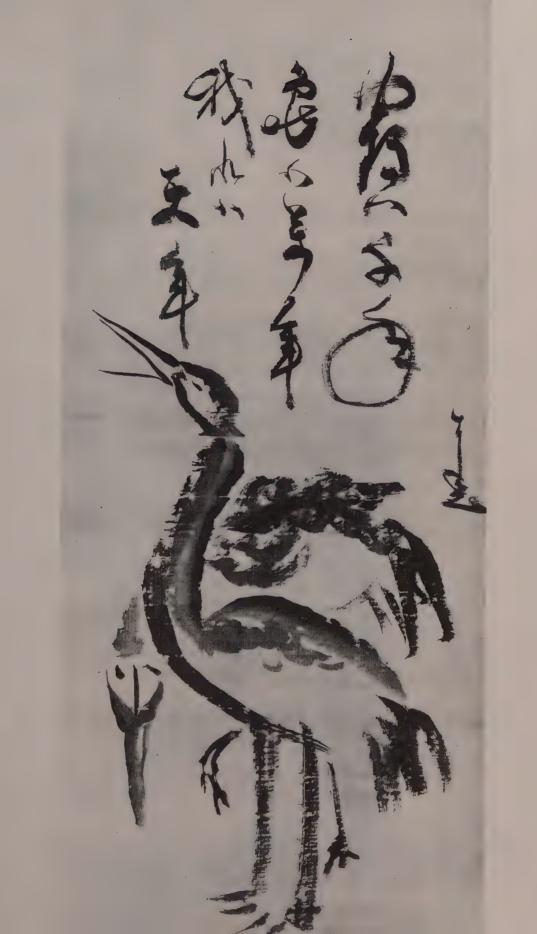
The poem tells us that things in this world do not go as we wish.

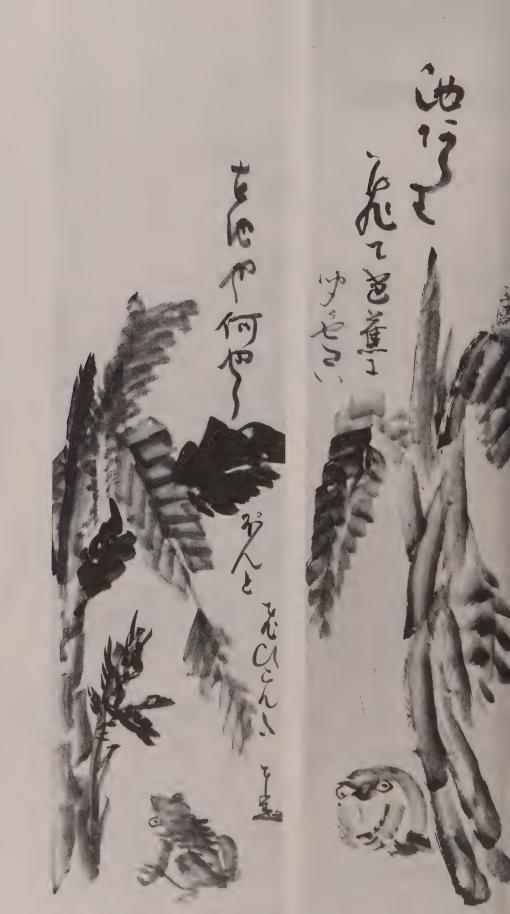


32. Two Cranes*

Cranes live one thousand years, Tortoises, ten thousand; I live my life, the span allowed by Heaven. Gai

It is said that a crane comes to possess its shape from nourishing itself for one thousand six hundred years. A tortoise, one of the "four sacred animals," is believed to live ten thousand years. How about the human life span? Simply, we live as long as we live, not longer nor shorter.







33. Bashō and the Frog*

Old pond— Bashō jumps in, The sound of water.

Gai

Should a pond be here, I'll jump in To let Bashō hear it.

Gai

Old pond— Plop! There something Has jumped in.

Gai

Sengai presents in these three haiku a Zen interpretation of Bashō's:

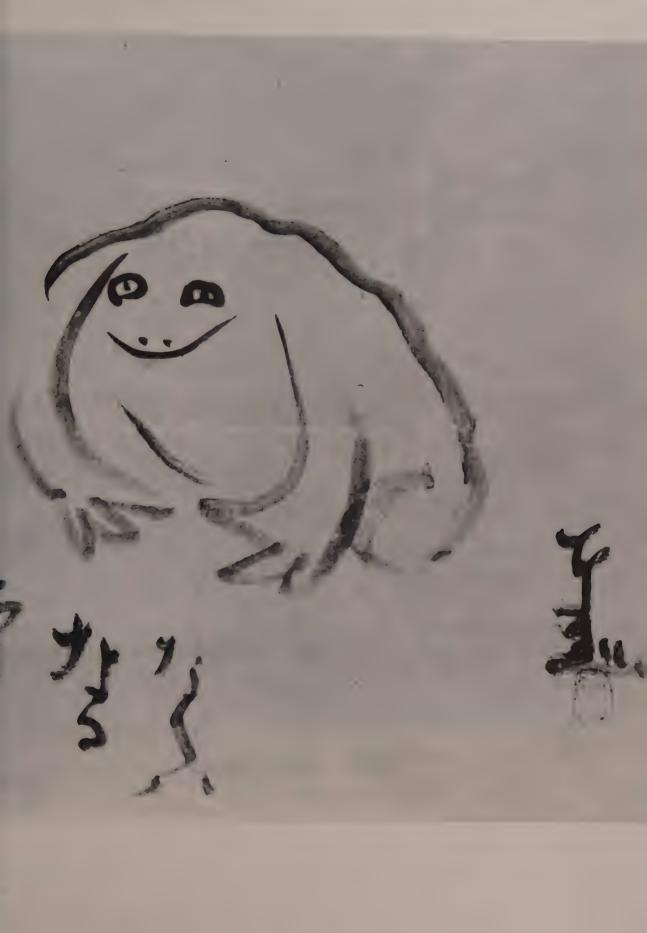
Old pond— A frog jumps in, The sound of water.

How one hears "the sound of water" depends on the state of enlightenment one has attained. Bashō's "A frog jumps in" definitely reflects a spiritual state: it is Bashō himself who jumps in.

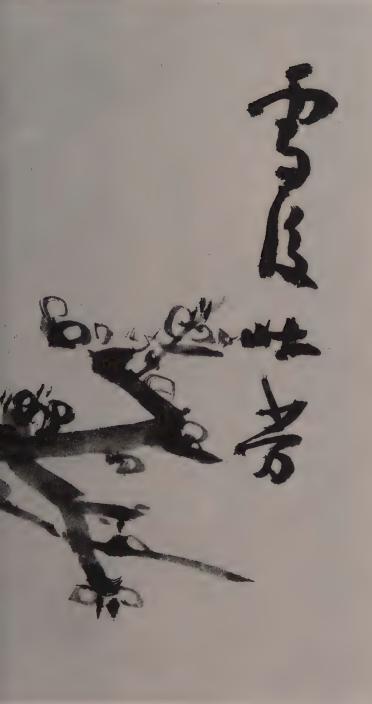
34. The Meditating Frog

Practice meditation, Then we'll be a buddha. If that's so ... Gai

As a Buddhist term, *buddha* means "an enlightened one" and implies that every one of us can be a buddha. Meditation is the practice by which we become awakened. Simply sitting itself will do no good. Look at a frog. If all that is required is sitting, then a frog is virtually born sitting. It should have become a buddha long ago!







35. The Plum Tree

After snow It radiates fragrance. Gai

Having endured the snowy cold, the plum tree sends out a fresh scent.

36. One-Line Calligraphy and Bamboo

The mugwort, Growing among hemp, Stands straight by itself; The white sand, Mixed in mud, All turns black.

An old tiger emerges from Mt. Nan shan.

The words written on these paired works are found in *Shih ji* (The Historical Records), compiled around 109–91 B.C. by Sima Tan (d. 110 B.C.) and his son Sima Qian (145?–90? B.C.), both of whom held the position of grand historian. The first piece about mugwort and white sand tells that things turn good or bad depending on their environment. Nan shan, in the second piece, is an abbreviation of Zhongnan shan, a hill in Shanxi (陕西) Province, China, where tradition says that tigers lived.

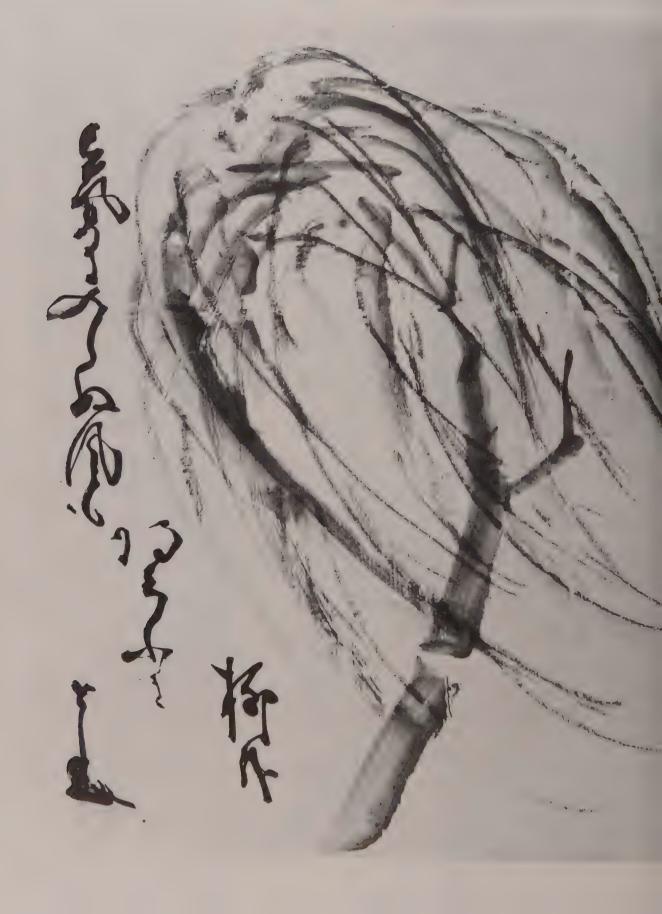
「日うるかうたう」」」のないろいろいろう C.C. M.



37. The Full Moon in Mid-Autumn*

The disk of the full moon Hangs in the mid-autumn sky.

 $Ch\bar{u}sh\bar{u}$ (mid-autumn) is the eighth month of the lunar calendar and the middle month of the three months attributed to the season of autumn. The particular full moon is on the fifteenth of the eighth month, which is around September 25th of the solar calendar. On this night the moon is thought to be twice as bright as usual.



38. The Forbearing Willow

How forbearing! There must be winds it doesn't like, The willow tree.

Gai

In this world there are many things that do not go to our liking, and yet this world is a joy. A proverb says, "To bear the unbearable is true forbearance."

39. The Morning Glory

The morning glory, Short-lived as white dewdrops, Does it bloom Unaware of the nightfall That follows the dawning day?

The day dawns, but is bound to end, as fleetingly as the blossoming of a morning glory. And yet how thoughtless we are not to realize it! The word *shiratsuyu* (white dew) is used to make a pun on the phrase *tsuyu to mo shirazu* (entirely unaware of).





40. The Orchid*

My love is The fragrance of the orchid— The sound of water.

Gai

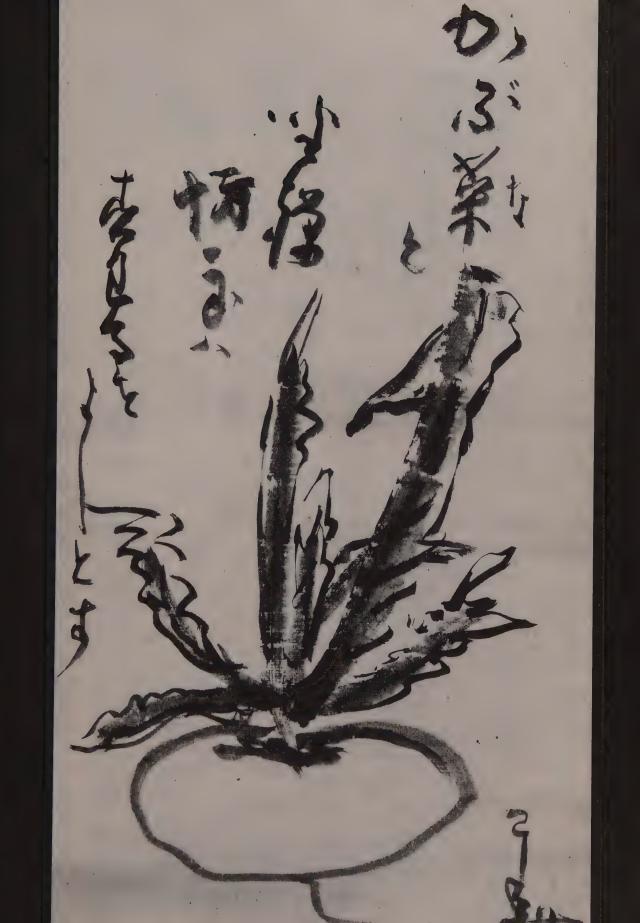
Ran (orchid) is also called suikō (water fragrance). "The sound of water" alludes to Bashō's haiku: "Old pond— / A frog jumps in, / The sound of water." The first line, "My love is," implies Sengai's adoration of Bashō, whose preeminence is compared to the orchid.

41. The Turnip

A turnip and a monk in meditation Are best when they sit well.

Gai

Sengai draws a steadfast turnip, and by comparing it to a meditating monk, he suggests that sitting rather than reasoning is of foremost importance in Zen. To sit firm and steady on solid ground is also a necessity for things other than Zen practice. This does not, however, imply relaxing and making yourself comfortable.



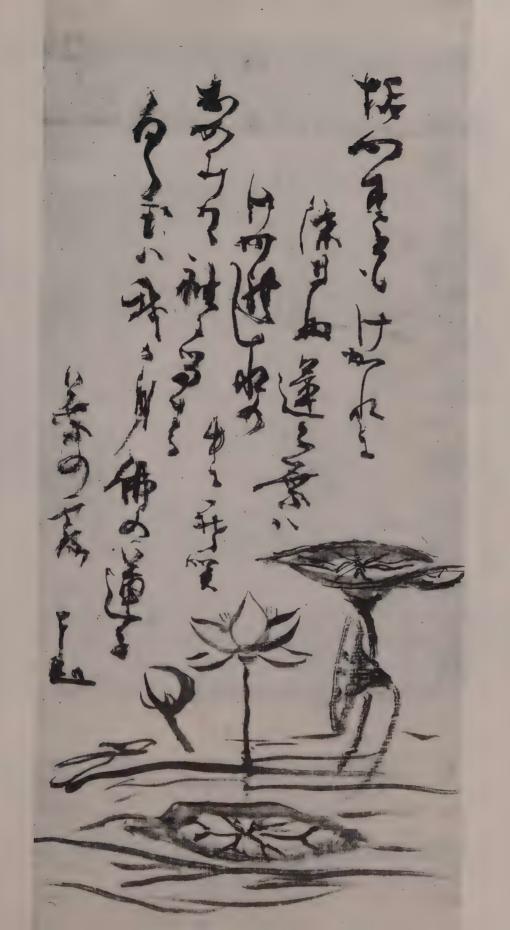
42. Lotus Pond

So muddy Is the water, and yet The lotus Blooms—its leaves Untainted in mire.

As I worship White jewel-beads fall On my sleeves— Dew on the lotus leaves, The seat of my Buddha-body.

Gai

The lotus blooms in a bog and yet it is never stained by mud: likewise the innate Buddha-body is never soiled by the filth of this world.





43. ○△□*

$\bigcirc \bigcirc \square$

The First Zen Monastery in Japan

(As the title given in the caption shows, this work is usually referred to as "The Circle, Triangle, and Square," which indicates that the drawing begins with the circle on the right and moves to the triangle, and then to the square on the left.)



Sengai himself says nothing about this composition. Elsewhere in his discussion on the six great elements (earth, water, fire, wind, space, and consciousness), earth is represented with \Box , water with \bigcirc , and fire with \triangle . This theory, however, does not seem to be related to this drawing. In my view, it stands for the three Buddhist sects: \Box for Tendai, \triangle for Shingon, and \bigcirc for Zen. We are free to interpret it in any way we like, whether to take it for the universe or for a *kombinat* (a Russian term for an industrial complex).

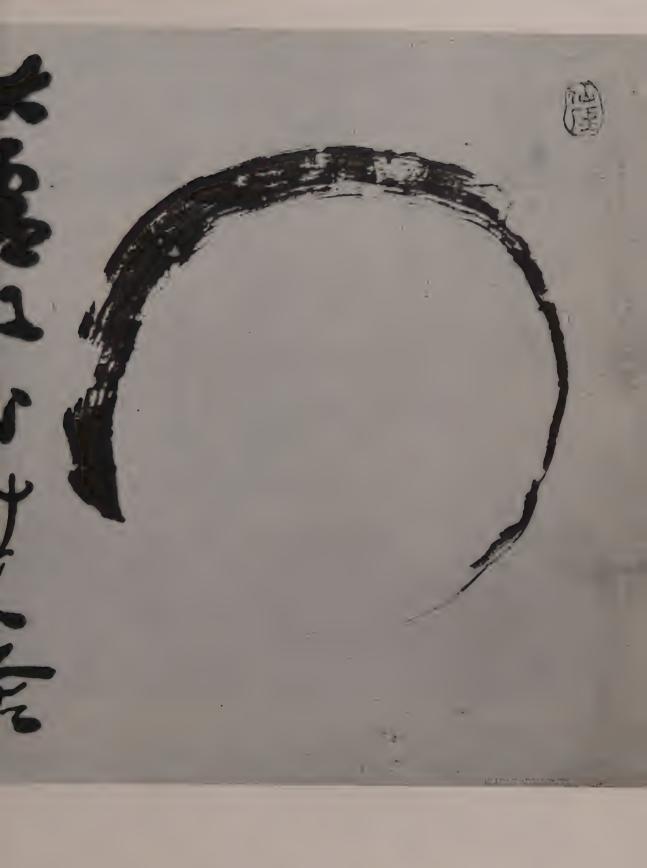
44. The Autumn Moon*

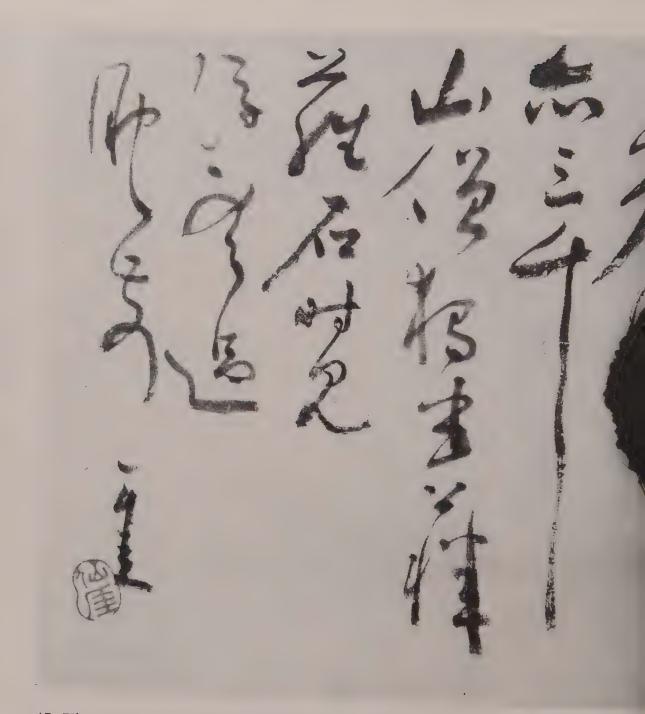
A shadow thrown high Up in the great emptiness, So lucid is the moon On this autumn night.

Gai

The full moon of the mid-autumn month hangs in the clear night sky. It appears as if the moon has been thrown up there. The two Chinese characters 大虛, read as *ōzora* (great emptiness) just like the character compound 大空 (great sky), indicates the state of *mushin* (no-mind). The expression *omoikittaru* (literally "bold" or "daring"; here translated as "lucid") may suggest a breakthrough into this state.

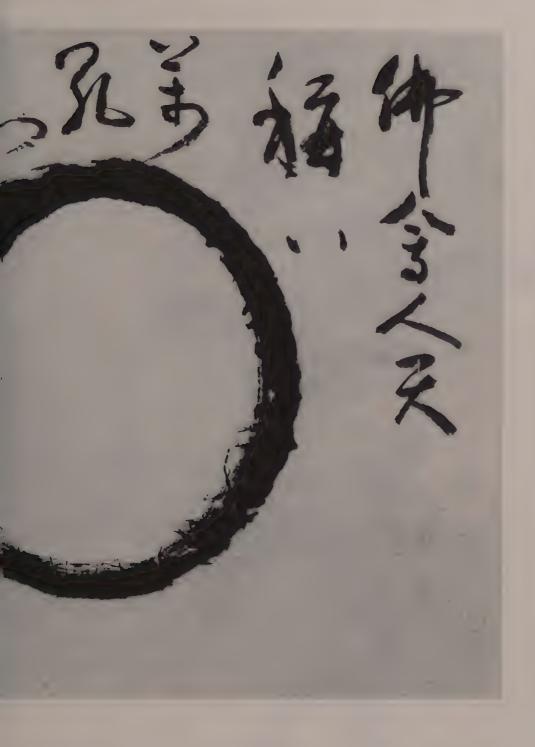
The first line in a poem by Kanzan (see the note to plate 8) reads: "My mind is like the autumn moon." The moon symbolizes the purity of mind.





45. The Aspect of One Circle*

When Buddha preached, They say, eighty thousand people gathered: And Confucius with three thousand disciples. Sitting alone on a rock twined with vine, A humble monk looks up from time to time At the clouds floating before his eyes.

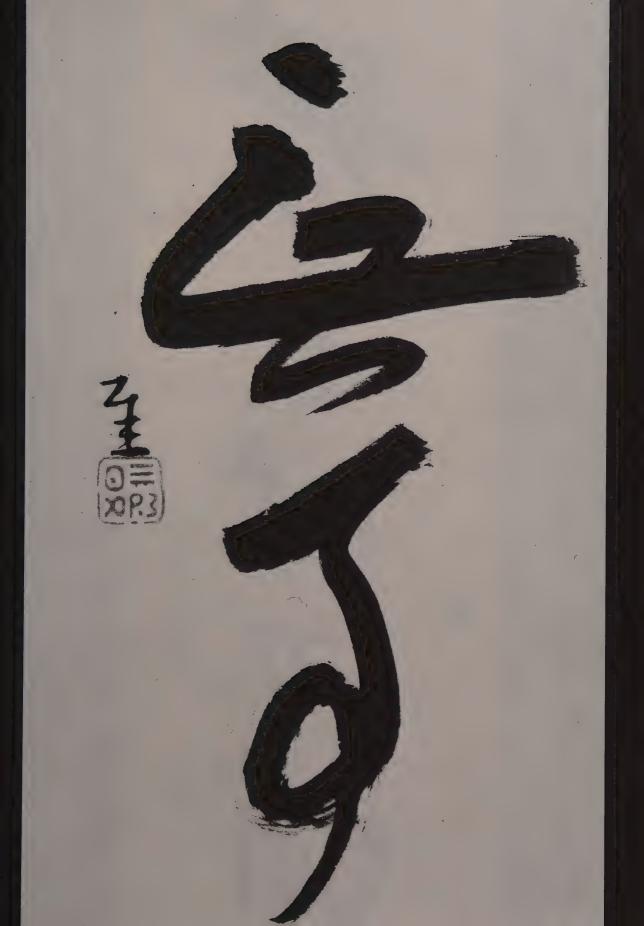


The Chinese compound *dokuza* means "to sit by oneself." At the gathering where Buddha preached, they say eighty thousand people came, and Confucius had three thousand disciples. A "humble monk," Sengai, that is, has no such group of followers. While sitting alone on a vine-wrapped rock, Sengai imagines that he sees, through the floating clouds, a group of numerous people.

46. Two-Character Calligraphy*

Nothing Special. Gai

Master Rinzai said: "One who does nothing special is noble" and "To be ordinary, to do nothing special." The Zen phrase "Each and every day is a good day" does not mean a day of fine weather or a pleasant day. It has nothing to do with fortune and misfortune or good and evil. It means that day after day it is a good day, as implied by "To be ordinary, to do nothing special." Those who live in accord with these words are most to be admired.





The color of spring suffuses the fields and the bay. Gai

The words describe peaceful scenery permeated by the color of spring.

Kyōgen strikes the bamboo, that moment intellect is forgotten. Gai

One day Kyōgen Chikan (?–898), a Zen personality of the Tang dynasty, was clearing trees and grasses on a mountain, and all of a sudden a rock flew up and struck a bamboo. It is said that Kyōgen, hearing the sound, instantly attained a great awakening. (See plate 13.)



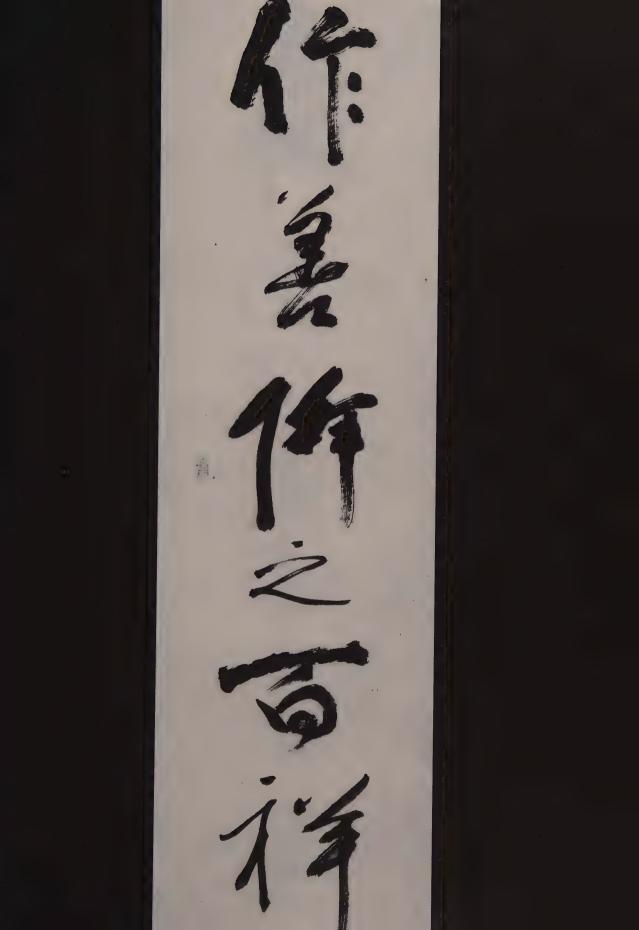
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Drink water, and know for yourself hot and cold. Calligraphy by Gai of the first Zen monastery in Japan

Water's coldness will surely be known by drinking it, as the proverb says: "Know for yourself hot and cold."

One good deed brings about one hundred felicities.

The words in this calligraphy constitute the first half of a proverb, whose latter half reads: "One evil deed brings about one hundred calamities." This proverb in the form of a couplet is found in the section called "Yixun" (The Counsels of Yi Yin) of *Shang shu* (Book of Documents; also called *Shu jing*, the oldest of the Five Confucian Classics).





The Wondrous Land of Tranquil Light is this world of endurance. Gai

Jakkō myōdo is the Pure Land of Eternal Tranquility: jaku, the first character in jakkō, means "tranquility" and $k\bar{o}$ is "light." There cannot be this Pure Land apart from the world of shaba, which is this real world of ours. Shaba is a transliteration of the Sanskrit word sahā (endurance).

One who practices benevolence lives long; one who is contented is rich. Gai

We find "The benevolent live long" in Lun γu (The Analects; 5th–4th century B.C.) and "One who is contented is rich" in Lao zi (also known as Daode jing; before 300 B.C.). If we desire longevity and wealth, we must certainly heed these words.

てたまましてきているという على



Spring is slumberous, slowly the day ends.

The gentle sunlight of spring induces us to fall into a doze. The tranquil day of spring closes slowly.

Leave the burning house of the Triple World and sit in the open ground. Gai

"The Triple World" (*sangai* in Japanese) consists of the realms of desire, form, and non-form, which is the human world. "The burning house" (*kataku*) means death. Heedless of this great matter of death, and seeking pleasure, human beings lead idle lives. "The open ground" (*roji*) is the state of enlightenment. Alluding to the third chapter ("A Parable") of the *Lotus Sutra*, the words on this calligraphy teach us the importance of being awakened to the serious matter of death.

小ふうたい

Theready (**)

Outside the mind nothing exists; Filling the eye, the blue mountains.

Calligraphy by Gai Dojin

These words are the last two lines of the following poem by a Song dynasty priest, Tendai Tokushō (891–972):

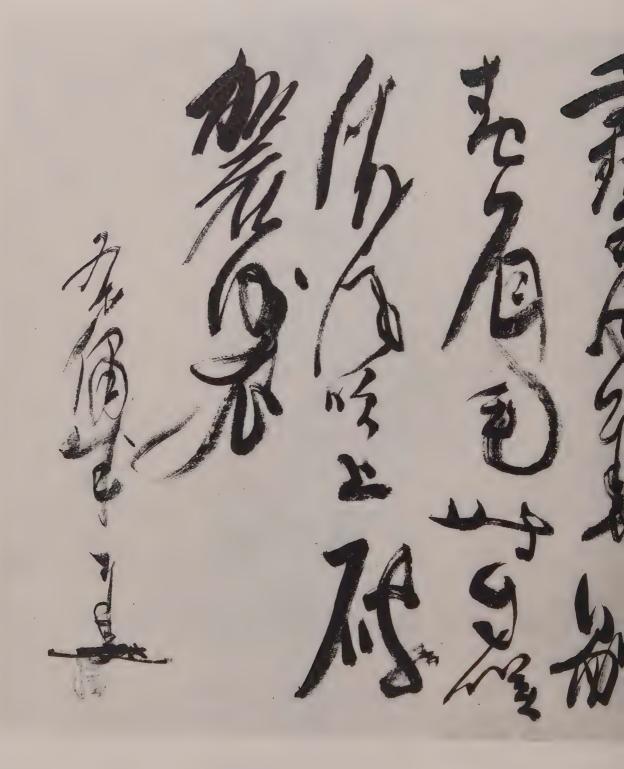
The profound truth, the pinnacle, Not belonging to the human world. Outside the mind nothing exists; Filling the eye, the blue mountains.

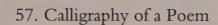
The two lines in Sengai's inscription tell that the mind and the external world are one and that "outside the mind nothing exists." The blue mountains viewed by the eye, too, are one with the mind.

No wealth is bigger than to know contentment; no happiness is greater than to be free from disasters.

Human beings never stop seeking wealth and glory. What must be restrained is our endless desire.

るる大たと見ねるまもれずろ





Daytime in my room, Koto playing, calligraphy, and drawing; Outside, the blue hills, snow, the moon and flowers. My eyebrows raised, a spontaneous smile— Blown by the fresh wind, my tattered surplice.

The above composed impromptu by Gai

"Koto playing, calligraphy, and drawing" suggests that Sengai himself enjoys these three pastimes. With the addition of the game of go, we have what are called the "four arts." "The blue hills, snow, the moon and flowers" indicate vistas of the four seasons. A simple life is implied by "my tattered surplice." The Sanskrit word $k\bar{a}s\bar{a}ya$ (monk's surplice) is transliterated as *kesa* in Japanese.

58. Calligraphy of a Poem*

The tradition tells: to hear Buddha There gathered eighty thousands of those Who live in the heavenly and human worlds; Confucius, as well, had three thousand disciples. Luckily, this idle monk freely leaves His monastery for a long slumber on a rock, Accompanied by white clouds.

An impromptu by Gai

This poem reveals the quiet leisurely life enjoyed by Sengai who severed himself from fame.

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59. Calligraphy of a Poem*

Once I followed Ryūmyō Through the passage to the dark bottom of the sea And entered the Palace of the Dragon King: At my desk I was about to open The marvellous book of Scriptures, Then, there appeared out of purple mists Mañjuśrī Bodhisattva.

On having an excursion to Tamaki Island in the Sea of Genkai where purple mists trail

Ryūmyō is a Chinese translation of the Indian name Nāgārjuna, which is also rendered as Ryūju and Ryūshō. He is a great Indian philosopher of the second to third centuries who expounded Mahayana Buddhism. According to the tradition, Ryūmyō, led by the Great Dragon Bodhisattva, entered the Sea God's palace and received from the bodhisattva the sutras of the profound Mahayana Buddhism. *Monju*, as read in Japanese, is an abbreviation of Monjushiri, a transliteration of Sanskrit Mañjuśrī, the bodhisattva who represents wisdom.

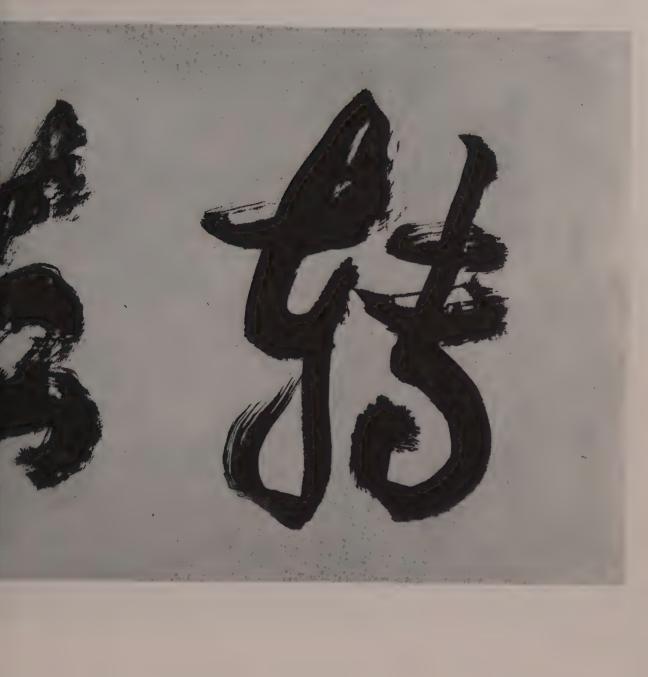
Gengen no kaitei (literally "the deep dark bottom of the sea") is used to create a play on words with Genkai, the abbreviation of Genkai Nada (The Sea of Genkai; literally "the deep dark sea"). The Sea of Genkai is located in the southwestern part of the Japan Sea.

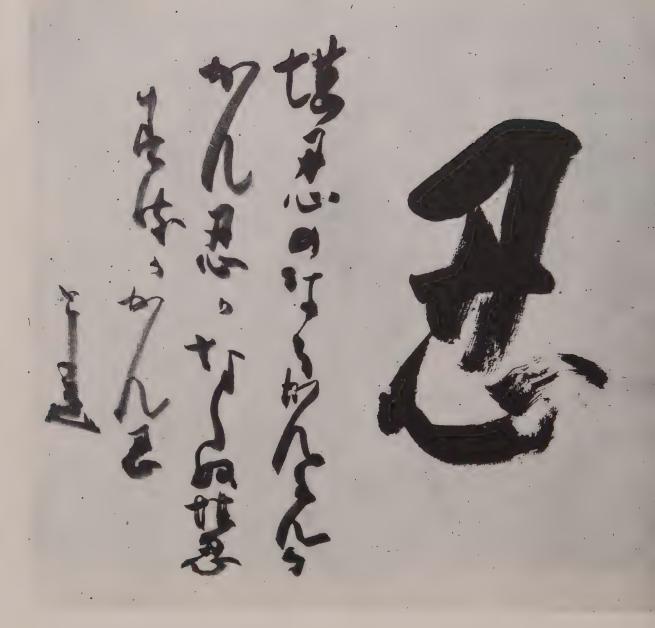


60. Three-Character Calligraphy*

Turning the Dharma Wheel. Gai

The Dharma teaching is likened to the wheels of an armored vehicle and called the "Dharma wheel," or *dharma-cakra* in Sanskrit. "Turning" refers to "setting the Dharma teaching in motion."





61. Two-Character Calligraphy

Forbearance

To bear the bearable— Is this forbearance? To bear the unbearable— That is forbearance.

Gai

True forbearance is to bear what cannot be borne.



62. Sweets for Tea*

Sweets for Tea

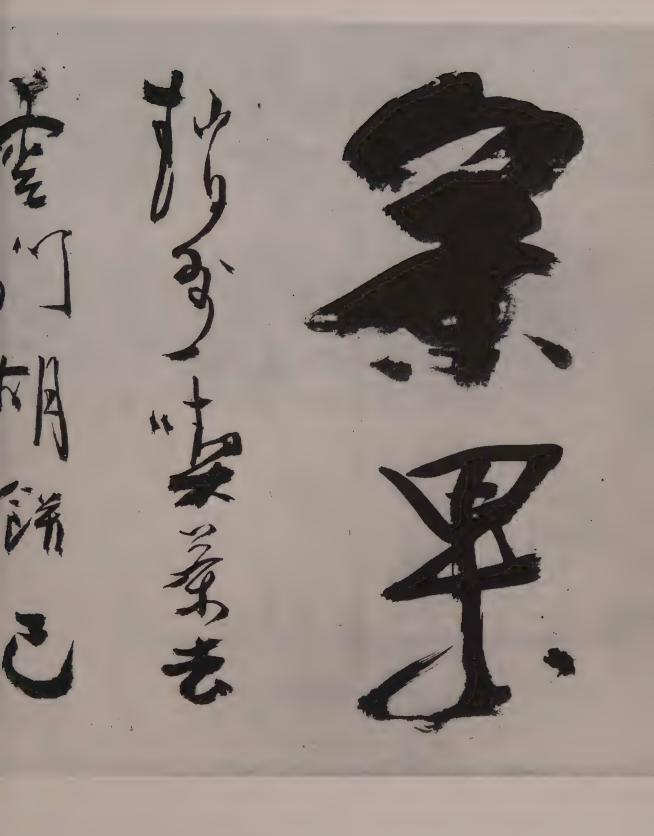
Jōshū's "Have a cup of tea." Ummon's "Just a cake."

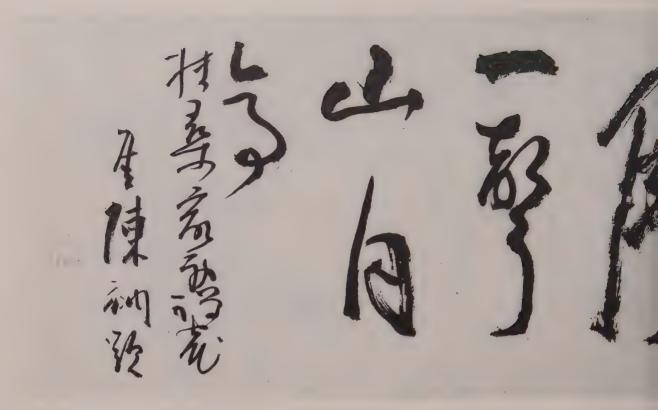
Calligraphy by Gai of the first Zen monastery in Japan

Both Jōshū (778–897) and Ummon (864–949) were outstanding Zen priests of great renown, the former being active in the mid-Tang period and the latter in the Five Dynasties (907–960), which followed the fall of the Tang.

The character 已 after 胡餅 (Chinese dumpling) functions like the character 去 in 喫茶去 ("Have a cup of tea," Jōshū's response).

Jōshū's "Have a cup of tea" (said to three monks separately) and Ummon's "Just a cake" (as an answer to a monk's question)—both of these responses indicate that what you have come to grasp must be truly your own experience. Such an experience cannot be expressed by merely borrowing the words of the Buddha and patriarchs; as the precept says, "Drink water, and know for yourself hot and cold."



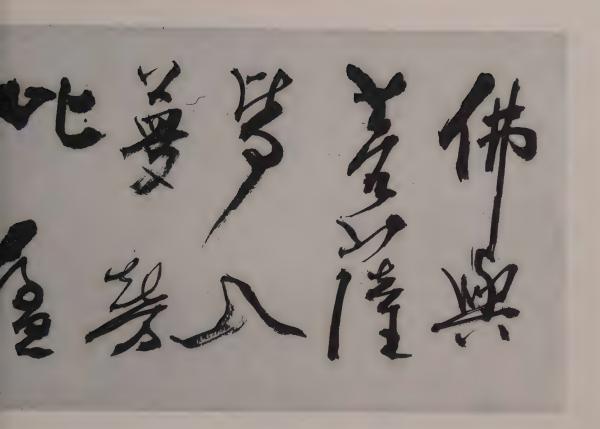


63. Framed Calligraphy

Buddhas and bodhisattvas all Have gone to dreams, but alas, "AAARG!" One roar of a fierce tiger— The moon high above the hills.

Words written and calligraphed by Gai at the first Zen monastery in Japan

Buddhas as well as bodhisattvas went into meditative dreams (夢定). One roar of a fierce tiger, however, broke the thought-concentration (三昧) in their dreams.



64. Words on the Tea Ceremony*

The tea tastes bitter and nourishes the mind: the body, sustained by a sound mind, is not prone to illness. Therefore, tea is regarded as the master of all medicines. Our ancestor Zen Master Senkō brought it back from his visit to Song China and planted it in various places. For 700 years since that time everyone, from the Emperor at the top to myriads of people at the bottom, has been taking tea. And yet since the middle ages its primary medicinal effect has been forgotten and its essence lost. There has been a tendency toward floridness and grandeur: fortunes have been spent out of love for antique vessels, and the profits they bring in have been coveted, turning them into the objects for mutual deception. This is, indeed, regrettable!

It is desired that trivialities be discarded, the original purpose be restored, and tea be taken solely as medicine.

To present you with a tea-scoop which I made myself, I draw upon the words of Yōsai, the first patriarch, and write:

Dew on the top Of the tree brought from China Moistens our sleeves As we pick the young leaves in Japan, The Land of the Rising Sun.

Accordingly, I have named the scoop wakaba [young leaves].

To the Master of Kōseidō Pavilion. November 28th of the year of the Dog [of the Bunsei era; 1826]. Sengai of the first Zen monastery in Japan.

65. Poem on the Buddha Way

You ask me, "What is Buddha?" Well, The branches Of a green willow, like threads, Swaying in the wind. Gai

To be a buddha means to become an awakened person: it is to reach the stage of complete spiritual freedom. Look at the drooping branches of a willow tree blown by the wind: trusting to Providence, they are free and at ease.



66. Waka Poems*

Summer night, It must be still early in the evening, And yet dawn has come With no appearance of the moon, No song of a cuckoo.

Gai

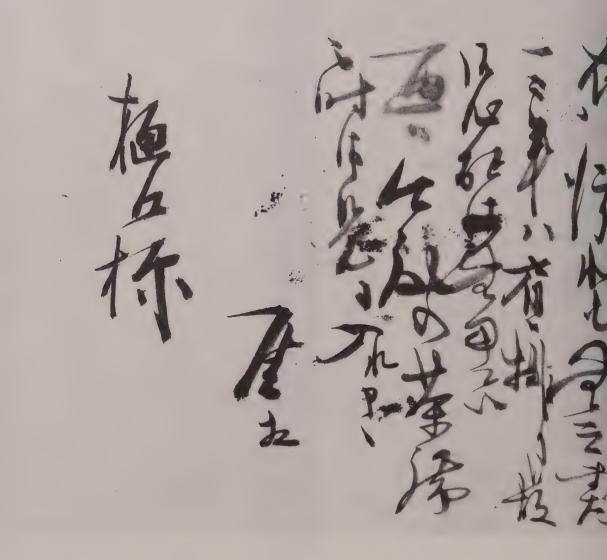
Cuckoo— Will it sing, or not? Well, I'll have a nap: The sunset bell has just tolled, And yet the day is now dawning.

Gai

The following *tanka* (*waka*) poem by Kiyohara no Fukayabu (fl. c. 890–920) is collected in the *Kokin waka-shū* (Collection of Ancient and Modern Waka Poems, 905):

Summer night, It must be still early in the evening, And yet dawn has come: Where is the moon lingering, Hidden among the clouds?

和ないろうろこんでり ちんれいましたりののれ 人人格ンストレート 白しとうてあるので



67. A Letter*

Dear Mr. Higuchi:

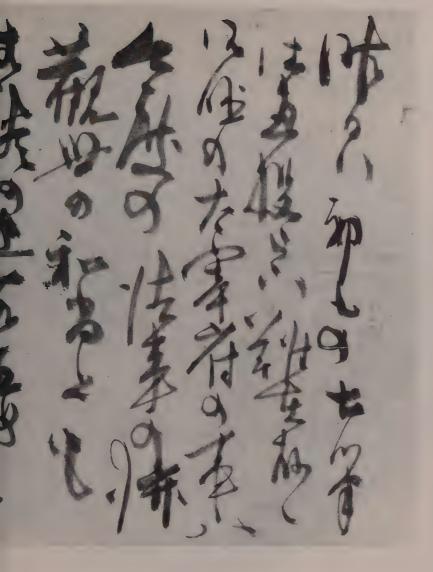
Thank you very much for the season's first horsetails [tsukushi, an edible wild plant] that you gave me yesterday.

As for the matter of Dazaifu you spoke about, it will be decided after talking it over with the priest of Kanze when we meet at the next mass. So much for now.

The robe is not dirty and will still be hung over my shoulders for one or two more years, and so please do not be concerned about it.

As to the pictures, I will show them to you at the next tea ceremony. Sincerely yours,

Gai



"The priest of Kanze" refers to the priest of Kanzeon Temple in Dazaifu (a sub-temple of Shōfukuji). "Mr. Higuchi" is very likely Higuchi Zenpachi at Takashō-chō in Hakata.

68. A Pseudonym

Jisaiken

Gai

Calligraphy of a pseudonym (Jisaiken; literally "house of behaving oneself properly") that Sengai gave to someone.



もうききというのろうちをいせんな いいちいうこうしていていないかく、このれい ステ 所いきまたいと行か、佛 ききちょういん、る くのでといこのれっしとろうちったまの考え行か ちいろりてんとこに、我、住するいが望るる、あろう ういの神るにいく そうやさんとえん、我のほうかいまていまするい そうとうたいなどうろいはころところとこと 考本をたえ、京書、いけない---ころはの意見しない なのる、が徳天~き焼いるちなとる、佛人を祝てるち ふうせしえ、二会とれろしてえれれ子、婦母 打陸記場 二女相随、有知王人、二共不受

69. A Dream Story*

Dream Story of the World of Delusions

When you have had a good dream, regard it as really wonderful. Even when you should have a bad dream, you cannot deny it. So, think that good and evil are dreams in the world of delusions. Bundle them together and throw them into Naniwa Bay so that nothing will be kept in your heart. Trusting to Providence, pursue your business honestly, then you will be considered to have acted in accord with the Way of Heaven.

After all, there is nothing difficult in what we call "good and evil." Simply, anything you do for the good of others is good; whatever you do for your own good is bad. Therefore we say that saints are selfless: they regard all people under the heavens as themselves. Whenever ordinary people act benevolently and kindly, the buddha and bodhisattva mind is manifested. It is the mind of all gods.

There is a parable in the Nirvana Sutra. A housemaid of splendid beauty comes to the house of a rich man and says that she wants to serve there and that any household where she stays is certain to prosper, to have good fortune in all things, and to meet with success in daily business.

Before her words end, there comes a woman, gargoyle-like and more annoying than a beggar. She also asks to be allowed to serve, saying: "Goodness will depart from every house where I work and only evil come to visit, bringing the house to its fall."

Enraged, the master of the house commands: "Throw her out." Then, the two women speak together: "We are sisters and always live in the one same place. If one of us comes, then the other also comes; on leaving, too, we depart together." The older sister's name is Kudokuten, and the younger is called Kokuannyo.

Buddha teaches in a poem:

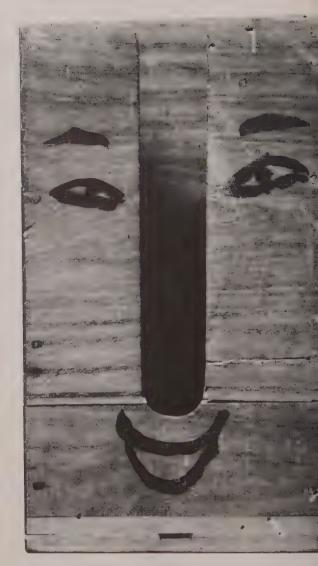
Kudokuten and Kokuannyo, The two women accompany each other: The master, possessing wisdom, Receives neither of the two. 70. Family Precept*

Some days ago I took pieces of paper to Kyohakuin Monastery and left them there [for his calligraphy and drawings]. He then gave me a calligraphy of a kyōka [mad poem], which reads:

How deplorable! Is my house of seclusion A toilet? Every visitor I receive brings Pieces of paper and leaves them here.

It is, indeed, terribly absurd.



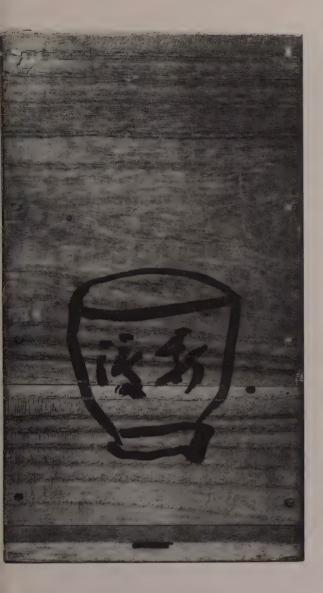


71. A Tea-bowl Box

On the four sides of the box Sengai put the following:

- 1. Three characters (meaning "tea-bowl box") and Sengai's signature, "Gai."
- 2. A drawing of a face.
- 3. A square with a drawing of *magiribune* (meaning "boats sailing through winds and waves").
- 4. A drawing of a tea bowl with two characters, which mean "newly arrived from a foreign country."









72. Takatori Ware Ewer*

With wind and bamboo design by Sengai



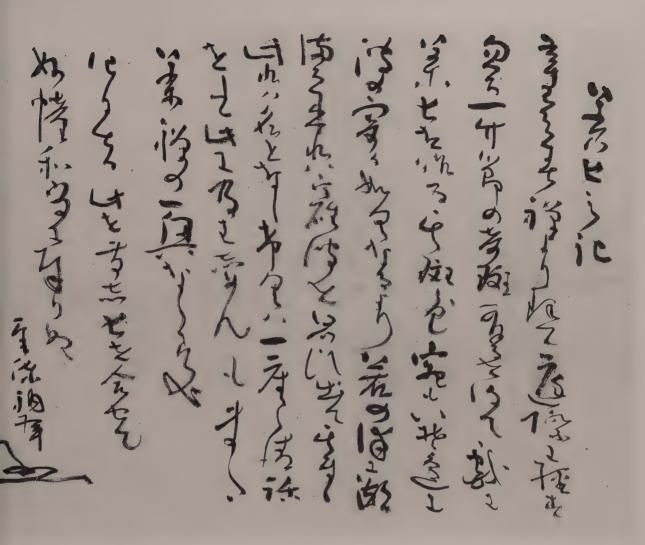


73. Tea-scoops and Cases Made and Named by Sengai

On the two cases for the tea-scoops, the following are written:

Tasogare ["twilight"; the name of the tea-scoop on the right] with the signature Gai

Akebono ["dawn"; the name of the tea-scoop on the left] with writings: "The founder of the tea ceremony" and "Made by Gai of the first Zen monastery in Japan"



74. Note on a Tea-scoop*

In the spring of the year of the Snake [of the Bunsei era; 1821] I rose after meditation and recited the sutras near the garden. Unexpectedly finding a bamboo stem with unusual speckles I created a tea-scoop out of it just for fun.

The speckles look like waves rolling in upon the beach, reminding me of the lines:

The tide rises In the Bay of Waka-no-ura: With high waves No dry beach left [kata wo nami],...

If I name this tea-scoop "Kataonami" [high waves] after the tanka poem, it may invite a delightful conversation at a [tea ceremony] meeting and enhance the pleasure of the Zen of tea.

Written on April 7th to accompany the tea-scoop to be presented to Priest Kōdō. Respectfully, Gai



Chronology

The "Chronology" given in Nakayama's book was consulted to make changes to the original chronology.

- 1750 Sengai born the son of Itō Jinpachi in Mugegawa, the County of Mugi, Gifu Prefecture.
- 1760 Entered the priesthood under Kūin Enkyo of Seitaiji Temple in Kamiuchi (Mino City today).
- 1768 Spring, went on a pilgrimage and stayed at the Tōkian Hermitage to receive training under Gessen Zenne.
- 1781 June, Gessen Zenne passed away at the age of seventy-nine. Sengai left the Tōkian Hermitage for a pilgrimage to various provinces which lasted for several years. Returned to the hermitage to continue Zen practice under Bussen Kaikyoku and Seisetsu Shūcho, while participating in training sessions at other temples such as Engakuji Temple in Kamakura.
- 1787 August, Kūin Enkyo passed away at the age of eighty-three. Winter, Taishitsu Genshō (Sengai's senior brother disciple under Gessen Zenne) of the Ordination Hall (Kanzeonji Temple in Dazaifu), a branch of Shōfukuji Temple in Hakata, urged Sengai to come down to northern Kyushu.
- 1788 Spring, traveled to Hakata to meet Bankoku Shōteki, the 122nd abbot of Shōfukuji Temple.
- 1789 Pleased with Sengai, Bankoku asked him to become his successor. Their mutual appreciation resulted in Sengai's becoming the 123rd abbot in the Dharma lineage of Yōsai, the founder of Shōfukuji Temple. July 5th, Sengai moved to Shōfukuji, and presented a poem for offering incense on the anniversary of Yōsai's death.
- 1790 Around July, went up to Kyoto to hold the ceremony at the head temple, Myōshinji, on the occasion of being promoted from the rank of monk to that of head priest.
- 1792 July 6th, Bankoku Shōteki passed away at the age of seventy-eight.
- 1796 August, Taishitsu Genshõ, aged seventy, passed away.
- 1798 January, held the 600th anniversary of the death of Shogun Minamoto Yoritomo (1147–99), through whose support the Shōfukuji Temple was built. Urged by the head temple, Myōshinji, to perform the special ceremony of *zuise no gi* for accepting the purple robe and the title of "residence priest" at the head temple.

July, composed a poem for offering incense on the seventh anniversary of Bankoku's death.

1800 July, began the restoration of the monks' hall (or Zen hall) of Shōfukuji Temple.

1802 Summer, the restoration was completed, and the hall was named, after its adjacent Bodhi tree, "Juka-dō" (Hall under the Tree).

December, urged for the second time by Myöshinji Temple to perform the zuise no gi.

- 1804 March, sent a messenger to the head temple in order to hold, as a compromise, *inari* zuise no gi, the promotion ceremony at the residence temple instead of at Myöshinji.
- 1805 April, Tangen Tōi, an apprentice monk of Jiunji Temple in Suwa, Shinshū Province, came to Shōfukuji to become Sengai's disciple.
- 1811 October 1st, Sengai transmitted his Dharma post to Tangen Tõi and retired in the temple compound (Sengai-dō of Shōshinji Temple today).
- 1812 January 1st, moved to Kyohakuin Monastery in the compound of the Genjūan Hermitage. Received, in his retirement, love and respect from both the clergy and laity and from high and low.
- 1813 December, wrote "Hyakudō sansho" (Three Letters of Hyakudō).
- 1814 July 5th, commemorated the 600th anniversary of the death of Yōsai, the founder of the Shōfukuji Temple.
- 1817 May 15th, Bussen Kaikyoku, senior brother in the Dharma, passed away at the age of eighty-one.

July 23rd, for the repose of his deceased parents Sengai enshrined the statue of Kannon which Fisherman Teisuke found on the seashore and presented to Sengai.

Autumn, wrote "Tenganyaku" (literally, "Eye Medicine," a metaphor for remedying mistaken views of Zen Buddhism).*

- 1820 June, Seisetsu Shūcho, senior brother in the Dharma, passed away at the age of seventy-five.
- 1823 August, participated in the lecture-meeting on *The Letters of Zen Master Daie* held at Seitaiji Temple in Mino Province.
- 1825 Spring, went up to Kyoto.
- 1829 March 17th, wrote "Muyū tōō-ki" (Record of a Dream in which I Traveled to the North Eastern Provinces).
- 1830 March, wrote "Santokuhō zusetsu narabi ni jo" (Pictorial Explanation of the Three Treasures of Virtue, and a Preface).
- 1832 Early autumn, erected a stone monument by the Kyohakuin Monastery, on which a poem renouncing his brush work was inscribed (see figure 23 on the next page).
- 1836 Before March, Tangen Tōi offended the clan government and resigned. Sengai once again presided over Shōfukuji Temple as the 125th abbot.

April, Tangen Tōi was exiled to Ōshima Island.

^{*}This powerful discussion on the essence of Zen Buddhism is Sengai's longest extant work written in *kanbun* (Chinese-style writing). See Nakayama, pp. 232–239, and Kuramitsu, pp. 27–49.

1837 September, Sengai fell ill and peacefully passed away on October 7th.

Death poem:

Knowing the time and place of coming, Knowing the time and place of leaving, Not loosening hands clasped to the cliff— The cloud is too dense to see the place.

October 9th, burial held.

- 1838 October 7th, memorial service held for the first anniversary of Sengai's death. December 15th, Ryūgen Zensho became the 126th abbot.
- 1841 Presented by Emperor Ninkō with the title of Zen Master, "Fumon Entsū Zenji" (Zen Master who Reached the Vast Gate and Perfected the Path).



Figure 23 Monument to the End of the Brush*

Into the Harbor of Sleeves Wet with waves as the ink-dyed sleeves Of a monk, I will cast away These brushes, the shame of my works Exposed in the wind and waves.

Early autumn of the year of the Dragon The End of the Brush Gai

Sengai Exhibitions Abroad

The first Sengai exhibition outside Japan was held in April–May 1956. Twenty-two of Sengai's works, loaned by Mr. Idemitsu Sazō, the founder of the Idemitsu Museum of Arts, comprised a part of the exhibition of Japanese Zen drawings at the Japan Cultural Festival held in Oakland, California. Mr. Idemitsu, who, drawn by the works of Sengai, "the witty, unconventional and interesting monk," began his now-famous Sengai collection of over 1,145 pieces when he was about nineteen, recalls the association between him and Daisetsu Suzuki, which started when Suzuki saw the catalogue prepared for the 1956 exhibition: "He wrote to me, saying that he felt as if he were writing to a friend of very, very long standing, tied as it were, by the common love of Sengai's drawings." (See Idemitsu Sazō, "Sengai's Drawings and Myself" in D. T. Suzuki's *Sengai: The Zen Master* [pp. xii–xiv].)

With heightened interest in Zen Buddhism emerging in the West during the 1960s, Sengai's works were shown in several major cities in Europe. The exhibition, organized by Eva van Hoboken and sponsored by the Kokusai Bunka Shinkōkai, started in Rome in November 1961, and after visiting Milan, Paris, Florence, Madrid, Zurich, London, The Hague, Stockholm, Copenhagen, Stuttgart, and Vienna, ended its tour at Palais des Beaux-Arts in Brussels in October 1964.

Two years later, from May to August 1966, Auckland and three other cities in New Zealand enjoyed an opportunity of seeing Sengai's works. In May 1969 they returned to the United States to be shown in Honolulu under the title "Sengai Scrolls."

In 1972, when the Olympic Games were held in Munich, a Sengai exhibition formed a part of the cultural events for commemorating the international athletic meeting. Nine years later, in 1981, Sengai's works revisited Paris to be shown at Musée du Petit Palais de la Ville de Paris from March 20 to May 31. This Sengai exhibition constituted a part of the major event *L'art du Japon éternel dans la Collection Idemitsu*.

In April 1985, a touring exhibition of five cities in Australia began at Queensland Art Gallery and was completed at the Art Gallery of South Australia, where Sengai's works were shown from December 20, 1985, to January 27, 1986.

The most recent exhibition was Sengai, Moine Zen 1750–1837, Traces d'Encre held at Pavillon des Arts, May 26–July 24, 1994. This occasion saw the publication of Sengai: Peintures. Poems. Calligraphies. Objets, tr. by Yosano Fumi, the first French version of Dr. Furuta's Sengai.

(This brief account of Sengai exhibitions outside Japan is based on materials cordially provided by Mr. Kuroda Taizō, Deputy Chief Curator of the Idemitsu Museum of Arts. For the names of the exhibitions and the institutions at which they were held, see the catalogue of the 1994 Paris exhibition, *Sengai, Moine Zen* 1750–1837, *Traces d'Encre*, p. 254.)

TRANSLATOR'S NOTES AND COMMENTARIES

his book is meant primarily for the general reader interested in Zen Buddhism and its manifestations in art. Sengai's works reflect the rich cultural traditions of Japan and other parts of Asia, as well as the daily activities of the common people with whom Sengai maintained close contact throughout his life. The notes added by the translator are basically intended to provide background information on these two major aspects of Sengai's religious and artistic life.

Though the book can be read without them, these notes will, it is hoped, generate an interest in the dynamic interplay between tradition and change in Sengai's contemporary society. This interplay can be observed not only in the widely practiced religious eclecticism, but also in such secular activities as the seasonal custom of viewing cherry blossoms and the worship of the Seven Deities of Happiness. It is also seen in the increasing popularity of *senryū* (comic haiku) and *kyōka* (mad *tanka*), the parodic twists on the two traditional poetic forms, and in the avid interest in documenting current events as exemplified by such works as *Kasshi yawa* (Nocturnal Talks Begun in the Year of Kasshi) and *Kōgai zeisetsu* (Street Talks).

Some of the notes, however, are aimed at serving specialists who may wish to be informed of the sources of the author's and my own statements. The Japanese texts of the four essays on Sengai as well as the author's commentary on the plates do not provide the information on the sources of quotations and references. I have investigated as much as possible the source materials in order to prepare my notes given in this section. I have also added here some of my own observations, for example, on plate 17, "The First Patriarch Senkō (Yōsai)"; plate 20, "The Six Poetic Geniuses in Old Age"; and plate 22, "Sumō Wrestlers." I hope these additions will benefit future researchers on Sengai.

Eight Primary Sources

Since the following eight works are most frequently quoted by the original author and in my own comments as well, a brief description of them is given here.

1. Taishō shinshū daizōkyō (literally "Great Store of Sutras Newly Compiled in the Era of Taishō": usually referred to as Taishō daizōkyō or Taishō Tripitaka [Sk. tripitaka refers to the three divisions of the scriptures (sutras, commentaries, and precepts), with pitaka meaning "basket."]). This most comprehensive collection of Buddhist texts in 100 volumes (55 main volumes and 45 supplemental ones) was compiled under the editorship of two Buddhist specialists, Takakusu Junjirō and Watanabe Kaikyoku, and published by Taishō Shinshū Daizōkyō Kankōkai between 1924 and 1929 in Tokyo. In the notes below this work is abbreviated as T, followed by volume and page numbers. The three sections of each page (top, middle, and bottom) are not specified here.

2. Keitoku dentō-roku (The Keitoku Record of the Transmission of the Lamp; abbreviated hereafter as KDR) is generally considered to have been selected and compiled by Eian Dōgen (n.d.) and presented to Emperor Zhenzong of the Northern Song period in the first year of the Jingde era (1004; Keitoku in Japanese). Published in 1080, this biographical record is one of the major documents of Chinese Zen Buddhism. Its 30 chapters (the last three chapters collect the teachings, poems, and other writings of Zen masters) present the words and deeds of over seventeen hundred Dharma successors, beginning with the so-called "seven Buddhas of the past" (Śākyamuni being the seventh) to the successors of Hōgen Bun'eki (885-958). It is included in the 51st volume of T.

The Gozanban edition (gozanban: the publication of the "Five Mountains") of this work was printed in 1348 in Japan. Extensive quotations from KDR are found in English in the section called "Biographical Supplement" added to the three-volume translation of *Hekigan-roku* (*The Blue Cliff Record*; Boulder, Colorado: Shambhala, 1977) by Thomas and J. C. Cleary.

3. *Hekigan-roku* (The Blue Cliff Record), traditionally regarded as the principal book of the Zen sect, is a collection of 100 koans (this frequently-used Zen term is explained in "A Note on the Translation") selected mostly from the above-mentioned KDR, *Jöshū-roku* (The Record of the Words of Jöshū Jūshin; for Jöshū, see plate 62, note 1) and *Ummon*-

roku (The Record of the Words of Ummon Bun'en; for Ummon see plate 46, note 2 and plate 62, note 2).

This collection of 100 koans, originally selected by Setchō Jūken (980-1052) with the addition of his own verses and remarks, was compiled about a century later by Engo Kokugon (1063-1135; the fourth patriarch of the Yōgi school, a sub-branch of the Rinzai school). Engo also added his own short introductions, remarks, and commentaries.

The term *hekigan* (blue cliff) derives from the words of Kassan Zenne (805?-881), the only Dharma successor of Sensu Tokujō (see "Humor in Zen" and its note 4): "A monkey, holding its baby, returns behind the blue mountains, / A bird, with a flower in its beak, flies down in front of the blue cliff" (KDR 15, T 51, p. 324).

The oldest extant edition was published in 1300 by Chō Meien, and the inclusion of a postscript written in 1125 and a preface of 1128 suggests that the book might have been published in Engo's lifetime. Engo's Dharma successor, Daie Sōkō (1089–1163; see "Sengai: His Life," note 32), however, is said to have burned its woodblocks, warning his students against getting absorbed in the study of this book. For this episode see the prefaces to *Hekigan-roku* and also T. Cleary's "Introduction" to Kōun Yamada's translation of the *Mumonkan*, *Gateless Gate*, pp. xxxviii–xxxix.

The Hekigan-roku will hereafter be referred to as The Blue Cliff Record.

4. Mumonkan (The Gateless Gate; the English title will be used throughout)

This is a collection of 48 koans. Mumon Ekai (1183-1260), of the Yōgi branch of the Rinzai school, gave a series of lectures about the koans, adding his own verses and commentaries. These lectures were published under the title "Mumonkan" in 1229. In 1254 it was introduced to Japan by Mumon's Japanese successor, Muhon Kakushin (Shinchi Kakushin; 1207-98), and the earliest Gozanban edition was printed in 1291, followed by several more. In the Edo period a number of editions appeared, annotated in colloquial Japanese, and thus reflecting its popularity. *The Gateless Gate* remains one of the two most celebrated koan collections, the other being *The Blue Cliff Record*.

Several English versions are now available. The following five are cited in our book: R. H. Blyth, Zen and Zen Classics IV: Mumonkan (Hokuseidō Press, 1966);

Zenkai Shibayama, Zen Comments on the Mumonkan, tr. by Sumiko Kudō (New York and Scarborough, Ontario: New American Library, Mentor Books, 1974);

Two Zen Classics: Mumonkan and Hekiganroku, tr. with commentaries by Katsuki Sekida (New York and Tokyo: Weatherhill, 1977);

Gateless Gate, tr. with commentary by Koun Yamada (Los Angeles: Center Publications, 1979);

Unlocking the Zen Koan: A New Translation of the Zen Classic Wumenguan, tr. from the Chinese with commentary by Thomas Cleary (Berkeley, California: North Atlantic Books, 1997).

The quotations from both *The Blue Cliff Record* and *The Gateless Gate* are identified by case numbers only, though page numbers are given for their English versions.

5. Rinzai-roku (The Record of Rinzai's Words)

This classic of Zen literature is traditionally attributed to Sanshō Enen (n.d.), Rinzai's successor. He was with Rinzai at the time of the latter's death (see section 68), and his words appear immediately after the title of the book: "Respectfully compiled by Enen, Dharma successor, who resides at Sanshō Temple." It is not clear, however, when this work was first published. A recent study suggests that the 1120 text, on which later versions were based, was itself a reprint of the texts found in the 1026 *Tenshō kōtō-roku* (The Tenshō Record of the Propagation of the Lamp). For this information see Akizuki Ryōmin, *Rinzai-roku*, no. 10, in the *Zen no goroku* series of Chikuma Shobō (1972), pp. 253-255. The 1320 Gozanban edition is regarded as the earliest published in Japan.

What we have now as *Rinzai-roku* consists of six parts divided into 69 sections, beginning with Rinzai's sermon given in the Dharma lecture hall of Rinzai Monastery on the Koda River ("Rinzai" means "overlooking a ferry landing"), and ending with a tomb inscription by Fuketsu Enshō (896-973) in the fourth generation of the Rinzai line.

Rinzai-roku differs from the koan collection mentioned above: besides anecdotal accounts of Rinzai's activities which involve his questions and answers with other masters and monks (a nun appears in one episode), the book collects, in its longest part entitled "Sermons to the Monks," Rinzai's lectures. These lectures, usually beginning with a question raised by a participating monk, present Rinzai as a powerful and often refreshingly paradoxical teacher warning against blind reverence for old patriarchs and their teachings. He emphasizes the basic importance of "ordinary" activities in each individual's daily life.

The citations from *Rinzai-roku* are identified by the section numbers given in the text by Akizuki Ryōmin, which was also followed by Burton Watson in his translation, *The Zen Teachings of Master Lin-chi*. I have also consulted Iriya Yoshitaka's *Rinzai-roku* in the Iwanami Bunko (no. Blue-310-1; 1989). Hereafter *Rinzai-roku* is referred to by this Japanese title and its English version as Watson.

6. Sengai Oshō ikō (The Manuscripts of Priest Sengai)

This 1931 collection of Sengai's written works was, as Furuta Shōkin informed me, the primary source from which Furuta extensively quoted. It was compiled by Kuramitsu Daigu of the Zenshū Shiryō Chōsakai (The Committee for the Investigation into the Historical Materials of the Zen Sect) and published by Kōgeisha in 1931.

This book covers six types of writings by Sengai: 1) Chinese prose: (a) mostly on Buddhism, some on Shintō and folk beliefs, Confucian and Taoist classics, and the syncretism of these Eastern thoughts; (b) inscriptions and prefaces; 2) words added to drawings in two categories: (a) poems and prose in Chinese; (b) words written in Japanese, some in colloquial language, often even slangy; 3) poems in the haiku form of 5-7-5 syllabic rhythm; many of them can be taken as *senryū*, or comic haiku; 4) *tanka* poems in the 5-7-5-7-7 syllabic pattern which Sengai himself collected under the title "Sute obune" (A Little Abandoned Boat); 5) *kyōka* poems (comic and satiric *tanka*) which Sengai grouped under the title "Fudegusa" (Grasses of the Writing Brush); and 6) letters in two categories: (a) three letters written in Chinese and responding to those from a certain *shūjin* (a talented educated person; the term also means in Chinese those who passed the examinations for government officials); (b) five personal correspondences, one in Chinese addressed to a priest. These personal letters are clearly distinguished from the former three which Sengai wrote in 1813 under a general title "Hyakudō sansho" (Three Letters of Hyakudō; Hyakudō is one of Sengai's pseudonyms). These three can be regarded as Sengai's epistolary teachings.

The majority of the works collected in this book, however, are now found in the most recent volume cited below under 8.

7. Kōsui yokō (Kōsui Miscellanea; kōsui means "sleep" or "sleepiness" and yo implies "extra" or "remnant"; thus, the title might be rendered more literally as "Slumberous Remnants of a Manuscript.")

In the "Postscript" to this volume of Sengai's writings in Chinese (except one *tanka* at the end) which are added to his drawings, the compiler Miyake Shukodō says about $K\bar{o}sui yok\bar{o}$ in Sengai's own handwriting:

The original of $K\bar{o}sui yok\bar{o}$, written on twenty-five sheets of Mino rice paper, was not known to the world till now as it was never allowed to be taken out of [Shōfukuji Temple]. It is a masterpiece executed in a dignified block style called *kaisho*. (p. 177)

This book was published in 1965 and appears to have been another major source material for Furuta's *Sengai*. It was the fourth volume of the series prepared by the Committee for the Shōfukuji Bunko Series. A number of works contained in this book duplicate those in Kuramitsu's. As the entire contents of Miyake's volume are now included in the next book by Nakayama Kiichirō, quotations from *Kōsui yokō*, are identified as Kōsui followed by the page number in Nakayama's book.

8. Sengai: sono shōgai to geijutsu (Sengai: His Life and Art)

This most recent and most comprehensive book on Sengai was edited with great care and expertise by Nakayama Kiichirō, curator of Fukuoka City Museum of Arts, and published by Fukuoka-shi Bijutsukan Kyōkai in 1992. It consists of three major parts: Sengai's life, art, and written materials. Photos of Sengai's seals are given with detailed explanations in the second part. While this volume presents most of Sengai's written works previously collected in various books, there are some writings by Sengai that are not given in it, but found in Kuramitsu's *Sengai Oshō ikō* (see number 6 above). I have distinguished between these two books by the use of authors' names: Kuramitsu and Nakayama.

Notes to the Text

SENGAI: HIS LIFE

1. The omitted first sentence of this chapter gives the Chinese characters of Sengai's *imina* (monk name; Gibon 義梵) and *dōgō* (priest name; Sengai 仙厓, with two variations on the characters, 僊厓 and 僊崖), as well as several pseudonyms used by Sengai, such as Hyakudō 百堂, Amaka Oshō 阿摩 訶和尚, Kyohaku 虚白, Muhōsai 無法斎, Taiho 退 歩, Hyōkabō 瓢化房, Tenmin 天民, Hōwadō 保和 堂, and Gen'yūdō 玄雄堂.

I have changed "Jinshichi," which Furuta gives, to "Jinpachi." According to the "register of deaths" kept at Eishōji Temple, Sengai's father was called Jinpachi. He died in 1788 (see Nakayama, p. 24). Miyake Shukodō writes in his 1972 article "Hakata no zensō Sengai Oshō" (The Zen Priest Sengai of Hakata) that he confirmed on visits to the temple in 1960 and 1961 that Sengai was the son of Itō Jinpachi and that he was born in April, 1750. This article, originally published in *Nishi Nihon bunka* (The Culture of Western Japan), no. 80, is collected in his book, *Hakata to Sengai* (Hakata and Sengai; Bunken Shuppan, 1978), pp. 171–184.

2. One sentence after "Sengai's birthplace" was omitted in this translation, in which the original sentence incorrectly states: "Since Kūin was aged 71 in 1751, one year after Sengai's birth, it was in Kūin's later years that Sengai became a monk under Kūin." In 1751 Kūin was forty-seven instead of seventy-one and he died in 1787 at the age of 83.

3. For The Blue Cliff Record, see pp. 217-18.

4. Gessen: see plate 26, note 2.

5. "On the Seventh Anniversary": see *Kōsui*, Nakayama, p. 267.

6. "Many years of rigorous training": see *Shōfukuji shi* (The History of Shōfukuji Temple; the 2nd publication in the Shōfukuji Temple Bunko Series, 1964), p. 73.

7. For *The Gateless Gate*, see p. 218. For case 5, see Cleary, *Unlocking the Zen Koan*, pp. 28–32.

8. "Presented to the Venerable Master": see Nakayama, pp. 257–258.

9. "Thereupon he received": The History of Shōfukuji Temple, p. 74.

10. The document of Feb. 1787: I was not able to locate this document.

11. Bankoku wrote a letter dated April 24, 1788, to the Kuroda clan, asking permission for Sengai to take up residence in Shōfukuji Temple. This letter is cited in *Shōfukuji tsūshi* (The Comprehensive History of Shōfukuji Temple, 1995), p. 141. See also Nakayama, p. 412.

12. Rinzai's words to Sanshō: see *Rinzai-roku*, section 68, and Watson, p. 126. For Rinzai, see plate 11, note 2.

13. "Magnanimity and Benevolence": see Kōsui, Nakayama, p. 260.

14. "Record of the passing away": I have not been able to locate the original source.

15. "Long devoted": see The History of Shōfukuji Temple, p. 73, and The Comprehensive History of Shōfukuji Temple, p. 141.

Sengai kept detailed records on Bankoku's falling ill on April 22, 1792, as well as on his death, funeral, and the ceremony on the 49th day after his death: see Nakayama, pp. 309–314.

16. "Isan and Kyōzan": Isan Reiyū (771-853) is one of the major Dharma successors of Hyakujo Ekai (see plate 11, note 1). He was called Isan after the mountain in Hunan Province on which his monastery stood. Similarly Kyōzan Ejaku (807–883), Isan's most outstanding disciple and successor, was called after Mt. Kyōzan in Jiangxi Province where in 879 he established a Zen monastery to transmit Isan's teaching. Isan and Kyōzan are the founders of the Igyō school ("I" for Isan and "Gyō" for Kyōzan), which is the first school that branched out in the development of Chinese Zen Buddhism. It flourished for about 150 years before its decline in the Song dynasty, while four more schools emerged during the Tang period: Rinzai, Soto, Ummon, Hogen and the two additional sub-branches Oryo and Yogi from the Rinzai school, totaling seven in all.

17. In the original Japanese text Furuta puts "The Manuscripts of Zen Master Sengai" (Sengai Zenji sō) in double brackets, which usually signify a published book in Japanese writing practice. But this work could not be located as a published book. Furuta might have been referring to Sengai's unpublished manuscripts that he consulted at Shōfukuji Temple shortly before 1966. (The first edition of his *Sengai* [the original text of our book] was published in 1966.) In his article "Sengai nyūmon" (An Introduction to Sengai) published in *Nihon bijutsu kōgei* (The Arts and Crafts of Japan, no. 360 [Sept. 1968], pp. 7–20) Furuta writes:

I once investigated the old manuscripts preserved in Shōfukuji Temple. The greatest harvest on that occasion was the discovery of the records of Sengai's words hand-written by Sengai himself. There were many of them. (p. 19)

The cited verse, "Isan's religion ...", however, is included in "Shōfuku Fumon Entsū Zenji goroku" (The Record of the Words by Zen Master Fumon Entsū of Shōfukuji Temple), a section in Nakayama's book (p. 278). Sengai's posthumous title is translated on page 26 in the text.

The first two characters of the third line of this verse as cited by Furuta differ slightly from the version found in Nakayama's book (p. 278). My translation follows the latter. The last three characters of the same line may literally be translated as "to disclose one's family shame." This line is difficult to interpret, but I have found in *The Gateless Gate* (case 34) a similar phrase, "to disclose [his] family shame to the world." According to the note by Nishimura Eshin this particular expression means a Zen person telling fully all he had come to understand. For his note, see *Mumonkan* (Iwanami Bunko edition, translated into Japanese with notes by Nishimura Eshin, 1994), pp. 137–138.

With this well-established Zen expression in his mind, Sengai apparently uses the phrase "to disclose the family shame" and implies that he is not yet ready to tell the world everything he has come to understand since he came to Shōfukuji Temple to succeed Bankoku. The final line then takes on another meaning beyond its surface reference to "a good son" who does "not spend his father's *money*."

Thomas Cleary translates this Zen expression as "... he advertised the family disgrace" (Unlocking

the Zen Koan, p. 158). Katsuki Sekida renders it "... he let slip the family secrets" (*Two Zen Classics*, p. 105). "He" in *The Gateless Gate* quotation is Nansen Fugen, who is presented in plate 12, "Nansen Cuts the Cat."

18. "Sengai was fifty-one": Furuta states that Sengai was fifty-three in the first year of Kyōwa (1801). This statement is obviously incorrect, and I have changed the age to fifty-one in keeping with the Western way of counting one's age: in the traditional Japanese method, it would be fifty-two.

19. "Appearances": I have not yet located the Furuta version. The last two lines, consisting of seven characters each, differ from the version found in Kuramitsu and in the "Kōsui yokō" section in Nakayama. For this variation see Kuramitsu, p. 107, and Nakayama, p. 257. In this version the last two lines read:

My empty stomach, once it's full, Sleep inviting, I'm not bothered by the broken-legged pot by my bed.

Miyake Shukodō quotes the version given by Furuta in his article "Hakata no Sengai-san" (Sengai-san of Hakata), published in a magazine called *Denki to Kyushu* (Electricity and Kyushu, January, 1972). This article is also included in his *Hakata to Sengai* (Hakata and Sengai, p. 165). Miyake, however, does not provide the source of his quotation. Both Furuta and Miyake might have been quoting from Sengai's unpublished manuscripts to which they had access. The Furuta (Miyake) version is, however, cited in the "Chronology" in Nakayama (p. 38), but one character (赤; "and") is missing in the last line. For an interpretation of the "brokenlegged pot" see page 231.

20. Based on Nakayama's account of the *zuise no* gi and Sengai's refusal of it, I have made some changes and additions to the first part of this paragraph. See Nakayama, pp. 35–39 and 43–44.

21. Due to a lack of funds, this plan did not materialize in Sengai's lifetime. The $h\bar{o}j\bar{o}$ was rebuilt nearly ten years after his death. See Nakayama, pp. 44–45.

22. "Repairs Done": I have not seen the document written by Sengai himself, but Nakayama gives Sengai's record of the furniture, utensils, and other items added in Sengai's time (p. 398–402). *The Comprehensive History of Shōfukuji Temple* lists buildings repaired, rebuilt, and added (p. 147).

23. The Poem, "The mad old man": see *Kōsui*, Nakayama, p. 258. The second line alludes to the words in the "Tomb Inscription of Rinzai": "Later the Master shook out his robes and went south until he reached Ho Prefecture" (*Rinzairoku*, section 69; Watson, p. 127).

24. Rinzai's deathbed dialogue: see note 12 above.

25. Koda River: it begins in Shanxi (山西) Province and flows into the Yellow River in Hebei Province.

26. "Spring charms": see Nakayama, p. 278. For the source that Furuta gives at the end of the poem, see note 17 above.

27. "The towers": see Kuramitsu, p. 111–112, and Nakayama, p. 335.

28. "The first Zen": see Kuramitsu, p. 96, and Nakayama, p. 259.

29. These persons are referred to in Sengai's writings collected in Kuramitsu's book. The painter Shūho is also called Akizuki Shūho, to whose drawing of Sengai he adds his own words: "This is a picture of Priest Sengai. He looks like a dried monkey of Shikoku" (Kuramitsu, p. 228; Shikoku, one of the four major islands of Japan, is located across the Seto Inland Sea. Monkeys indigenous to Japan live on this island). Sengai's drawing of Shūho with added words is given in our book; see figure 3.

Priest Gocho: Gocho Kankai (1749-1835) was born the second son of a Shin sect priest in Higo Province (present Kumamoto Prefecture) in Kyushu. Aged sixteen, he was trained by the Tendai sect on Mt. Hiei, the center of this esoteric Buddhism. When he was twenty-seven he returned to his native place to become the head priest of Jufukuji Temple. He traveled widely as a master of esoteric Buddhism and performed incantations upon request from all classes of people. Invited by the Lord of Owari, he stayed at Gankutsu Temple near Nagoya for eight years. Late in his life he returned to Ryogon'in Monastery on Mt. Hiei, but died in Owari in 1835 (Nakayama, p. iii in "Index"). Gocho appears to have visited Sengai in 1824.

In the "art" section (p. 153) of his book, Nakayama includes a portrait of Gōchō that Sengai drew upon the latter's request in the summer of 1824.

An entry in Kuramitsu's book (p. 103) carries a headnote by Sengai: "Gōchō, after having seen a drawing of Mt. Tendai, asks for a verse." Gōchō received a copy of a Chinese painting of Mt. Tendai from a Chinese person whom he had met early in 1824 in Nagasaki (see *Nihon bukke jimmei jisho* [Biographical Dictionary of Buddhist Priests in Japan, Tokyo Bijutsu, 1st ed. 1903; enlarged ed, 1911; 3rd reprint, 1966], pp. 256–257).

Ichimaru Iwane, who appears most frequently in Kuramitsu's volume, is dealt with in figure 6. Rice dealers are treated in figures 4 and 5.

30. "[Seisetsu] left one Mannen Monastery": see *Kōsui*, Nakayama, p. 268.

31. "My late Master": see Kōsui, Nakayama, p. 267.

32. Daie and *Daie-sho*: Daie Sōkō (Donkai Sōkō, 1089–1163; "Daie" is the title granted him by Emperor Xiaozong in 1162). When he was sixteen

he became a monk. After studying under a Zen master of the Sōtō school he became a disciple of the \overline{O} ryō school. His master's dying wish led him eventually to Engo Kokugon of the Yōgi school (see earlier references to both Engo and Daie in the description of *The Blue Cliff Record* on page 218). Before he finally came to Engo in 1125 Daie had been on pilgrimage for ten years, meeting experienced priests at various locations. Daie attained his great insight under this teacher.

This encounter of Daie and Engo is described by Araki Kengo in his *Daie-sho* (The Daie Letters):

> The vigor and sharp attacks are characteristic of the Yōgi school [in the Rinzai tradition]. The forceful features of this school, fully developed by Daie as Engo's successor, produced an extraordinary stir like "wind and cloud," not only in the sphere of Zen Buddhism, but also in the entire world of thought in Song China. (*Daie-sho*, no. 17 in Chikuma Shobō's *Zen no goroku* series, [1969] p. 247)

Daie's dynamic activities as a religious leader were carried out in a time of national crises: the invasions of the Qing (nomadic Nuchens from Manchuria), and in 1226 the fall and eventual southward move of the Song capital. His relentless attacks on those in power placed him in exile for fourteen years. And yet he had a great number of followers among intellectual government officials who were concerned about the political and social unrest.

Daie emphasized the primary importance of the koan for revitalizing Zen Buddhism and for each individual's everyday life in order to attain the ultimate spiritual liberation. Thus he was severely critical of the transcendental quietism of "silent meditation" as opposed to the "dialogue" of koan-oriented Zen.

The Daie Letters is a collection of sixty-two letters written by Daie to forty officials (including one woman who belonged to this class) and two monks. Though the date of its first publication is not certain, the earliest reprint appeared in 1166 (see Araki, p. 252). Sengai's own *Hyakudō sansho* (The Three Letters of Hyakudō; see the reference to this work in the description of *The Manuscripts* of Priest Sengai given on p. 220) reminds us of *The* Daie Letters: both are these Zen masters' epistolary teachings in which they valued Confucian ideals as complementing Buddhist philosophy.

In 1823 when Sengai participated in the lecturemeeting on *The Daie Letters*, he might also have found added significance in studying Daie's work. Like China in Daie's time, Japan had been under increasing pressure since the 1790s from the Western powers. Incidents of peasants' uprising, too, had been widespread.

33. Ōshima Island: also called Chikuzen Ōshima, Fukuoka Ōshima, and Munakata Ōshima, it is located in the Genkai Strait, Munakata, Fukuoka Prefecture.

34. "Tangen, a man of proud..." : see The History of Shōfukuji Temple, p. 75.

35. I have made several changes to the first sentences of this and the next paragrahs of the original text in order to correct erroneous information given there. (See also "Chronology," pp. 212–213.)

36. "This spring of my *beiju*": see Kuramitsu, p. 218, and Nakayama, pp. 302 and 395.

37. "Death poem": see Kuramitsu, p. 117 and Nakayama, p. 396.

A grammatically accurate reading of the first two lines of this poem would be:

When I come I know where I have come from,

When I leave I know where I am going.

My translation is, however, an attempt to convey what the poem implies.

Each line of this poem consists of five characters. Those in the first two lines are placed in parallel positions:

> coming / time / know / coming / place leaving / time / know / leaving / place

The term "know" is placed between "time" and "place" and between "coming" and "leaving." Both the parallelism between the lines and the choice and arrangement of the characters subtly suggest the eternal cycle of rebirth. Furthermore, the centrally-positioned term "know" hinges the two essential aspects of existence: time and place as well as the two cardinal actions of the cycle, "coming" and "leaving" or birth and death.

This centrality of "know" appears to imply the perfection of wisdom which goes beyond the cyclical pattern while staying right in this present existence (see plate 1, "The Heart Sutra of the Perfection of Great Wisdom").

This state of having gone beyond while yet staying within can also be called "Great Emptiness" (see plate 44). The last two lines then may be interpreted in this way: having grasped "Great Emptiness," Sengai remains where he actually is, not taking his hands away from the cliff (of life), and not bothering himself to find where he is in the dense cloud (at his death).

38. The original Japanese text says "three years after his death" instead of "four years." I have corrected this obvious mistake.

HUMOR IN ZEN

1. The term *kanshiketsu* consists of three characters: *kan* (dried), *shi* (dung), and *ketsu* (stick). R. H. Blyth translates it as "shit-wiping stick" and quotes Machimoto Donku's description of how this "instrument for removing excretion" was used in certain mountainous areas in China and Japan. See Blyth, *Zen and Zen Classics IV: Mumonkan*, pp. 158–59.

The term can also be interpreted simply as "dried dung." For example, "a lump of dried shit" is given in Watson's translation of *Rinzai-roku* (p. 13); T. Cleary shortens it further to "a dry turd" (*Unlocking the Zen Koan*, p. 102).

For Ummon's response to the question "What is Buddha?" see *The Gateless Gate*, case 21.

The monk who burnt the statue is Tanka Tennen (738–824; 739–824). See KDR 14, T 51, p. 310

2. For Kanzan, Jittoku, and Bukan, see plate 8.

3. For Hotei, see plates 5 and 7, and figures 8 and 12.

4. Sensu (Sensu Tokujō; dates unknown) was a Dharma successor of Yakusan Igen (744–827; 745– 828; 750–834; 751–834). As indicated by the fact that "Sensu" literally means "Master Boatman," Sensu spent his life teaching Zen while ferrying a boat instead of staying at a temple. His only heir was Kassan Zenne whose famous response supplied the title of *The Blue Cliff Record* (see p. 218). Sensu is said to have died when his boat sank. For his biography, see KDR 14, T 51, p. 315.

5. Kensu (dates unkown) was a Dharma successor to Tōzan Ryōkai (807–869; 807–870). Like Sensu Tokujō, Kensu chose to stay among the people. He wore the same clothing all year round and slept wrapped in paper money offered at a local shrine. He lived on shellfish that he caught in a river and was thus called "Kensu," which means "Master Shellfish." He never had any followers and never taught the Dharma. The brief account of him in KDR 17 concludes: "He might simply have feigned madness" (T 51, p. 338).

6. For Hyakujō, see plate 11, note 1, and for "Hyakujō and the Wild Fox" see figure 11. For English versions of "Hyakujō and the Wild Fox," see Shibayama, pp. 33–35, and Cleary, pp. 9–11.

7. Mokkei (Mokkei Hōjō), a Chinese monk and painter, was active around 1225–65. Though he was not appreciated in China, his representative works have been preserved in Japan, where they were highly valued and had a great influence on Japanese ink painting.

8. Fury \bar{u} monji (literally "not establishing words") is usually translated as "not depending upon words or letters." But the first two characters (fury \bar{u}) imply a determined rejection of the use of words, whether written or spoken. Together with *jikishi* ninshin (directly pointing at one's mind) and kensh \bar{o} j \bar{o} butsu (see one's nature and become Buddha), fury \bar{u} monji (not relying on words) and ky \bar{o} ge betsuden (separate transmission outside teachings) constitute a set of four phrases, each with four characters. (The first two are mentioned on p. 34.) This set of four phrases of four characters each is traditionally attributed to Bodhidharma, the first patriarch of the Zen sect, whose tenet is summed up in these four phrases.

Furyū monji is mentioned as words of Bodhidharma in a major Tang dynasty writing on Zen Buddhism, "Zengen shosen-shū tojo" (Introductory Summary of the Collection of Various Discussions on the Essence of Zen; published in 1062) by Keihō Shūmitsu (780–841). See T 48, p. 400.

This phrase paired with kyöge betsuden appears in The Gateless Gate, case 6 ("Buddha Holds Out a Flower") as words said by Buddha upon seeing his foremost disciple, Makakashō (Sk. Mahākāśyapa) smile to Buddha as he held out a flower, while the other monks, unable to understand, remained silent.

Jikishi ninshin and kenshō jōbutsu as a set of two phrases is found in *Denshin hōyō* (The Essence of the Transmission of Mind; 857) by Ōbaku Kiun. See T 48, p. 384.

9. For *The Blue Cliff Record* and The *Gateless Gate* see pp. 217–218.

10. Dogen Kigen (1200-53), the founder of the Sōtō Zen sect in Japan, studied Tendai esoteric Buddhism in his mid-teens on Mt. Hiei and later Rinzai Zen under Yösai's disciple Myözen (Butsujubō Myōzen, also Ryōzen Myōzen; 1184-1225) at Kenninji Temple. In 1223 Dögen left Japan for China in order to pursue his study of Zen. Four years later, in 1227, he returned to Japan as the Dharma successor of the Soto Zen master Nyojo (Tendō Nyojō, 1162-1227; 1163-1228). In 1243 Dögen established Eiheiji Temple, the headquarters of Sōtō Zen, in Echizen Province (present Fukui Prefecture), where he devoted himself to training his disciples. Between 1231-53 Dogen wrote his major work, Shöbögenzö (Treasury of the Eye of the True Dharma). In its 95 chapters (Dogen passed away before realizing his planned 100 chapters) he presents detailed discussions on training in a Zen monastery. He also makes some original and penetrating comments on koans and on some old Zen masters. The work's philosophical depth and clarity as well as the author's religious earnestness place it among the most important Japanese writings.

11. Mujū and *Shaseki-shū*: Mujū Ichien (also known as Ichien Dōgyō; 1226–1312) first studied Tendai and Shingon Buddhism but later became a disciple of Enni Ben'en (1202–80) of the Yōgi branch of the Rinzai school. This teacher was the founder of Tōfukuji Temple, one of the "Five Mountains" in Kyoto. In 1263 Mujū himself established Chōboji Temple, a branch of Tōfukuji in Owari (present Nagoya). His best known work, *Shaseki-shū* (The Collection of Sand and Pebbles) was begun in 1279 and completed in 1283. It contains 134 anecdotes about Buddhism and the syncretism between Shinto and Buddhism. The tale cited is the first story in Book 4. For its English version, see Robert E. Morrell tr. Sand and Pebbles (Shasekishū): The Tales of Mujū Ichien, a Voice for Pluralism in Kamakura Buddhism (Albany, N.Y.: State University of New York Press, 1985), pp. 136–137. This book also gives a detailed account of Mujū's life.

12. For Ikkyū, see plate 29, note 1. The two quoted *tanka* are found in *Ikkyū Oshō zenshū* (The Collected Works of Priest Ikkyū; edited and annotated by Mori Keizō, Kōyūkan, 1898), pp. 16 and 20 in the section of the *dōka* (*tanka* poem on the [Buddhist] Way).

R. H. Blyth translated 80 *dōka* by Ikkyū. See Blyth, *Zen and Zen Classics V: Twenty-Five Zen Essays* (Hokuseidō Press, 1962), pp. 162–192.

13. The ultimate teaching of non-duality of Mahayana Buddhism is expressed in the oftenquoted two phrases of five characters each: bonno soku bodai (Delusive passions are themselves enlightenment) and shoji soku nehan (Birth and death is itself Nirvana). One of the early uses of the former is found in Hokke gengi (The Profound Meaning of the Lotus Sutra), lectures delivered in 593 by Tendai Chigi (538-597) on the sutra, while the latter phrase appears in Shindai yaku "Shō Daijōron" (Shindai's Translation of "The Encompassing Treatise on Mahayana Buddhism" [by Mujaku; Sk. Asanga of 4th c. India]. Shindai [Sk. Paramārtha, 499-569], an Indian monk, is one of the four great sutra translators.) See T 33, p. 790 for the former and T 31, p. 129 for the latter.

14. Hakuin Ekaku (1685-1768) was born into a merchant family in Hara, present Shizuoka Prefecture. Since childhood he was close to Buddhism. as his mother was a devout believer in the Nichiren sect (founded by Nichiren in 1253), and his great uncle built the Zen Temple Shōinji. It was at this temple that the fifteen-year-old Hakuin became a monk. He experienced religious uncertainty, however, and wandered for twelve years, visiting different temples until his final return to Shōinji Temple. Hakuin revitalized Rinzai Zen at this small local temple on the main highway. Tōkaidō: after the long degeneration of monastic Zen, zazen and koan were again made the center of Zen training under Hakuin. His demanding but inspiring teaching drew many followers; a great number of them were common people. His powerfully original paintings also made a remarkable contribution to this revitalization of Zen.

His major written works include Yasen kanna (Leisurely Talks on a Night Boat, 1775; partially translated in Trevor Leggett's Second Zen Reader, Tuttle, 1964), Orategama (1757; The Embossed Tea Kettle tr. R. D. Shaw, George Allen Unwin, 1963. This work is also included in Philip B. Yampolsky's The Zen Master Hakuin: Selected Writings, Columbia University Press, 1971), and Sokkōroku kaien fusetsu (a series of talks Hakuin gave in 1740; tr. N. Waddell The Essential Teachings of Zen Master Hakuin: A Translation of Sokkō-roku kaien-fusetsu; Boston and London, Shambhala, 1994).

Some perceptive comparisons between Hakuin and Sengai are found in such recent works as:

1. Tsuji Nobuo, "Kinsei zensō no kaiga: Hakuin, Sengai o chūshin ni" (The Paintings of Pre-modern Zen Priests: Centering on Hakuin and Sengai) in Nihon bijutsu zenshū 23: Edo no shūkyō bijutsu: Enkū, Mokujiki; Hakuin, Sengai; Ryōkan (The Collection of the Arts of Japan 23: Religous Art in the Edo Period: Enkū and Mokujiki; Hakuin and Sengai; and Ryōkan; Gakushū Kenkyūsha, 1979), pp. 164–180. 2. Mizukami Tsutomu, "Hakuin to Sengai" (Hakuin and Sengai) in *Suibokuga no kyoshō VII: Hakuin, Sengai* (The Great Masters of Ink Drawing VII: Hakuin and Sengai; Kōdansha, 1995), pp. 13–20.

3. Izumi Takeo, "Kinsei zenga no seiritsu: Hakuin, Sengai no mugikō" (The Formation of Zen Painting in Pre-modern Japan: The Artlessness of Hakuin and Sengai) in *Suibokuga no kyoshō VII: Hakuin, Sengai*, pp. 90–97.

15. $Ry\bar{o}$ is a measuring unit for medicine; one $ry\bar{o}$ is 4 momme; one momme is 0.1325 ounce or 3.7565 grams.

"Miraculous Medicine for Eye Diseases" ("Gambyō no myōyaku" in the original) is not an independent work by Hakuin, though Furuta puts it in double brackets. It is in fact the end part of a long letter Hakuin wrote to a certain elderly man called Murabayashi Korezō who had been suffering from eye problems. In the letter Hakuin emphasizes the importance of the sound mind and spiritual means to prevent and cure eye diseases. "Miraculous medicine" is his prescription, humorous and serious at the same time.

The letter is collected in the section called "Kokurin sekitoku" ("Kokurin" is Hakuin's pseudonym; *sekitoku* means "letter"). See *Hakuin Oshō zenshū* ed. Gotō Kōson et al. (Collected Works of Priest Hakuin) VI (Ryūginsha, 1934; reprint 1967), pp. 441–452.

16. The following quotations are found in Kuramitsu's book. Respective page numbers are given in the parentheses: "Nine years..." (134); "To live so long..." (136); "Nobody seems..." (146); "Drink tea with this" (146).

17. "Kanzeon Bosatsu" in Kuramitsu, pp. 133-134.

18. "Law is... / No-law for..." in Nakayama, pp. 71–73 and 357, and Kuramitsu, p. 127.

19. "I drew a tiger..." in Kuramitsu, p. 131; "Cat or tiger..." in Kuramitsu, p. 150.

20. "Directly Pointing ..." See note 8 above.

21. "A scholar smacking of a pedant ..." in Kuramitsu, p. 134.

22. "God of Fortune ..." in Kuramitsu, p. 136. See also figure 14.

SYMBOLIZATION OF ENLIGHTENMENT

1. Tokusan (Tokusan Senkan, 780–865; 782?–865; T. Cleary gives the dates 781–867. See his *The Blue Cliff Record I*, pp. 230–231) first diligently studied Buddhist regulations and sutras, and since he lectured on the *Diamond Sutra*, he was nicknamed "Zhou Diamond" (Zhou was his family name). Later he came to study under Ryōtan Sūshin (active c. 850) and experienced his first enlightenment when Ryōtan blew out the lamp at the very moment Tokusan was about to take it from him. This instantaneous realization is dealt with in *The Gateless Gate*, case 28. Just as Rinzai was famed for his shouts, so was Tokusan for his blows: in one of his sermons he said: "Whether you speak or not, thirty blows [of my stick]" (see KDR 15, T 51, p. 317).

2. For Rinzai's enlightenment, see plate 11, note 2.

3. Dōgen, while studying in China, attained his sudden great realization when he heard his teacher, Nyojō, shout at a fellow monk who had fallen asleep during the meditation session: "When you study under a master you must drop the body and mind; what is the use of single-minded intense sleeping?" (see Takashi James Kodera, *Dōgen's Formative Years in China: An Historical Study and Annotated Translation of the Hōkyō-ki*; Boulder, Colorado: Prajña Press, 1980, pp. 60–61). See also "Humor in Zen," note 10.

4. "Daito" is the abbreviated form of "Kozen Daito Kokushi" (Literally, Zen Propagating Great Lamp National Teacher). This title was granted by exemperor Hanazano (1297–1348; r. 1308–1318) to Shūhō Myōchō (1282–1337), the founder of Daitokuji Temple in Kyoto. He is usually referred to as Daitō Kokushi (National Teacher Daitō).

After studying Tendai Buddhism at Enkyōji Temple on Mt. Shosha in present Himeji City, Daitō became a disciple of Nampo Jōmyō (1235– 1308; his posthumous title is Daiō Kokushi [National Teacher Daiō]) first at Manjuji Temple in Kyoto and then at Kenchōji Temple in Kamakura. While staying at the latter, one day he attained a sudden great realization when he "tossed a key onto a desk" (see Kenneth Kraft, *Eloquent Zen: Daitō and Early Japanese Zen*; Honolulu: University of Hawaii Press, 1992, p. 37). This was in 1308 when he was twenty-six.

In the same year his teacher died and in the following year Daitō devoted himself, as his teacher had advised him, to *shōtai chōyō* (*shōtai* means sacred embryo and *chōyō* long nurturing; Kraft translates it as "sustained nurturing of the sacred embryo [of insight or truth]," p. 41). Daitō secluded himself in a hut called Unkyoan in Higashiyama on the River Kamo, Kyoto. (In five poems Sengai deals with Daitō at this stage of his life in Kyoto: two poems in *Kōsui yokō* [Nakayama, pp. 248 and 251]; three poems in Kuramitsu [pp. 96–97].)

In 1326 Daitō established, with the financial support of lay disciples, Daitokuji Temple in Murasakino (Field of Purple Grass), then the northern suburb of the capital, where he had built his small monastery several years earlier. During Daitō's time Daitokuji Temple, the headquarters of the Daitokuji branch of the Rinzai school in Japan, ranked first among the "Five Mountains." The temple's later history involves such major historical figures as Ikkyū, who resided in one of its monasteries and promoted Daitō's ascetic Zen practice (see also "Humor in Zen" and plate 29, note 1); Oda Nobunaga, who was buried in Sōken'in Monastery; Sen no Rikyū, the celebrated tea master (see "What Sengai Teaches Us," note 19); and Takuan Sōhō, the 53rd abbot of the temple (see "What Sengai Teaches Us," note 23).

I should like to add here that Professor V. Hori of McGill University kindly drew my attention to a possible link between Daito's "Yuikai" (deathbed instruction; for its English version see "Daito Kokushi's Admonitions," in D. T. Suzuki, Manual of Zen Buddhism [London: Rider and Company, 1950; 1974 edition], pp.147-148), and Sengai's previously-cited poem ("Sengai: His Life," note 19), in both of which the term sekkyakushō (broken-legged pot) appears. Prof. Hori also took the trouble to check for me the usage of this word in major Zen writings through the computer database created by the Zen Bunka Kenkyūjo (Institute for Zen Research) at Hanazano University in Kyoto. The long list I received from Prof. Hori clearly indicates that a "broken-legged pot" has stood for the life of poverty that Zen monks, rejecting worldly achievements, have chosen in their earnest search for the true Dharma. This traditional implication of the term sekkyakusho certainly echoes in Sengai's own use in his poem: Sengai contrasts the "broken-legged pot" with the vain "appearances" and "worldly fame and saintly titles" (see p. 19).

Moreover, the poem also manifests Sengai's inimitable naturalness. Rinzai said to his disciples:

Just act ordinary, without trying to do anything particular. Move your bowels, piss, get dressed, eat your rice, and if you get tired, then lie down. Fools may laugh at me, but wise men will know what I mean. (Watson, p. 31)

Sengai fills his stomach, and when sleep overtakes him he does not bother himself with the "broken-legged pot." In only six lines the poem suggests the complete spiritual liberation Sengai attained.

5. Jōshū's response to "What is the Buddha?": see KDR10, T 51, p. 277 for the version given by Furuta. Jōshū-roku has a slightly different version. For an English version of Jōshū-roku, see James Green tr. with introduction, The Recorded Sayings of Zen Master Jōshū; Boston: Shambhala, 1998, pp. 57–58. This episode is also given in Blyth, Zen and Zen Classics III, Hokuseidō, 1970, p. 63.

6. For "A scholar smacking of a pedant ..." Kuramitsu, p. 134. See also "Humor in Zen," note 21.

7. "Beneath the Nose rather than under the Blossoms" in Kuramitsu, p. 166, and Nakayama, p. 351.

The original of this witty phrase reads: *hana no shita yori hana no shita*. The first *hana* means the "blossom" or more specifically "cherry blossoms" that represent all other flowers. The second *hana* refers to the "nose." These two homonymous terms are written in two different characters: 花 for the blossom and 鼻 for the nose. What is below the nose, of course, is the mouth into which we put "dumplings" (*dango*) under the blossoming cherry tree, instead of admiring the flowers.

8. "Dumplings rather than cherry blossoms" (*hana yori dango*): this well-known phrase appears in a pre-Bashō haiku written by Matsunaga Teitoku (1571–1653):

Not flowers But dumplings there must be— Geese departing here This haiku itself is Teitoku's witty response to a *tanka* by Lady Ise (died c. 939):

Spring mists rise, Yet forsaking them, wild geese Fly away— Are they used to live In a land without the flower? (Kokin waka-shū, #31)

See Kinsei haiku haibun shū (The Collection of Pre-Modern Haiku and Haibun [prose interspersed with haiku] in Iwanami Koten Bungaku Taikei Series 92; 1964), p. 37.

9. "Nine years...": see "Humor in Zen," note 16.

10. "I drew a tiger": see "Humor in Zen," note 19.

11. *Myō* (marvelous), *myō myō*, and *fuku myō* (doubly marvelous), in Kuramitsu, p. 130.

12. I have changed the original text in which the triangle was erroneously assigned to water instead of fire, and the circle to fire instead of water. See p. 53 in the text and also the caption and the note to plate 43. See also Sengai's "Santokuhō zusetsu" (Kuramitsu, p. 64).

13. "Eat this and drink tea ..." in Kuramitsu, p. 150.

The latter portion of the quoted inscription, "the origin of the tea ceremony," is not found on figure 19, which, owned by the Idemitsu Museum of Arts, is one variation of what is called "The Aspect of One Circle."

14. "Three Gods of Happiness" in Kuramitsu, p. 159; see also plate 6 and the notes for plate 5.

15. "Riding on fragrant smoke,..." in Kuramitsu, p. 133. The phrase "The Three Revered Buddhas" refers to Amida Buddha and his two attendant bodhisattvas, Kannon and Seishi. The three are called *raigo no sanzon*, the three revered ones who come to receive devotees of Amida Buddha at their death.

16. For Daisetsu Suzuki's interpretation, see his Sengai: The Zen Master, pp. 36–37.

17. Unlimited interpretation: in his article "Kono ichimai: $\bigcirc \bigtriangleup \square$ zu" (This One Piece of Work, the Picture of $\bigcirc \bigtriangleup \square$, in *Suibokuga no kyoshō VII: Hakuin, Sengai* [The Great Masters of Ink Drawing VII: Hakuin and Sengai, 1995], pp. 85–89), Izumi Takeo carefully traces the brush movement in this drawing and concludes that Sengai created a superbly structured painting through the tonal changes of ink and the blurring achieved by his brush use.

Izumi also discusses the universality of the three basic forms: $\bigcirc \bigtriangleup \square$. He then sums up the various existing interpretations of Sengai's work into the following five:

1. Three simple fundamental forms of the universe.

2. Symbolization of the earth by \Box , water by \bigcirc , and fire by \triangle , which are the first three of the "six great elements."

3. Representation of the three Buddhist sects: Tendai, Shingon, and Zen.

4. Representation of the syncretism of Confucianism, Buddhism, and Taoism.

5. Representation of the syncretism of Shinto, Confucianism, and Buddhism.

The eclecticism of Shinto, Confucianism, and Buddhism was commonly accepted in the Edo period. Izumi finds a typical example of this concept expressed in the three forms of $\bigcirc \bigtriangleup \square$ in a work created by a Zen monk in 1783, about half a century earlier than Sengai's drawing. This 1783 piece is called "Shinjubutsu sambō gōzu" (The Picture of the Amalgamation of the Three Teachings: Shinto, Confucianism, and Buddhism). The priest-painter is Tōrei Enji (1721–92), Hakuin's outstanding disciple who had formerly studied under Kogetsu Zenzai (1667–1751). Zenzai was the teacher of Gessen Zenne, under whom Sengai attained his first insight as we have seen in "Sengai: His Life" (pp. 15–17).

Izumi maintains that the Shintoistic ideas held by Kogetsu Zenzai must have influenced Tōrei, and thus Izumi also points out the possible conceptual link between Tōrei's pictorial representation of the particular religious syncretism and Sengai's drawing of $\bigcirc \triangle \square$. Izumi ends his illuminating article with these words: "The picture of $\bigcirc \triangle \square$ may be a koan Sengai left for us [to contemplate]" (p. 89).

We have observed a similar eclecticism in Daie's teachings, in which Sengai was apparently interested (see "Sengai: His Life," note 32). We have seen something similar in "Above Kokei Ravine Three Hermits Are Laughing" (plate 14), which was interpreted in China as an expression of the harmony of Confucianism, Taoism, and Buddhism (see the note to plate 14).

Taoist philosophy itself has long been adopted into Chinese Buddhism as well as into Confucianism: Chinese Zen Buddhism and Neo-Confucianism developed from these contacts. While the latter prevailed under the Tokugawa regime, Japan's indigenous Shinto continued to provide a sense of national identity and served to maintain communal ties.

Sengai, living away from large religious centers, enjoyed contacts with the people and often dealt with local shrine festivals in his art. It would have been quite natural for him to include Shinto to form the trinity. This naturalness pervades his "Picture of the Three Sacred Figures" (Sansei-zu) created in 1819 when he was sixty-nine. The humor and warmth it evokes distinguishes this picture from Tōrei's cold geometric representation. In Sengai's drawing, the three sacred figures are harmoniously looking into "a pot supported by three legs while the delicious concoction is being cooked" (see Nakayama, p. 127 for the picture and p. 348 for Sengai's words added to the picture; this work is owned by the Idemitsu Museum of Arts).

This drawing of *shinjubutsu* (Shinto, Confucianism, and Buddhism) was also used as illustration for Furuta's earlier article "The Symbolization of Enlightenment: The Significance of Sengai's Drawings and Calligraphy." As the title indicates, this article is the first published version of Furuta's second essay in our book. It appeared in the 1963 September issue of *Daihōrin* (The Great Wheel of Dharma), pp. 82–89.

Sylvan Barnet and William Burto also give their interpretation of the drawing of $\bigcirc \bigtriangleup \square$ in their Zen Ink Paintings (Kodansha International, 1982, p. 91), relating the three geometric forms to the long tradition of Indian and Buddhist symbolism.

18. "Not just the girl...": see Kuramitsu, p. 145.

WHAT SENGAI TEACHES US

1. "What Sengai Teaches Us" was originally a speech delivered at the Idemitsu Museum of Arts on October 3, 1984, as the 116th lecture in the Museum's Wednesday Lecture Series. It was also the nineteenth of the talks on Sengai which Furuta annually gave on this special day to commemorate Sengai's death. The original text says "ten-odd times," and I have changed it into the "nineteenth time" on the basis of the two dates: the year of the museum's founding, 1966, and 1984, the year of the lecture.

2. See also "Sengai: His Life," p. 26 and note 37. See also Furuta's reference to the death-poem handwritten by Sengai (p. 51). The Japanese text gives a photo reproduction of the handwritten poem. It was, however, not included in this English edition, due to the new regulations of Shōfukuji Temple.

Furuta's interpretation of this poem is also found in "Sono shadatsu na shōgai—Sengai Gibon" (Sengai Gibon: A Life of Detachment), a chapter in Furuta's own Zensō no yuige (The Death Poems of Zen Monks; 1965, pp. 205–212). This book is included in the sixth volume (Zensō no shōji [Life and Death of Zen Monks]) of the Furuta Shōkin chosaku-shū (The Collected Works of Furuta Shōkin; Kodansha, 1981, pp. 157–162).

Nakayama Kiichirō offers his interpretation in the article "Sengai no shōgai to sakuhin" (The Life and Works of Sengai) contributed to the Catalogue (pp. 26–27) of the Sengai Exhibition that was held at the Fukuoka City Museum of Arts from October 4 to November 3, 1986.

3. For more on Dōgen, see also "Humor in Zen," note 10, and "Symbolization of Enlightenment," note 3.

4. Saigyō (1118–90; lay name Satō Norikiyo) is one of the most important *tanka* poets in the history of classical Japanese poetry. The young Saigyō served as a palace guard for the retired emperor Toba (1103–56; r. 1107–23), but when he was twenty-two he became a monk of the Shingon sect. While leading the life of a recluse, he kept his close relationships with the major court poets. Saigyō's poetry, however, is remarkably free from the clichés of the court poems and is characterized rather by spontaneity and personal intensity.

Saigyo's *tanka*, many of which were composed at mountain retreats and during his travels throughout Japan, left a lasting impression on the poets of succeeding centuries, most notably Matsuo Bashō. Sengai's *tanka* clearly echo Saigyō's poetry, especially the latter's passion for cherry blossoms.

5. See also plate 33 and its notes.

6. The first half of the original Japanese sentence whose English version begins with "Dōgen" was omitted since the information given there is not correct: it stated that Dōgen, Saigyō, and Bashō all died shortly after they reached the age of 50 whereas Saigyō died at the age of 72, Dōgen at 53 and Bashō at 50.

7. For "Kakun" (Family Precepts), see also plate 70 and its note. The seventeen pieces under this general title are found in *Idemitsu Bijutsukan zõhin zuroku: Sengai* (The Collections of the Idemitsu Museum of Arts: Sengai; nos. 1070–1–1070–17).

Sengai apparently produced the same calligraphic works on different occasions: the Fukuoka City Museum of Arts owns Sengai's calligraphy consisting of twenty sections, seventeen of which correspond to the seventeen "family precepts" of the Idemitsu Museum of Arts. The work (dated 1820) in Fukuoka City is given in Nakayama's book (pp. 351–354 and p. 134 [a photo-reproduction of a part]) under the title "Shorei-shiki" (Form Letters). These "form letters" are written in the typical epistolary style called *sōrōbun*.

The "family precepts" which are referred to in Furuta's talk are numbers 1070–2, 1070–5, 1070–9, 1070–7, and 1070–13, in the order of his reference.

8. See also plate 69 and its note.

9. See also plate 69 and its note.

10. See also "Humor in Zen," note 16.

11. See Kuramitsu, p. 119.

12. This poem is a verbatim quotation (except the additional line at the end) of a love poem (#615) in the *Kokin waka-shū* (Collection of Ancient and Modern Waka [*tanka*] Poems, 905). The poem was written by Ki no Tomonori (845–905), one of the compilers of this first imperial anthology.

By adding the homage to Kannon Bodhisattva, Sengai turns the original love poem into a *dōka* (*tanka* poem on the Buddha way), with a touch of humor evoked by this parodic use of an old poem.

The two women in the pictures belong to two different social classes. Sengai wrote "Hushaby Baby" on the painting of an elegant lady in summer kimono, and the poem (the Sengai version) on the picture of a courtesan. The latter inscription recalls the well-known Nō play *Eguchi*, in which Saigyō meets a prostitute in Eguchi, once a thriving river port on the Yodo River in present Osaka City. At the end of the play she reveals herself as an incarnation of Bodhisattva Fugen.

This classical drama, which contains extensive Buddhist allusions, is also echoed in Bashō's famous haiku:

> In the same inn prostitutes also sleep: bush clover and the moon.

As we have seen, Saigyō and Bashō are the two most important literary figures whom Sengai admired.

See also Furuta's article "Bijo no e ni miru" (On Seeing the Pictures of Beauties) collected in his book *Geirin okudan* (Conjectures in the Forest of Art, 1991, pp. 42–52). For the pictures to which Sengai added the inscriptions, see *The Collections of the Idemitsu Museum of Arts: Sengai*, nos. 1126 and 1127.

13. "Irohaben" is found in *Kōsui*, Nakayama, pp. 261–262 and 270, and Kuramitsu, pp. 2–3. "Muyū tōō ki" is found in Nakayama, pp. 166 and 372, and Kuramitsu, pp. 68–69.

14. Furuta seems to refer to Sengai's work entitled "Santokuhō zusetsu" (Pictorial Explanation of the Three Treasures of Virtue), whose title I have inserted in the text.

15. Sengai's work itself is called "Taimitsuzen" (Ten-

dai, Shingon, and Zen) and is included in Nakayama, p. 284; Kuramitsu, p. 8.

16. Santoku (three virtues) are Dharma-body (hosshin), absolute wisdom (hannya), and ultimate freedom (gedatsu), which belong to one who has attained Nirvana. In "Santokuhō zusetsu" Sengai relates these three to the virtues in Shinto and Confucianism. "Santokuhō zusetsu" is found in Nakayama, pp. 375–377, and Kuramitsu, pp. 61–65. Apparently by mistake, Nakayama's book, however, shows on page 377 two squares, instead of placing the circle in the center and below the character for "water" (术), as shown in Kuramitsu (p. 64).

17. For more on D. T. Suzuki's interpretation, see "Symbolization of Enlightenment," p. 45 and note 16.

18. "Chadō gokui" (The Ultimate Meaning of the Way of Tea) is found in Kuramitsu, pp. 156–158.

19. The genealogy of the Omote Senke given in the original text does not go back to the beginning and thus is omitted in the translation. It is, however, given here together with a brief description of the three schools that began with the three great grandsons of Sen no Rikyū (1522-91), the founder of the Sen school of the tea ceremony. It was Rikyū's grandson Sen no Sōtan (1578-1658) who established the three branches of the Sen school: Omote Senke, Ura Senke, and Musha no koji Senke. These names derive from the locations where each of the three houses stood: Omote Senke literally means "the Sen House in the front" as it was in the front part of the Sen property, while Ura Senke refers to the Sen House at the rear of the same property. The third branch, Musha no kõji Senke is named after the street where Sotan's youngest son Soshu, lived, Köshin Sösa, with whom the Omote Senke school began, is the fourth master of the Sen school itself and all succeeding masters of the Omote Senke

school inherit the name Sōsa, as shown, for example, in the names of the next three successors: Ryōkyū Sōsa (fifth), Gensō Sōsa (sixth) and Tennen Sōsa (seventh), whose pseudonym was Nyoshinsai.

20. Kawakami Fuhaku (1716–1807), the founder of the Fuhaku school of the tea ceremony, was born the second son of a retainer of the Mizuno clan in Kii Province (in present Wakayama Prefecture). He studied tea ceremony under Nyoshinsai Sōsa and Zen under Priest Dairyū, who was also the Zen master for Nyoshinsai (see p. 57). When he was thirty-two, Fuhaku became the tea master for the lord of the Mizuno clan and contributed to the promotion of the tea ceremony in the Omote Senke tradition in Edo. With Nyoshinsai's permission he founded his own school. He was also a talented haiku poet. His close relationship with Nyoshinsai allowed him to keep his valuable records of his mentor's teachings.

21. See Kuramitsu, p. 158.

22. The headnote added to "Sawa ni sou" attributes this tanka on the tea ceremony to Sen no Rikyū. The note does not, however, provide the source of this information. See the 10th volume of the *Chadō koten zenshū* series (Collection of Classics on the Way of Tea; general editor Sen Sōshitsu, 1961; Tankō Shinsha, limited edition, 1967), p. 266.

I was not able to find this *tanka* in the "Rikyū chanoyu hyakushu" (One Hundred *Tanka* Poems on the Tea Ceremony by Rikyū) included in *Sen no Rikyū zenshū* (The Collected Works of Sen no Rikyū; ed. Suzuki Keiichi, Gakugei Shoin, 1941.)

According to Furuta, the original version of the poem is traditionally attributed to Ikkyū. I have found, however, a *tanka* with a different opening line (*Kokoro to wa* instead of *Satori to wa*) in the "Ikkyū *dōka*" section (p. 3) of the *Ikkyū Oshō zenshū* (The Collected Works of Priest Ikkyū). Ikkyū's version reads: The Mind, What kind of thing is it? Drawn in ink, Blowing through the pines, The sound of the wind.

The word *kokoro* ("heart" or "mind") has been capitalized as "Mind" in this translation in order to signify what Buddhists call *busshō* (Buddha-nature). It is the perfect mind, which, inherent in not only all sentient beings but also in things, is beyond the duality of mind and matter. This "Mind" is replaced by Nyoshinsai (or by Rikyū) with "the tea ceremony."

Whether by misquoting Ikkyū's *dōka* or by finding it in some other source, or even by being inadvertently led by the focal importance of "enlightenment," in his lecture Furuta replaces "Mind" with "Enlightenment."

All these variations (Mind, the tea ceremony, and enlightenment) eloquently demonstrate the Zen-oriented symbolization of what cannot be explained in words. See the quotation from the *Diamond Sutra* (p. 59 below) in which "Mind" is also found.

For the *dōka* by Ikkyū, see also Blyth, *Zen and Zen Classics*, V, p. 165.

23. Takuan Sōhō (1573–1645) was born in present Hyōgo Prefecture and as a child became a priest's attendant. Later Takuan studied under several teachers in both Kyoto and Sakai, becoming the only Dharma successor of Ittō Shōteki (1539–1612), who was renowned for his strict training.

In 1609 Takuan was appointed by the emperor to be the fifty-third abbot of Daitokuji Temple, but left the temple three days later. In 1620 he returned to Hōkyōji Temple in his native place to lead a secluded life. Seven years later, however, Takuan protested against the shogunate's charge that the imperially granted promotions and successions at the head Zen temples, Daitokuji and Myöshinji, violated both the 1613 *hatto* (regulations) and the 17-clause 1615 *hatto*. These laws were created by Tokugawa Ieyasu in order to control the emperor's power. The 1613 *hatto* (*Chokkyo shie no hatto*; Laws for Imperial Grants of the Purple Robe) required the shogunate's approval, whereas the 1615 *hatto* regulated the activities of the emperor and the court nobles in Kyoto.

This protest by Takuan and his colleagues resulted in Takuan's exile from 1629 to 1632. In 1638 he founded Tōkaiji Temple for his devout admirer, the third shogun, Iemitsu (1604–51). Takuan is also known for his calligraphy and painting.

I have not been able to find the source of the episode about Takuan's producing sounds pictorially. Curiously, however, I found a similar anecdote in a collection of Sengai's episodes. A monk asks Sengai to draw the sounds of a flute and a drum. Sengai draws a picture of the sun and a spear standing right below it. He explains to the monk: "The spear is striking (tsuku) the sky (ten)." Ten tsuku ten tsuku is an onomatopoeia for the sound of a drum; and hi, yari, yari, yari for the sound of a flute (vari also means a spear). See Kuramitsu Daigu, Sengai Oshō hozoppone (The 'Navel-Bone' of Priest Sengai, 1930; the 1937 edition is titled Sengai Oshō itsuwa [The Anecdotes of Priest Sengai]), pp. 124-126. Similar episodes with slight variations seem to have been told about other keen-witted persons.

24.Yagyū Munenori (1571–1646) was born in Yagyūnoshō in present Nara Prefecture as the son of Yagyū Muneyoshi (1527–1606), the founder of the Yagyū-Shinkage school of swordsmanship. Munenori fought for Tokugawa Ieyasu in the Battle of Sekigahara in 1600 and became the fencing instructor for the shogun's family. He was associated with the tea master Sen no Sōtan.

Takuan and Yagyū Munenori are dealt with in chapters 5 and 6 of D. T. Suzuki's Zen and Japanese Culture (1938; Princeton University Press, Bollingen edition, 1959). See also more recent studies on Takuan: William Scott Wilson tr. The Unfettered Mind: Writings of the Zen Master to the Sword Master by Takuan Sōhō (Kodansha International, 1988) and Nobuko Hirose, Immovable Wisdom: The Art of Zen Strategy: The Teachings of Takuan Sōhō (Element Books, 1993).

25. In Kuramitsu, p. 158.

26. See also Furuta's two articles "Seisetsu no mucha" (Seisetsu's No-Tea) and "Seisetsu no 'mu' cha" (Seisetsu's 'No'-Tea), both included in Furuta's *Collected Works VIII*, pp. 69–71 and 243–248.

D. T. Suzuki translated "Mucha no ki" in his Zen and Japanese Culture, pp. 309–310.

27. For the episode about Seisetsu and the donor see "Seisetsu Oshō itsuwa" (Anecdotes of Priest Seisetsu; p. 1 in the section of anecdotes) in *Seisetsu Oshō iboku-shū* (The Collection of the Unpublished Calligraphic Works of Priest Seisetsu, selected by Mori Daikyō; published by Zenshū Shiryō Chōsakai, 1920).

28. See note 26 above.

29. Lord Ii (Ii Naosuke, 1815–60) was born the fourteenth son of the lord of Hikone clan in present Shiga Prefecture. At the age of thirty-five he succeeded his heirless eldest brother to govern the Hikone domain. Eight years later, in 1858, he was appointed to be the *tairō* (Great Councillor) of the shogunate. He faced serious political problems caused externally by American demands for a commercial treaty and internally by the strife over shogunal succession. Furthermore, the anti-*bakufu* movement was intensified when the shogunate signed, without imperial approval, the Harris Treaty on June 19, 1858.

Ii's repression of dissidents, known as *Ansei no* taigoku (the great purge in the Ansei era), resulted in his assassination on March 3, 1860.

Ii Naosuke began to study Zen at the age of thirteen and seems to have been introduced to the tea ceremony through his father. In his youth he diligently copied the writings of old tea masters, particularly those of the Sekishū school, to which he belonged. (This school was founded by Katagiri Sekishū [Katagiri Sadamasa [1605–73], the lord of Iwami and the tea master for the fourth shogun, Tokugawa Ietsuna [1641–80].)

Ii's Zen background is reflected in his writings on the tea ceremony, the most important being "Chanoyu ichie-shū" (On the Tea Ceremony: A Once in a Lifetime Meeting; completed around 1857). The title of this work expresses the central theme of Ii's writings: the tea ceremony should be held with the utmost devotion by both the host and his guest so as to turn every ceremony into a "once in a lifetime meeting." See "Kaidai" (Explanatory Note) added at the end of "Chanoyu ichieshū" collected in the previously cited tenth volume of the *Chadō koten zenshū series* (pp. 423– 437).

Ii's major writings are now collected in *Ii Tairō* chadō-dan (Discourses on the Way of Tea by Great Councillor Ii), ed. Nakamura Katsumaro (1914; Tokyo University Press reprint, 1978), to which Furuta seems to refer by the "Chadō-dan" of Lord Ii. I have, however, not been able to check from which page of this book Furuta quoted the three-line definition of tea by Ii. He seems to have incorrectly quoted Ii's famous "Sangen-shiku chasoku" (The Tea Principle in Four Lines with Three Characters Each), which is said to have been written by Ii when he was twenty-seven. The principle reads:

Tea [is] not tea, [It is] not non-tea, Just tea only, It's called tea. (quoted in "Kaidai" [Explanatory Note] added to "Chanoyu ichie-shū," in *Chadō koten zenshū* X, pp. 424–425) Furuta refers to this four-line principle in his other writing on Ii: see "Cha no sokuhisei" (The 'Non'-Nature of Tea) included in *Furuta Shōkin chosakushū XIII* (The Collected Works of Furuta Shōkin XIII, 1981), pp. 212–216.

30. All the subsequent quotations from Sengai's "Chadō gokui" (The Ultimate Meaning of the Way of Tea) are found in Kuramitsu, p. 157, except the last two on p. 59, which are taken from Kuramitsu, p. 158.

31. "The tea ceremony is that which is ordinary": the original text does not identify the source of these words, and the way Furuta quotes them suggests that they are Nyoshinsai's. However, they were quoted by Nyoshinsai from a calligraphy done by Kōshin Sōsa, the fourth master of the Omote Senke school. For Kōshin Sōsa see note 19, above, and for the source of the quoted words see Fuhaku's "Appended to A Selection of the Talks on the Tea Ceremony" in The Collection of the Classics on the Way of Tea X, p. 266.

32. "Everyday mind is the Way": these words are recorded in KDR 28 (T 51, p. 440) as Baso Dõitsu's. Nansen Fugan, Baso's disciple, responded with these words to a question, "What is the Way?" (see KDR 10, T 51, p. 276 and *The Gateless Gate*, case 19).

33. I have not been able to find the source of this reference made by Furuta. A similar saying, however, is found in *Chanoyu meigen-shū* (A Collection of Famous Sayings on the Tea Ceremony; Tankōsha, 1980) by Tsutsui Hiroichi. He quotes: "The mistake made by the guest is the host's mistake; consider the host's mistake to be the guest's," from "Chaso" (The Foundation of Tea) by Matsudaira Fumai (Matsudaira Harusato, 1751–1818; the lord of the Matsue clan and the founder of the Fumai school of the tea ceremony). See Tsutsui's book, p. 116. I thank Ms. Beppu Setsuko, Curator of the Idemitsu Museum of Arts, for drawing my attention to the *Chanoyu meigen-shū*.

34. Zhang san and Li si: Zhang san means "the third son of the Zhang family and Li si "the fourth son of the Li family." They represent ordinary people.

35. Sengai's and Furuta's usage of the term $h\bar{o}$ (法) have led me to translate it in two ways, one as "rules" and the other as the "Law." The former refers to the prescriptions applying to the tea ceremony and the latter to the principle that transcends these prescriptions.

36. For Fuhaku's definition of "unskilled,"
"skilled," and "master," see "Sawa ni sou"
(Appended to A Selection of the Talks on the Tea Ceremony) in Chadō koten zenshū X (The Collections of the Classics on the Way of the Tea X),
pp. 268–269.

37. Quoted from the *Diamond Sutra*: see T 8, p. 749. In regard to the capitalization of "Mind," see note 22, above.

38. See *Rinzai-roku*, section 15. B. Watson translates as follows:

... the person here listening to the Dharma has no form, no characteristics, no root, no beginning, no place he abides, yet he is vibrantly alive. (p. 36)

39. I have translated the Japanese moto tachite tokidoki no jiyū-jizai aru beshi as "Once the thing itself comes forth, there should always be freedom." The word moto is usually rendered as "essence," "principle," "foundation," or "root"; and tachite as "having been established." Furuta's references to the Diamond Sutra and the Rinzai-roku, however, suggest that he interprets Sengai's use of moto in a way that does not correspond to these usual meanings of the word.

Interestingly, Furuta interprets tokidoki (literally, "time and time") as meaning "on any occasion" and suggests that it might be replaced by *tsune* ("always"). This interpretation is incorporated in my rendering of the sentence, whose gist is expressed in yet another quotation from Sengai's "Ultimate Meaning of the Way of Tea": "When both mind and technique are forgotten, then its [the tea ceremony's] single flavor will always appear" (see p. 57). Here, too, Sengai uses the term *tsune*.

Notes to the Figures and Plates

FIGURES

- 1. See plate 17 and its notes.
- 1) Morokoshi is an old name for China.
 2) Umi-no-Nakamichi literally means "the land passage leading out into the middle of the sea." It is a narrow stretch of land (about 20 km long) leading out from Hakata Bay into the Genkai Strait. On the tip of this spit lies the Isle of Chika (Chika-no-Shima) which is now called Shika-no-Shima (the Isle of Shika).
- 4. One sho is 1.8 liters.
- Sākyamuni passed away under the twin śāla trees.

2) Maitreya is the future Buddha and remains in the fourth heaven (Tuşita Heaven) until his final rebirth as Buddha.

3) Duke Zhou was the younger brother of King Wu of the Zhou dynasty and the regent (1115–1105 B.C.) to King Cheng. Well-versed in letters and military arts, he was venerated as an exemplary administrator.

12. For "Law, in principle, ..." see KDR 1, T 51, p. 205.

- 14. See also figures 20, 21, and 22.
- 15. See plate 49.
- 18. See plate 43.

21. *Sagichõ* is an annual event of burning the used New Year's decorations on January 15 or 18.

23. The stone monument was meant to discour-

age the pestering requests for Sengai's artistic creations. Nakayama's book cites three dated drawings of the monument. To the drawing that is probably the earliest of the three Sengai added: "Erected at Kyohakuin Monastery in the early summer of the year of the Dragon of the Tempō era." The year is 1832 and the retired Sengai had been residing at this monastery since 1812. (For this work, which is owned by the Idemitsu Museum of Arts, see The Collections of the Idemitsu Museum of Arts: Sengai, no. 638, and Nakayama, pp. 179 and 382.)

This drawing is followed by one that is privately owned and dated "summer of the year of the Dragon of the Tempo era (see Nakayama, pp. 179 and 383). The last line of the poem written on these two "summer" drawings reads: sarasu shiranami, which can be literally rendered as "Bleached by the white waves as white as the waves." This version, exhibiting Sengai's delight in a word-play, significantly differs from the final line in the third drawing and in the inscription on the monument as well. The changed line, sarasu nami kaze (exposed in the wind and waves), is certainly an improvement, heightening the sense of movement through both the rhythm and the imagery. (For the third drawing, given here as an illustration and also owned by the museum, see the above-cited Sengai collection, no. 639, and Nakayama, pp. 180 and 383.)

This third drawing is dated "early autumn of the year of the Dragon," and Furuta's chronology places the poem for the monument under the "early autumn" of the same year, 1832. Nakayama's book gives a photo of the rubbing of the inscription on the monument (see p. 472). Though hardly legible, the date on the monument can be deciphered as "early autumn of the year of the Dragon of the Tempō era."

Then, how do we interpret Sengai's own words added to the first drawing: "Erected at Kyohakuin Monastery in the early summer" of the same year? Do they indicate that the monument was actually erected in the "early summer" of 1832 when Sengai was eighty-two? Did the monument, which still stands by the Monastery, replace the original one whose existence seems to be implied by Sengai's words added to the first drawing? Did the two drawings, produced in "early summer" and in "summer," precede the actual erection of the monument in the fall of the same year? Then, how do we interpret these two drawings in summer?

Though unable to provide a definitive answer to these questions, I may offer a possible explanation about the puzzling process in which the three dated drawings were created and the monument was erected. First, the two drawings from "early summer" and "summer" might have been Sengai's preliminary attempts to ward off unwanted requests, or they might be called a "virtual" monument, to use our current terminology. Notably, on these two drawings Sengai added the character hi (碑, monument) after the words "The End of the Brush" (zeppitsu), but not on the third drawing or on the monument itself. Second, the monument was erected, as a more effective deterrent, later in the "early autumn of the year of the Dragon." Third, the monument, drawn or erected, did not serve its purpose, and out of his deepened sense of irony Sengai might have mockingly depicted the erected monument in the third drawing, which refers, as the inscription on the monument does, to the "early autumn of the year of the Dragon."

Now turning to the poem itself, it is written in the *tanka* form (see p. 269 for the original). Harbor of Sleeves (Sode no Minato) refers to Hakata Harbor. This well-known epithet compares tearsoaked sleeves (*sode*) to a harbor (*minato*) drenched by waves, whose sound is also associated with wailing. This association between a harbor soaked by waves and sleeves wet with tears echoes the famous *tanka* by Princess Shikishi (?-1201), in which she uses the phrase *sode no minato* (harbor of sleeves) as a metaphor for a lonely, sorrowful lover on whose sodden sleeves the moon shines as on the wavedrenched harbor. (See *Shoku gosen waka-shū* [Later Collection of Waka, Continued, 1251], #735.)

In Sengai's *tanka* the term *sode* (sleeves) in the epithet is placed immediately after the first line, *sumizome no*, and thus forms a well-established poetic phrase, *sumizome no sode* (ink-dyed sleeves). Sengai effectively uses this conventional poetic device of hooking one word to both what precedes and what follows it. *Sumizome no sode*, thus emerging as we read on from the first line to the second, signifies both the sleeves of a monk's black robe and those of mourning clothes. The linking of the epithet (*sode no minato*) with another familiar poetic diction (*sumizome no sode*) also allows Sengai to subtly present his dual roles: a monk in an ink-dyed robe and a painter/calligrapher who buries his brushes in the Harbor of Sleeves.

Furthermore, the interplay of the images of waves and wet sleeves conveys, with a tinge of ironic humor, the mixed feelings Sengai must have experienced when he decided to stop producing his brush works.

PLATES

Plate 1. The Heart Sutra of the Perfection of Great Wisdom

1. The word "heart" (Sk. *htdaya*) in the title of the sutra also means "core" or "essence." Thus *The Heart Sutra* is the shortest of all the extant Buddhist sutras, summing up in 262 characters the concept of emptiness in Mahayana Buddhism. The famous Sanskrit text preserved in Hōryūji Temple in Nara is believed to have been brought to Japan from China in 609.

2. The five aggregates are form and the four responses to external objects: feelings, perceptions, karmic volition, and consciousness; all of which are dealt with in the next paragraph of the sutra.

3. Śāriputra (Sharihotsu in Japanese) was born to a brahmin family in an ancient kingdom, Magadha, in central India. Well known for his intelligence, Śāriputra became one of the ten great disciples of the Buddha, but died before his teacher.

4. Genjō (602–664), known as the Priest Sanzō, is the great translator of Buddhist sutras. He left the capital of Tang China in 629 to arrive in Nālandā three years later. After studying Buddhism in India, he returned to China in 645, bringing back 657 sutras, many of which he translated under imperial order. He wrote about his journey to India in his book *The Records of the Western Regions of Great Tang* (646). He is also the founder of the Hossō sect of Buddhism.

In translating this sutra I have consulted the following works:

Nakamura Hajime and Kino Kazuyoshi, trans. and annot., *Hannya shingyō*, *Kongō hannyagyō* (Tokyo: Iwanami Shoten, 1960; Iwanami Bunko no. 6285– 6286);

Takagami Kakushō, *Hannya shingyō kōgi* (Tokyo: Kadokawa Shoten, revised edition, 1979; Kadokawa Bunko no. 468); Edward Conze, tr. The Short Prajñāpāramitā Texts (London: Luzac & Company Ltd., 1973);

Daisetsu Teitarō Suzuki, *Essays in Zen Buddhism, Third Series* (London: Rider and Company, 1953; 1970 edition), pp. 222–238.

Plate 2. Amida Buddha

1. Amida (Sk. *amita* [infinite]) is a non-historical buddha, who presides in the Western Pure Land, which he created through his vows and through his practices performed while he was a bodhisattva. Devout believers who recite his name will be born through his power in his Land of Utmost Bliss. See also plate 10 for "the other power," which refers to Amida's power to save his believers.

2. For the "Forty-Eight Vows of Amida" and the "Incantations for Birth in the Pure Land," see T 12, pp. 267–269 and 348, respectively.

Plate 3. Śākyamuni Coming Out of the Mountains

Śākyamuni means the "sage" (muni) of the Śākya clan, and is applied to the historical Buddha who was born circa sixth century B.C. as the first son of the ruler of a small state in northern India (in present Nepal). He is also called Gautama (his family name) and Siddhārtha (his personal name). Stories of his previous lives tell that the Buddha descended from Tusita Heaven, to which bodhisattvas belong, to be conceived by his mother, Lady Maya, and become the Buddha (the Enlightened One) because of the merits accumulated in his countless previous existences. After leaving his family to devote himself to ascetic practices for six years, he abandoned these practices as an obstacle to spiritual liberation. Then, according to one tradition, at the age of thirty-five he gained insight

through deep meditation under a fig tree (Ficus religiosa; now known as the Bodhi [enlightenment] Tree). He taught the Dharma (Law or the Ultimate Truth) for forty-five years till his death at the age of eighty. (His dates vary according to different traditions.)

The Buddha tells the following story about his former existence as an acolyte engaged in bodhisattva practice in the Himalayas. The acolyte hears the demon rasetsu (Sk. raksasa) reciting the first part of the poem on impermanence and the Great Cessation. This demon is actually a transformation of Śakra devendra (also known as Indra), who is the guardian deity of Buddhism. He tells the acolyte that the latter half of the poem will be given if the acolyte offers himself to pacify the hunger of the demon. Intent to learn the remainder of the poem, the acolyte happily consents to this self-sacrifice. Upon hearing the last two lines of the poem, he writes it all around him, on rocks, walls, and trees. And then, he throws himself from a tall tree. At this moment the demon turns himself back into his original form as the guardian deity and receives the falling acolyte into his arms to place him on the ground, while all deities and heavenly beings salute, declaring that the acolyte is now truly a bodhisattva and will attain the perfect wisdom in the future.

The four-line poem reads:

All things are impermanent: This is the law of birth and death. Birth and death being extinguished, In tranquility and cessation bliss is found.

This famous episode is depicted on the base of the small shrine in the Main Hall of Hōryūji Temple founded in Nara in 607. For the story see Chapter 14, *Daihatsu nehan-gyō* (The Sutra on the Great Nirvana), T 12, pp. 450–451.

Plate 4. Kannon

Kannon, one of the two attendant bodhisattvas of Amida Buddha, is often depicted as a feminine figure with a small image of Amida in her crown. Her feminity is more clearly expressed in Sengai's other drawing of the same subject, which is found in Daisetsu Suzuki's *Sengai: The Zen Master* (p. 46).

Plate 5. The Seven Deities of Happiness

1. Daikokuten, originally an Indian god of war with an angry face and six arms who protects Buddhism, was identified in Japan with a major mythological figure, Okuninushi-no-Mikoto, who is regarded as the fifth descendant of the sun goddess Amaterasu. Since the mid-Edo period Daikokuten has become a guardian god of the kitchen. He is represented by a figure with an amiable look and standing on two straw sacks of rice, with his head covered by a large hood, a big bag on the left shoulder, and a mallet of luck in the right hand. This mallet is found on the next plate (#6) to symbolize this deity.

2. Ebisuten, worshipped as the god of merchants, fishermen, and as the protector of the sea voyage, carries a fishing rod with a *tai* fish (bream), which represents this god, as in plate 6. The term *tai* forms a homonym with the last double vowels of another word, *medetai*, which means "auspicious" or "happy."

3. Bishamonten, a god of Indian origin, is also called Tamonten (Attentively Listening Deity) and is one of the Four Guardian Kings of Heaven and protects the north of the Buddhist universe from whose center Mt. Sumeru rises. He wears a helmet and armor, carrying in his hand a small pagoda, a spear, and a treasure wand. In Japanese folk religion he is worshiped as the god of wealth and treasures. 4. Benzaiten, also of Indian origin, was initially a deification of water and river; thus her shrines are usually found by the sea, or near a lake or a river. She is worshipped as the goddess who bestows eloquence (*ben*), wealth (*zat*), wisdom, and happiness. She wears a crown with a white snake and carries a *biwa* lute in her arms as the goddess of music. But in other representations she possesses eight arms, which hold a bow, arrows, a sword, an axe, a rope, a spear-headed bar, and a ball of precious stone.

5. Hotei, whose name literally means "cloth sack," has a full round shape with a pot-belly. See plate 7, *Hotei Pointing to the Moon*, for his origin and characteristics. He also appears in figures 8 and 12.

6. Fukurokuju and Jurõjin are said to be two different names of the same deity, though the term Fukurokuju is considered to have existed before Jurõjin. This god of Chinese origin is believed to have lived in the first half of the Song period. Regarded as the incarnation of the star of longevity, he is also called the "Old Gentleman Star in the South Pole." In Western astronomy this star is Canopus in the constellation of Carina. Only about 91 centimeters tall, he has an elongated head and a long white beard. He carries a fan (see plate 6) and is accompanied by a mythical black deer whose meat is supposed to extend life to 2000 years.

In the 1710s to 1730s a pilgrimage to the shrines of these seven gods during the first seven days of the New Year became popular in Edo (present Tokyo), and this folk tradition is still widely observed and eagerly promoted by tourist companies.

See plate 6, "The Three Gods of Happiness," where a fan, a mallet, and bream represent Jurōjin, Daikokuten, and Ebisuten. **Plate 6. The Three Gods of Happiness** See the notes to plate 5.

Plate 7. Hotei Pointing to the Moon

As we read in the note given in D. T. Suzuki's *Sengai* (p. 181), the third line, "Thirteen and seven," is usually interpreted as "twenty," and the song continues:

Oh, you are still young. / You will have one child and then another. / Whom shall we let the babies hold? / Let Oman do it. / Where has she gone? / She's gone to buy / Oil, and to buy tea....

In the "Explanatory Notes" added to Suzuki's book, Furuta Shōkin gives his own interpretation:

It may refer to the seventh hour of the thirteenth day of the moon. Two nights before the full moon, the moon is still young. The seventh hour is too early in the evening [4.00 p.m.] for the moon to rise high above the horizon. Hence, "You are (too) young." (p. 191)

Quotations from a haikai (haiku) collection, Konzan-shū (1651), given in the notes to $D\bar{o}y\bar{o}$ -koy \bar{o} (Children's Songs and Old Ballads, 1820), suggest that the phrase refers to the seventh hour on the evening of the thirteenth day in the ninth month, which fell, in 1999, on October 21st of the solar calendar. In Japan the moon on this particular night is traditionally as much admired as the full moon in September.

The quotations from this 1651 collection of seventeen-syllable poems also indicate that the song was already so popular in mid-seventeenth century that a haiku poem was cleverly, though of little literary merit, made up by adding an extra two syllables to the third line of the song, thus making the line mean "the seventh hour" instead of simply "seven": Otsuki-sama ya Dear Moon! (ya is added) ikutsu jūsan How old are you? Thirteen nanatsu doki and the seventh hour. (doki is added)

Children of modern Japan are still familiar with the first four lines of the song: Otsuki-sama / ikutsu jūsan / nanatsu / mada tosha wakai (Dear Moon! / How old are you? Thirteen / and seven. / Oh, you are still young). The remaining portion of the song, however, is no longer well known: it consists of an obscure reference to a widely publicized love suicide in the early Edo period and a few lines of refrains. For the entire text of the song and the quoted haiku see: Dōyō-koyō in Shin Nihon koten-bungaku taikei, Vol. 62: Taue-zōshi, Sanka chōchūka, Hina no hitofushi, Ryūka hyakkō (Iwanami Shoten, 1997), pp. 352–353.

In Buddhist symbolism the clarity of the full moon is a representation of *shinnyo* (the True Thusness). See also plate 29, note 3.

Plate 8. Kanzan and Jittoku

The dates of Kanzan and Jittoku are unknown, though they are believed to have lived in the seventh and eighth centuries. Kanzan is said to have studied under Bukan, a Tang dynasty Zen priest who took the orphaned Jittoku under his care. Kanzan is regarded as the incarnation of Bodhisattva Fugen (Sk. Samantabhadra; bodhisattva of ultimate principle, meditation, and practice), and Jittoku as the incarnation of Bodhisattva Monju (Sk. Mañjuśrī; bodhisattva of wisdom). As a pair of eccentric poet-priests, they are frequently depicted in Chinese and Japanese ink painting.

See also the commentary on plate 44, where Kanzan's poetry is mentioned, and "Humor in Zen" (p. 28), where Kanzan, Jittoku, and Bukan are referred to.

Plate 9. The Hannya Mask

1. "The other shore," as opposed to this shore of confused and unliberated minds, is the ideal realm of enlightenment.

2. As the commentary suggests, Sengai makes this drawing of the mask a symbol of *hannya* (wisdom), though the mask is used in certain Nō plays (the classical drama from the fourteenth century) to represent women's violent jealousy. Here is an example of Sengai's use of familiar or well-known objects (sayings, poetic lines, songs [as we have seen in plate 7], folk beliefs, and objects like this mask) to bring Buddhism close to everyday life.

Plate 10. Bodhidharma

1. The dates of Bodhidharma, perhaps of brahmin origin, are not certain, though he seems to have arrived from India in southern China early in the sixth century and spread Zen Buddhism, and is thus regarded as the first patriarch of Chinese Zen. Numerous legends surround him: for example, as we read in "Symbolization of Enlightenment" (p. 40), he lost his legs after sitting in meditation for nine years, and he is said to have lived to be 150 years old. Another tells that he was poisoned to death by those who opposed his views.

2. As shown in the famous Zen phrases of four characters, *furyū-monji* (not relying on words) and *kyōge-betsuden* (separate transmission outside teachings), and in the Zen precept, "Drink water, and know for yourself hot and cold" (plate 49), Zen emphasizes the importance of finding one's own approach to attaining enlightenment rather than blindly observing prescribed teachings.

Though the element of *jiriki* (self-power) exists in Pure Land Buddhism, its emphasis lies on *tariki* (other power) or the merciful power of Amida Buddha. See plate 2, note 1.

Plate 11. Baso and Rinzai

1. Baso Dōitsu (709–788) was one of the Dharma successors of Nangaku Ejō (677–744; also called Zen Master Daie). The Chinese Zen in Ejō's line flourished particularly with Baso, who produced over 130 enlightened disciples, two of the most famous being Hyakujō Ekai (720–814; 749–814) and Nansen Fugan (748–834). The latter is dealt with in plate 12.

Hyakujō, mentioned in the commentary to this drawing, appears in another drawing, "Hyakujō and the Wild Fox" (fig. 11). He authored *Hyakujō ko-shingi* (Pure Ancient Rules by Hyakujō), which set down the regulations of Zen monasteries in China.

For Baso see KDR 6, T 51, pp. 245–246, and for Hyakujō T 51, pp. 249–251.

2. Rinzai Gigen (?-866; ?-867) was the founder of the Rinzai school of Chinese Zen. A brilliant and serious student under Obaku. Rinzai received three blows from him, one for each of his thricerepeated question about the essence of Dharma. Sent by Obaku to Koan Daigu (dates unknown), Dharma successor of one of Baso's disciples, Rinzai asked Daigu whether or not he had done anything wrong to get the three blows. When Daigu said that Rinzai's wondering about the blows showed that he did not understand Obaku's kindness, Rinzai instantly gained a great awakening. Daigu recognized Rinzai's extraordinary potential and sent him back to Obaku. Rinzai reported to Ōbaku about his meeting with Daigu and then slapped and shouted at Obaku. This episode of Rinzai's awakening is given in "Part Four: Record of Activities," Rinzai-roku. For its English version, see Watson, pp. 104-107.

Rinzai is famous for his shouts (katsu), which he used to bring enlightenment to his worthy disciples.

3. Obaku Kiun (d. c. 850), the Dharma successor of Hyakujō, was the founder of the Ōbaku school

of Chinese Zen. His sayings were compiled in *Denshin hōyō* (The Essence of the Transmission of Mind; 857) by Shōkoku Haikyū (797–870), a lay Buddhist and Tang government official. For Ōbaku's biography see KDR 9, T 51, p. 266, and for *Denshin hōyō*, T 48, pp. 379–384.

Plate 12. Nansen Cuts the Cat

Nansen Fugan (748–834), one of the most outstanding Dharma successors of Baso, built a hut on Mt. Nansen in 795 and stayed there over thirty years, devoting himself to the Way of Zen and supporting himself by farming. This famous episode is given in KDR 8, T 51, p. 258, as well as in *The Blue Cliff Record* (cases 63–64) and in *The Gateless Gate* (case 14). See Thomas and J. C. Cleary tr. *The Blue Cliff Record*, II, 406–411.

"Dōjin" after "Gai" literally means "a person of the Way," here referring to a person devoted to the Buddha Way.

Plate 13. Kyōgen Hits the Bamboo

Kyōgen Chikan (? -898) entered the priesthood under Hyakujō and then went to study with Isan Reiyū (771-853; one of Hyakujo's Dharma successors [see "Sengai: His Life," note 16]). Recognizing that Kyögen was exceptionally intelligent and would be a worthy pursuer of Dharma, Isan told him to present a phrase or sentence that was not drawn from poetry or commentaries and that would show the very nature that Kyogen had before he came out of the womb and before he became capable of distinguishing east from west. Unable to answer after a long silence Kyogen asked Isan to give him the answer. But Isan said that if he told him, he would not be doing him a good service. After having searched in vain for the answer in books, in desperation Kyogen burned all his books and decided to leave Isan to become a hermit. One day while clearing trees and grass on

the hill, he had the experience depicted by Sengai. The story of his life is found in KDR 11, T 51, pp. 283–284, and with slight variation in the chapter called "Keisei sanshoku" (The Sound of Valley Streams and the Colors of the Mountains) in *Shōbōgenzō* (Treasury of the Eye of the True Dharma) by Zen Master Dōgen. For the latter see Thomas Cleary tr. *Rational Zen, the Mind of Dōgen Zenji* (Boston and London: Shambhala, 1992), pp. 118–119.

Plate 14. Above Kokei Ravine Three Hermits Are Laughing

Eon (334-416) studied both Confucianism and Taoism in his youth. He is often referred to as Eon of Mt. Rozan where he built Torinji Temple and in 402 organized with his more than 100 disciples a society of monks called Byakuren-sha (White Lotus Society). He is regarded as a precursor of Pure Land Buddhism in China. His firm conviction of religious independence is shown in his work "Thesis on Monks' Disrespect of Kings." Though he lived away from political centers, he was engaged in making contacts with several eminent monks from India to seek their cooperation in translating sutras and clarifying their textual interpretations. Among the visiting monks we find the celebrated translator Kumārajīva (344-413), who arrived in Changan in 401. Such efforts by Eon contributed to the full development of Chinese Buddhism in the succeeding two centuries.

The episode to which Sengai's drawing refers has been a familiar subject for ink drawing in China since the Tang period and later in Japan, also.

It has long been suggested that the story was fictitious, because the Taoist Lu Xiujing was born in 406 and only ten years old when Eon died in 416, and such a sophisticated friendship as the episode implies would not have been possible. It has been pointed out that the hearty laughter of the three historical figures may represent the harmony of Buddhism, Confucianism, and Taoism: Buddhism is represented by Eon, Confucianism by Tao Yuanming (365–427), a great hermit-poet who returned to a pastoral life after serving as a minor government official, and Taoism by Lu Xiujing (406–477), who lived at the southern foot of Mt. Rozan and was later invited by Emperor Ming (r. 465–c. 472) to live in the capital of Liu Song (Southern Dynasty) and to compile the oldest catalogue of Taoist scriptures. See *Mochizuki Bukkyō daijiten* (Mochizuki Comprehensive Dictionary of Buddhism; Sekai Seiten Kankō Kyōkai, 1936; enlarged edition, 1957), II, pp. 1165–1166.

Plate 15. Harmony between Heaven and Earth The traditional Japanese calendar, adopted from China, consists of two cyclical components: one called jikkan (ten trunks) and the other jūnishi (twelve branches). The combination of the two makes a cycle of sixty years. The trunks are made up of the five elements: ki, hi, tsuchi, ka, and mizu, meaning wood, fire, earth, metal, and water, respectively. Each of the five is divided into two parts called e (elder brother) and to (younger brother). The entire cycle of the ten trunks runs as follows: 1. ki no e (no means "of"), 2. ki no to, 3. hi no e, 4. hi no to, 5. tsuchi no e, 6. tsuchi no to, 7. ka no e, 8. ka no to, 9. mizu no e, and 10. mizu no to (meaning elder brother of wood, younger brother of wood, and so on).

Furthermore, the ten trunks are also written in ten different characters instead of the five characters for the five elements. For example, the seventh trunk, *ka no e* (elder brother of metal) is written with one character which is read as $k\bar{o}$.

The twelve branches (*jūnishi*) are twelve animals starting with the rat and ending with the boar. The ninth animal is the monkey, written in a character which can be read both as *shin* (Chinese reading) and *saru* (Japanese reading).

The year in which this seventh trunk, $k\bar{o}$ (or ka

no e), and the ninth branch, shin (or saru; monkey), coincide is called the year of $k\bar{o}shin$ or ka no e saru. As the same cyclical system is applied to the designation of the day, a special festivity is held at the shrines of this secular belief called $k\bar{o}shin shink\bar{o}$ (shink \bar{o} means "belief") on the day when a junction occurs between the "metal elder brother" ($k\bar{o}$ or ka no e) of the decimal cycle of the ten trunks (jikkan) and the monkey sign (shin or saru) of the duodecimal cycle of twelve branches (j $\bar{u}nishi$).

The origin of *kōshin shinkō* can be traced to a Taoist teaching about how to gain longevity by observing abstinence on the day of *kōshin*. Mixed with Shinto, Buddhist, as well as secular beliefs in Japan, *kōshin shinkō* gained its greatest popularity in the Edo period.

It is linked with a belief in the god of road safety ($d\bar{o}soshin$, which literally means "ancestor god of the road"). It is also connected to the earth god, Sarutahiko, who guided Ninigi-no-Mikoto, the grandson of the sun-goddess, Amaterasu, at the time of the heavenly deity's descent to the earth.

The shrines of *kōshin shinkō* usually have a stone with three engraved monkeys: one holding hands over the eyes (*mizaru*, which means "not seeing"); the second with hands covering the ears (*kikazaru*, meaning "not hearing"); and the third with its mouth covered by its hands (*iwazaru*, or "not saying"). The last two syllables of each of the three, *zaru*, can be interpreted to mean both "not" and "monkey," *zaru* being the voiced pronunciation of *saru*.

Because of this sound association with *saru* (monkey), the Shinto god Sarutahiko is also worshipped as part of this folk belief. Lafcadio Hearn refers to this secular belief in a chapter called "A Pilgrimage to Enoshima" in his *Glimpses of Unfamiliar Japan* (1894; Tuttle paperback edition, 1976) pp. 98–104.

Drawing upon a well-known Shinto myth, Sengai brings in the Shinto goddess Ame-no-Uzume-no-Mikoto. Her frenzied exhibitionistic

dance provokes such a roar of laughter from other deities that the sun goddess Amaterasu emerges from a cave where she had hidden herself when her younger brother's outrageous conduct angered her. The encounter of Ame-no-Uzume-no-Mikoto with Sarutahiko and the origin of the appellation sarume-gimi (monkey maidens) through the goddess's supposed marriage to Sarutahiko are described in both Kojiki (Records of Ancient Matters; 712) and Nihon shoki (Chronicles of Japan; 720). For their English versions see Donald L. Phillippi tr. Kojiki (University of Tokyo Press, 1968), pp. 84-85 and 138; W. B. Aston tr. Nihongi: Chronicles of Japan from Earliest Times to A.D. 697 (London: George Allen & Unwin Ltd., 1896; reprint 1956), pp. 40-45 and 77-79.

Plate 16. Prince Shōtoku

Prince Shōtoku (574-622; Shōtoku means "saintly virtue"), born as the second son of Emperor Yomei (?-587; r. 585-587), in 593 was appointed regent by his aunt, Empress Suiko (554-628; r. 593-628), who was also a devout Buddhist. In the following year (594) Prince Shōtoku issued an imperial edict for the promotion of the "Three Treasures" of Buddha, Dharma, and the Priesthood. Then, ten years later in 604 he proclaimed in the second article of the Seventeen-Article Constitution: "Pay deep respect to the Three Treasures." In order to promulgate Buddhism in Japan he sent monks to China, built temples (including Hōryūji in Nara, now the world's oldest extant wooden building), and lectured on sutras, which resulted in the three commentaries called Sangyō gisho (Commentaries on the Three Sutras, c. 609-615). They are the Hoke-kyō (Lotus Sutra), Yuima-gyō (Sutra of Vimalakīrti) and Shōman-gyō (Sutra of Princess Śrīmālā). Vimalakīrti is a lay Buddhist and celebrated exponent of Mahayana Buddhism, while Princess Śrīmālā is a devout Buddhist, her name meaning "splendid .

garland." It has been considered that Vimalakīrti was the Prince's ideal, while Princess Śrīmālā was the ideal of Empress Suiko.

Plate 17. The First Patriarch Senkō (Yōsai)

1. Yōsai (1141–1215; also called Eisai, with the priest name Myōan) was the son of a Shinto priest. He was thirteen years old when he entered priesthood on Mt. Hiei, the center of Tendai Buddhism in Japan. Having had an ambition to visit China since his early youth, Yōsai made two trips: the first lasting five months in 1168 and the second for four years from 1187 to 1191. The second was originally planned as a visit to India but was hindered by road closures caused by Mongolian control of the frontier regions. During the prolonged second stay, Yōsai studied Zen Buddhism under Kian Eshō (虛庵懷敞; n.d.) at Mannen Temple on Mt. Tendai. It was also on this visit that the Chinese emperor granted him the title "Senkō" (see below).

After his return he wrote in 1195 to Shogun Minamoto Yoritomo (1147–1199), asking for his permission to build in Hakata Shōfukuji Temple, the first Zen monastery in Japan whose 123rd abbot was Sengai (see *Shōfukuji-shi* [History of Shōfukuji Temple], p. 3). He also established Jufukuji Temple in Kamakura in 1200 and Kenninji Temple in Kyoto in 1202, the latter for training Zen monks.

Yōsai is known as well for introducing tea from China and for promoting tea drinking by planting the seeds he brought back from China and writing on the benefit of tea drinking: *Kissa yōjō-ki* (On Tea Drinking for the Maintenance of Health, 1211–1214). Furuta Shōkin speculates that Yōsai's writing on tea drinking must have been carefully planned as a part of his effort to spread Zen Buddhism in Japan at the time when he met opposition from the dominant Tendai sect. (See Furuta Shōkin, *Yōsai: Kōzen gokoku-ron / Kissa yōjō-ki* [Kōdansha, 1994], pp. 78–80.) Yōsai presented his most important work, Kōzen gokoku-ron (A Treatise on the Protection of the Country through Promoting Zen Buddhism, 1198), to Minamoto Sanetomo (1192–1219), the third shogun in Kamakura, who revered Yōsai.

2. The two occasions of Yōsai's being granted the titles Yōjō and Senkō are described in the "Preface" to his *Treatise on the Protection of the Country through Promoting Zen Buddhism.* This preface was added to the 1778 edition, which was prepared and published by Kōhō Tōshun (1714–79; abbot of Kenninji Temple in Kyoto), who stated that the preface was written by an unknown author about 200 years after Yōsai's death (see Furuta Shōkin, Yōsai: Kōzen gokoku-ron / Kissa yōjō-ki, pp. 106–107).

The preface records that the title "Yōjō" (which means "on the leaves") was bestowed at the time when Emperor Gotoba (1180–1239; r.1183–98) commanded Yōsai to offer prayers for rain in the Imperial Garden of the Divine Spring. The description of this event reads:

Light radiated from his ten fingers, trees and grasses all gleaming brilliantly, as the heavens poured out torrents of rain. Yōsai was reflected on the dew of every leaf in the garden. Thus, the title "Yōjō" was specially granted. (Furuta, $Y\bar{o}sai$, pp. 100–101)

During his second visit to China Yōsai was ordered by Emperor Xiaozong to perform prayers for stopping the plague rampant at that time. The very next day the plague was dispelled, and when two days passed, the dead came back to life. Filled with joy and admiration, the emperor said:

You have the title "Yōjō." It certainly suggests that a thousand Buddhas have appeared through you as "on the leaves" [$y\bar{o}j\bar{o}$]. (Furuta, Yōsai, pp. 102–103)

He then granted Yōsai the title "Dharma Priest Senkō" (a thousand rays of light). The publication date (1778) of Kōhō's edition of Kōzen gokoku-ron suggests that Sengai himself must have read the "Preface" and his reference to the titles in this drawing must have been based upon it. It is also noteworthy that in 1813 Tōshun's "Kōzen gokoku-ron" sakuhyō (An In-Depth Study of the "Treatise on the Protection of the Country through Promoting Zen Buddhism"; the first commentary on Yōsai's work [Furuta, Yōsai, p. 73]) was posthumously published, and that in the same year Sengai wrote a short piece entitled "Upon Reading Kōzen gokoku-ron." It opens with these words:

In the early spring of 1813 I was moved to see the First Patriarch's poem printed for the first time. (Kuramitsu, p. 108)

The poem referred to appears to be the one that $Y\bar{o}sai$ was believed to have written when, during his second trip to China, he stayed at Mannen Temple on Mt. Tendai. For $Y\bar{o}sai's$ poem, see the "Preface" to $K\bar{o}zen gokoku-ron$ in $Y\bar{o}sai$ (pp. 101–102).

Furuta's commentary added to this work by Sengai indicates some uncertainty about the title "Yōjō," though the chronology given at the end of his book *Yōsai* mentions the emperor's granting this title as a fact (see Furuta, *Yōsai*, p. 419). According to T. J. Kodera, 'Yōjō' "also incorporated into his [Yōsai's] full title, Yōjō-bō Ajari Yōsai." (*Dōgen's Formative Years in China*, p. 148, note 89)

3. The Rinzai sect, founded by Rinzai Gigen (see plate 11, note 2), enjoyed popularity among the bureaucrat-intellectuals of Song China. Introduced by Yōsai to Japan in 1191, Rinzai Zen reached its height in the thirteenth to fifteenth centuries when the government supported five designated principal temples (gozan), first in Kamakura and later five more in Kyoto. These temples produced gozanban (Five Mountain edition) of sutras and the collections of the Zen monks' sayings and poetry. It was during this period that Zen-influenced Japanese culture was shaped. Widening its appeal beyond the ruling class and adopting a practical approach to applying Zen principles to everyday life, Zen in the Edo period came into close contact with ordinary people as exemplified by Hakuin Ekaku (1685–1768) and Sengai himself (see "Humor in Zen," pp. 32–34).

Plate 18. Self-Portrait

For Bodhidharma see plate 10 and its note 1.

Plate 19. The Gate Pines for the New Year The original poem by Sengai is written in seventeen syllables divided into three syllabic units of 5–7–5 as in the form of a haiku. The second line in the translation is added to show the double meaning of the term *kamishimo*. The original reads: *Kamishimo wa / yoki mo ashiki mo / zōnimochi*.

Plate 20. The Six Poetic Geniuses in Old Age The six poetic geniuses are 1) Ariwara no Narihira (825–880), a grandson of Emperor Heizei (774– 824; r. 806–809) and considered to be the amorous hero of *The Tales of Ise* (late ninth to early tenth century); 2) Ono no Komachi (active mid-ninth century), a poetess renowned for the beauty that brought her many lovers and for her passionate poems about amorous experiences. Legend says that she lived to be one hundred years old and died a haggard beggar, her skeleton exposed to the elements; 3) Bishop Henjō (816–890); 4) Priest Kisen (mid-ninth century); 5) Ōtomo no Kuronushi (mid-ninth century); and 6) Fun'ya no Yasuhide (mid-ninth century).

Using these well-known poets, Sengai creates both humor and poignancy: even they cannot avoid aging. In the drawing we find six figures: the one in the center looks like a woman with only her back showing, as if ashamed of her now ghastly face.

The title, "The Six Poetic Geniuses in Old Age," however, was not written on this particular piece. In the catalogue of the Sengai collection of the Idemitsu Museum of Arts, this work is placed together with two other pieces on which Sengai wrote this title ($R\bar{o}jin \ rokkasen$ in the original). The three (nos. 472, 473, and 474 in the catalogue) share among themselves six $ky\bar{o}ka$ (mad tanka) poems on old age.

Besides these three, there are two more pieces in which the six poems appear: one is given in Kuramitsu, pp. 229–230, and the other in Nakayama, p. 379. The latter is the only one that is dated: it was created in October, 1830, when Sengai was 80. It is owned by Tokumonji Temple, not far from Shōfukuji Temple. All five differ slightly from one another, and only the piece given in the present book (no. 473 in the catalogue) has the added words *Kojin no uta*, which literally mean, "poems written by a poet of the past."

However, I have translated this as "an old poem" instead of following the literal meaning. I interpret the group of six poems as one old poem consisting of six parts in which the most noticeable signs of aging are depicted in a gradual movement from the physical deterioration to the behavioral and psychological characteristics of old people. This arrangement of the six individual $ky\delta ka$ poems demonstrates Sengai's marvellous sense of composition. This structural unity led me to translate the entire piece not into a group of six poems, but into one poem consisting of twelve lines.

The question then arises: whose six *kyöka* did Sengai use to add to his "gerontological" (to use a current term) drawing? The question may also be put this way: whose *kyöka* prompted Sengai to produce this drawing?

Interestingly, two recent articles point out that five of the six poems are found in the *kyōka* collection *Gyōgyōshi* (A Reed Warbler; c. 1772–80) by Yokoi Yayū (1702–83), a chief vassal of the Owari clan and an accomplished haiku poet. The articles also inform us that Yayū's $ky\delta ka$ on aging were included in two works of the Edo period which record current events, stories, and sayings circulating in contemporary society. The two works are 1) *Mimibukuro* (Ear Bag), written between 1784–1814 by Negishi Yasumori (1737– 1815), a *bakufu* magistrate (the title of this work literally means "a bag for the ear," or "a bag into which words that reach the ear are collected"), and 2) $K\delta gai$ zeisetsu (Street Talks), a chronological record of 65 years from 1791 to 1855 kept by a certain author known as Jinsaiõ (Old Man Jinsai), whose "preface" is dated 1829.

Furthermore, we learn from the articles that the six poems appear in a ukivoe print entitled Rokurō no zu (A Picture of Six Old Men; c. 1847-52) by Utagawa Kuniyoshi (1797-1861). Note the title of this print, which includes no drawing of a woman but does display six poems in its upper portion. The popularity of Yayū's satirical poems on old age is well demonstrated by these three works which quote the poems. As the author of the two articles suggests, Sengai himself must have unwittingly played a part in the popularization of Yayū's poems. In an ironical turn, this popularity might have contributed to the creation of Sengai's own works on the topic of aging. At least five pieces are known to us and two of them were produced upon request. In one of the two Sengai expressed his annoyance: "I'm not a calligrapher, but what else can I do, if they urge it upon me?" (see Kuramitsu, p. 230).

I have compared the six poems in Sengai's five versions with those given in the four works mentioned in the two articles. An examination of the variation in words and in the arrangement of the poems suggests Sengai's own rewording and rearranging of the order of the poems, supporting my earlier statement about the compositional excellence shown in the version chosen for this book. This comparison also leads me to conjecture that the third poem (lines 5–6 in the translation), which is not found in Yayū's $ky\delta ka$ collection, might have been Sengai's own creation, though it is also given in Negishi Yasumori's *Mimibukuro*. My investigation has presented other interesting problems, but their detailed discussion is beyond the scope of this note.

For the two articles, see Iwasaki Hiroshi, "Rōjin rokkasen" (Six Poetic Geniuses in Old Age) and "Rōjin rokkasen, futatabi" (Once Again "Six Poetic Geniuses in Old Age") in *Hongō* (a PR magazine of the publisher Yoshikawa Kōbunkan), no. 5 (Jan. 1996), pp. 16–17, and no. 8 (Oct. 1996), pp. 16–17. These two articles represent two installments of Iwasaki's serialization called "Edo mangekyō" (The Kaleidoscope of the Edo Period).

I am grateful to Mr. Kuroda Taizō, Deputy Chief Curator of the Idemitsu Museum of Arts, Mr. Iwasaki Hiroshi, the author of the articles and the curator of the Museum of Tobacco and Salt in Tokyo, and Mr. Itō of Yoshikawa Kōbunkan for providing me with the information about and copies of the articles, which led me to my own investigation into the works cited by Mr. Iwasaki.

Plate 21. Hiodoshi, Sumō Wrestler

1. Hiodoshi: see plate 22.

2. *Nattō* soup: mashed fermented soybeans mixed in *miso* soup.

Plate 22. The Grand Sumō Tournament

1. Ōsaka no Seki: the barrier was located at Ōsaka near Ōtsu on the southwest side of Lake Biwa and about five miles northeast of Kyoto. It was established in 646 and abolished in 795. But it remained one of the place names (*utamakura*, literally "poem pillow") most frequently referred to in literary works. 2. Semimaru (dates unknown): according to a story in the twelfth-century narrative collection *Konjaku monogatari* (Stories of the Present and Past), Semimaru was once a servant to a prince, but in the Nō play *Semimaru*, he is an abandoned blind prince of an emperor. The poem cited in the commentary was first included in the second imperial collection of *tanka* poems, *Gosen waka-shū* (The Later Collection of Waka; c. 955–966). The headnote to the poem given in this collection says that when he was living near the barrier, he wrote the poem on seeing people come and go (see *Gosen waka-shū*, #1089).

3. Hyakunin isshu (One Hundred Tanka of One Hundred Poets) is also known as Ogura hyakunin isshu after the name of the place where this collection of 100 tanka poems is traditionally considered to have been compiled around 1235 by a renowned courtier poet, Fujiwara no Teika (1162–1241; Teika is also read as Sadaie).

Presenting one poem each from 100 poets who lived from the seventh to the thirteenth centuries, this collection offers exemplary poetic expressions on the major topics (love and the four seasons are predominant) in classical *tanka*. The card game called *uta-garuta* (poem cards) was first played among the *tanka*-writing nobility, and in the Edo period it spread among the general populace.

There are two sets of cards: one with a poem in its entirety on each card and the other with the last fourteen-syllable portion of a poem. The first set is for the reciter of the poems and the second is spread out for the game players to pick up while a poem is read aloud. Participants in the game memorize the poems so that they can spot the card the moment they hear the first syllables of a poem as it is read out. The game is won by the person (or the group, if it is played by two groups of players) who picks up more cards. In 1902 Tokyo Karuta Kai (Tokyo Card Game Society) was formed by enthusiasts of this card game. It is still widely played, especially as a part of New Year's festivities.

4. The names of the two wrestlers, "Den" and "Hiodoshi," appear to refer to Hiodoshi Rikiya the Second (1799–1836) who was one of the *Bunsei no sanketsu* (the three preeminent *sumō* wrestlers of the Bunsei era [1818–30]) and Raiden Tame'emon (1767–1825), the strongest and most famous wrestler in the history of *sumō*.

Several problems arise, however, in our attempt to identify the two wrestlers shown in Sengai's picture. The chart below is made to provide their biographical data for our discussion.

Raiden	Hiodoshi
1767	1799
in iNagano	in Kyoto
1790	1817
1790	1825
1795	1833
1811	1836
1825	1836
197 cm.	176 cm.
170 kg.	148 kg.
	1767 in Nagano 1790 1790 1795 1811 1825 197 cm.

The data given here are taken from Kokon ōzumō rikishi jiten (Dictionary of Great Sumō Wrestlers of the Past and Present; eds. Kageyama Tadahiro and Koike Ken'ichi [Kokusho Kankō Kai Ltd., 1989], pp. 263 and 328).

First, let us take up the wrestler whose name is given simply by one character (電), which can be read either *ikazuchi* (thunder) or *den* (lightning). The above-cited dictionary includes several wrestlers

who succeeded to the name *ikazuchi*, but the character is not the same as the one in Sengai's picture, while we find no wrestler called "Den." This onecharacter name appears to be an abbreviation or otherwise Sengai's invention, or perhaps both.

According to a representative at the Nihon Sumō Kyōkai (The Association of *Sumō* Wrestlers of Japan) who responded to this writer's inquiry, the abbreviation of "Raiden" into "Den" does not seem to have ever been used. And yet, "Den" for a *sumō* wrestler's name has a familiar ring and still brings to mind the best-known *sumō* wrestler in history, Raiden (literally "thunder-lightning"; Raiden Tame'emon is his full name). His memory must have been still vivid when the *sumō* tournament was held in Hakata in 1834, only nine years after Raiden's death. In fact, his popularity never faded: even now he is a hero in fiction, drama, story-telling, and other media.

Interestingly, Raiden and Sengai were roughly contemporaries. But why did Sengai match the dead wrestler with Hiodoshi, who was still alive in 1834, after having attained the rank of *ōzeki* in the previous year? Hiodoshi at this stage of his life, however, presents a problem: the dictionary referred to states that though Hiodoshi maintained the *ōzeki* rank for a period of two tournaments, he actually stayed away from the ring and was never seen in the Edo tournaments as *ōzeki*; and that later he was demoted to the rank of *sekiwake* (second to *ōzeki*). And yet, it might have been possible that he participated as an *ōzeki* in the 1834 tournament in Hakata, though not in Edo.

It would be, however, more interesting to think that the match itself was made up by Sengai: Raiden Tame'emon and Hiodoshi Rikiya the Second would have made a most exciting match. But why did Sengai invent such a match? Here we have to look at still another name, that of the umpire, who was aged only seven.

Mr. Kuroda Taizō, the Deputy Chief Curator of the Idemitsu Museum of Arts, offered an interesting conjecture based on the age of the umpire: a match of $\bar{o}zeki$ wrestlers would never be presided over by a boy umpire. Mr. Kuroda surmises that Sengai drew the picture at the request of a seven-year-old boy who must have come to Sengai, perhaps after the tournament, carrrying with him a toy model of a *gumbai*. *Gumbai* literally means "fan for commanding the army" and is also called a *gumbai-ōgi* (*ōgi* means a fan). It is used by professional *sumō* umpires while presiding over matches. Mr. Kuroda recalled his own boyhood when he fancied himself to be such an umpire as he brandished a toy *gumbai*.

Mr. Kuroda's conjecture as to what caused Sengai to create this picture still leaves us with the question of the wrestlers' names. The boy playing at being a *sumō* umpire needed, of course, wrestlers over whom he could sway his *gumbai*. Sengai chose for him the strongest and most famous ones. But why did he write the character *den* instead of the two characters for "Raiden"? The answer seems to be found in the facial appearance of Den.

In the Edo period the popularity of Raiden and Hiodoshi left numerous profiles of the two wrestlers drawn by painters. Sengai's Den, however, does not resemble such profiles at all. Rather, he looks like a boy: the boy who presumably asked for Sengai's picture must have been the model and "Den" must have been the boy's *sumō* name as given by Sengai. Imagine the boy's excitement: he is both the umpire and the wrestler in the picture he asked for.

We have yet another question: was the boy really called Kimura Tomoichi? Who was he? Was he an apprentice umpire? Though we cannot answer this question, the surname "Kimura," too, rings familiar. Since the mid-seventeenth century there have been *sumō* umpires who succeeded to the name of Kimura Shōnosuke, which stands for the most dinstinguished of all the *sumō* umpires. Then, the seven-year-old umpire called Kimura Tomoichi, too, might be invented by Sengai by using the surname of the famous *sumō* umpire. It seems, however, more plausible that the boy was an apprentice umpire who came to Hakata with the troupe of wrestlers, and that Sengai gave him the picture in which he was depicted as Den. Here our attention must now turn to the way Sengai wrote the poem. It is in the *tanka* form (5– 7–5–7–7 syllabic pattern), and the words of the poem are written on the wrestlers' huge bellies as if to adorn them. The 5–7–5 portion of the poem is written on Den's belly and the remaining 7–7 on Hiodoshi's. Their bellies are so large that they are not covered up by the ceremonial skirts called *keshō mawashi* ("decorative surround"). Together with the happy child-like look on Den's face, the whole picture conjures up a sense of joy, harmony and peace.

Sengai seems to have calligraphed the same poem on other occasions as well. For example, Nakayama's book (pp. 195 and 390) includes a work dated "June 1834" and owned by Kyushu University. On this piece, too, the poem was written with Hiodoshi as the wrestler on the west side but with no wrestler given on the east side, and with the seven-year-old umpire, Kimura Tomoichi, added. We also find in Kuramitsu's *Manuscripts of Priest Sengai* (p. 182) the same *tanka* with a headnote added: "Upon the request of *sumō* wrestlers Hiodoshi and Takasago."

Takasago, mentioned in this headnote, might have been the wrestler on the east side. There were at least three wrestlers called Takasago who were active in the 1820s and 1830s, but none of them attained the rank of $\bar{o}zeki$.

This lengthy and apparently trivial investigation into these three names reveals Zen Master Sengai to be not a hermit in seclusion, but a person who appreciated contact with ordinary people regardless of their ages, and who accommodated himself with good humor to their demands for his art. His imaginative flexibility always guided him in a choice of material most suitable for each situation.

Plate 23. Ōharame, Women Peddlers from Ōhara

1. Dressed in blue cotton work clothes, the women peddlers called *öharame* (*me* means "woman") come

from Õhara, the scenic countryside about twenty kilometers north of Kyoto. As shown in Sengai's picture, they carry firewood and other products on their heads to sell. Sengai's words added to the drawing are suggestive of the talented priest who chose to remain in northern Kyushu and enjoy contacts with ordinary people instead of joining in the activities of the religious centers in Kyoto and Kamakura.

Plate 24. A Broken Piece of Rope

1. Kuchi (rotten), the first two syllables of the word *kuchinawa* (rotten rope), is homonymous with the word for "mouth" (*kuchi*) and the third syllable, *na*, with a word for "not." Thus, Sengai's second line says: "It's got no mouth, but...." The poem is written in the 5–7–5 syllabic form: *kirenawa ni / kuchi wa nakeredo / oborozuki*.

Plate 25. Hakozaki Beach

Hakozaki Beach faces Hakata Bay and is about ten kilometers northeast of Hakata Harbor in northern Kyushu. As a matter of historical interest, Hakozaki was invaded by the Mongolians in 1274. Famous for its scenic beauty and for an old Shinto shrine, Hakozaki-gū, Hakozaki Beach comprises a part of the Genkai National Park. As shown in the drawing, pine trees line the entrance to the shrine.

Plate 26. In Memory of the Tōkian Hermitage of Zen Master Jōmyō

1. The last two lines of the second poem are interpreted by Daisetsu Suzuki differently: "Yet in the hands of the common-minded people, / it becomes [mere] calligraphy and [mere] painting." (See Sengai: The Zen Master, p. 25.)

Furuta's reading was followed in this translation. The two poems are in the Chinese poetic forms—the first consists of four lines, each with five characters, and the second poem is in the form of four lines with four characters in each.

2. Priest Gessen (1702–81), whose monk name is Zenne and priest name Gessen, was an outstanding Dharma successor of Kogetsu Zenzai (1667– 1751), the founder of the Kogetsu school of Japanese Zen. Gessen himself became a great Zen master, and when he retired to Tōkian Hermitage, numerous monks gathered to receive his guidance. Two of his distinguished disciples are Bussen Kaikyoku (1736–1817) and Seisetsu Shūcho (1745– 1820), who are mentioned in "Sengai: His Life." Sengai called Gessen "Venerable Master Tōki" and "Venerable Master Mukei" (Tōki and Mukei are his pseudonyms). (See "Sengai: His Life," p. 15.)

Plate 28. Wooden Pestles and a Ladle

This drawing, executed in a casual free spirit, tickles our curiosity as to how he came to produce it. Various scenes rise in our mind's eye: a middleaged man telling Sengai about the endless disharmony between his wife and his daughter-in-law; a mother-in-law complaining about her son's young bride; or the young woman herself desperately seeking the kind priest's help to rescue her from her mother-in-law's abuse.

Whatever the actual situation might have been, Sengai's drawing must have been aimed to rectify the stressful circumstances in which a young bride was placed (and often is even now) when she enters a household dominated by a strong motherin-law. The drawing must at least have offered some comfort to the frustrated girl.

It is interesting to note that the widely circulated *Onna daigaku* (The Great Learning for Women) was written by a prominent Confucian scholar, Kaibara Ekken (1630–1714), from a *samurai* family that belonged to the Kuroda domain in northern Kyushu. The book, which some traditions consider to have been co-authored by his wife, stipulates what is called the *sanjū* (three obediences): a woman must be obedient to her parents when a child; to her husband when married; and to her children when she is old.

Plate 29. A Broken Tub

1. Ikkyū Sōjun (1394–1481) is also known by his pen-name Kyōun-shi (Master Crazy Cloud; *shi* is a suffix often added to a pen-name). He is believed to be the son of Emperor Gokomatsu (1377–1433; r. 1382–1412) by a court lady, who sent her fiveyear-old boy to a temple to become an acolyte. In 1415 he was accepted as a disciple of the strict Zen master Kasō Sōdon (1352–1428) at Zenkōan Hermitage near Lake Biwa. Five years later, hearing crows crying on a summer night, he experienced enlightenment. Presented by his teacher with a certificate to affirm his attaining insight, Ikkyū threw it to the ground. This is an early instance of Ikkyū's unconventionality and determined rejection of formality.

In his best-known work, $K\gamma \delta un-sh\bar{u}$ (Crazy Cloud Collection; over 1000 poems written in Chinese from his adolescence to late years), he expressed his sharp criticism of complacent and corrupt priests. Opposed to their hypocritical piety, Ikkyū followed his natural desire for sensual pleasures and sang of the love he had in his seventies with a blind singer named Mori. In 1474 he became the abbot of Daitokuji Temple, the head temple of the Daitokuji school of Japanese Rinzai Zen, and rebuilt the temple after it was destroyed during the Ōnin Civil War (1467–77).

Also excelling in calligraphy and painting, Ikkyū was associated with the leading figures in the fields of *renga* (linked poetry), Nō drama, painting, and the tea ceremony: Ikkyū played an important role in forming the Zen-influenced Japanese culture. Numerous anecdotes, mostly from the Edo period, surround this witty eccentric priest whom Japanese children call Ikkyū-san (Mr. Ikkyū). A perceptive description of Ikkyū is found in Donald Keene's "The Portrait of Ikkyū" in his *Landscapes and Portraits: Appreciations of Japanese Culture* (Tokyo, New York, and London: Kodansha International, 1971, pp. 226–241).

English translations of Ikkyū's works are also available in the following books:

James H. Sanford, Zen-Man Ikkyū (Harvard Studies in World Religions: no. 2, 1981; distributed by Scholars Press, California). This book includes, besides some 110 poems from the Crazy Cloud Collection, "Gaikotsu" (Skeletons, 1457; prose poetry), and prose works: Bukkigun (Buddha and Demon War; Sanford's title, "The Great War on Hell") and Amida hadaka monogatari (Tales of Amida Naked; Sanford's title, "Amida Stripped Bare").

Sonja Arntzen, Ikkyū and the Crazy Cloud Anthology: A Zen Poet of Medieval Japan (University of Tokyo Press, 1986).

2. For the *tanka* by Chiyono, see p. 5 of the section called "Ikkyū kana hōgo" (Dharma Sermons in the Kana Syllabary of Vernacular Japanese) in *Ikkyū* Oshō zenshū (Collected Works of Priest Ikkyū). This one-volume book gives page numbers, not consecutively, but separately for each section.

3. Shinnyo (Sk. tathatā), also translated as "Suchness," denotes the immutable True Reality of all things. Edward Conze defines "Suchness": "It is reached when things are seen such as they are, in their bare beings, without any distortions." (Buddhist Scriptures [The Penguin Classics], p. 249)

Plate 30. Dragon and Tiger

Chikamatsu Monzaemon (1653–1724), one of the greatest writers Japan ever produced, wrote many plays performed by puppeteers, while *jorun* chanters narrate to the accompaniment of the three-stringed *shamisen*. There are two major categories of puppet plays: *sewamono* (literally "stories-in-the-world

pieces") and *jidaimono* ("period pieces"; usually translated as "historical plays"). The former deals with such tragedies as love-suicides committed by people of the merchant class, while the latter deals with characters from the *samurai* class.

The Battles of Coxinga belongs to the latter category, and as often found in the plays of this group, it has such scenes of spectacular action as Watōnai's fight with the tiger (Act II, Scene 2). Of course, they are made possible by the use of puppets, instead of human actors. The play was first staged on November 26, 1715, just about half a century after the death of the historical figure on whose life the drama was based. It ran for seventeen months, making it the most popular of all Chikamatsu's plays.

The hero is a patriotic military leader known as Guoxingye in Chinese, Kokusenya in Japanese, and Coxinga in English. He was born in Hirado near Nagasaki in 1624 to a Japanese mother married to a Chinese man called Zheng Zhilong. Coxinga, unlike his father, who first supported the pretender Longwu but later defected to the Manchus, fought against their invasion and died in 1662 without succeeding in restoring the Ming dynasty.

In the play he is also called by his Japanese name Watōnai, which, invented by Chikamatsu, consists of three characters: wa (和, Japan), tō (藤, meaning "wisteria," while its sound suggests 唐 [read as "tō" in Japanese; Tang or China]), and nai (内, between), reflecting his mixed racial origin. See Donald Keene's fascinating and well-researched account of Coxinga's life and his names in The Battles of Coxinga: Chikamatsu's Puppet Play, Its Background and Importance (Cambridge: Cambridge University Press, 1971; first published by Taylor's Foreign Press in 1951), pp. 44–75 and 161.

The character 唐 (Tang, the name of a Chinese dynasty) is an archaic term for China, reflecting the lasting influence of Tang culture on Japan. Given the huge success and popularity of the puppet play and Sengai's delight in punning, we may assume that Sengai knowingly used this character rather than the correct one which means "wisteria." (The *kun* reading [Japanese pronunciation] of the character 唐 is *kara*. Thus the three character name 和唐内 can also be read as *wakaranai*, which means "I don't know.")

For the scene of Coxinga's fight with the tiger, see Donald Keene's *Four Major Plays of Chikamatsu* (New York and London: Columbia University Press, 1961), pp. 86–88. As this loyal hero was born in northern Kyushu, not very far from Hakata, and his life was dramatized in 1715, only thirty-five years before Sengai's birth, the story of Coxinga must have been felt still very close both in time and space to the people for whom Sengai created this work, "Dragon and Tiger."

Plate 31. Monkeys Trying to Catch the Moon The poem, written in the 5-7-5-7-7 syllabic pattern of tanka, alludes to a famous four-character saying, enkō sokugetsu, which itself derives from a parable found in the seventh chapter of "The Book of Discipline" of the Tripitaka (see "Maka-sogiritsu," T 22, p. 284). The parable of the monkeys was told by the Buddha to his disciples. While wandering in a forest, 500 monkeys find a well under a tree. The moon is reflected in it. The monkey leader says to his followers that the moon has fallen to its death, turning the world dark, but he knows how to pull it out from the well. He explains: he will grab hold of the branch of a tree by the well and another monkey will hold his tail, and in turn the second monkey's tail will be held by yet another, and so on till the leader reaches the moon in the water. But alas, before he can do so, the weight of the linked monkeys breaks the branch and all the monkeys fall suddenly into the well.

The parable is usually interpreted as a warning against pride and greed that lead to self-destruction. But what the Buddha adds to the parable contains another dimension: the Buddha compares the monkey leader to Devadatta (Daibadatta in Japanese), the Buddha's cousin, and the pack of monkeys to the group of monks who followed Devadatta. Out of jealousy of the Buddha's success as a religious leader, Devadatta attempted to kill the Buddha, but eventually he fell into hell because of his offenses. (For Devadatta's evil attempts see Edward Conze tr. *Buddhist Scriptures* [The Penguin Classics, 1959], p. 58.)

In the Lotus Sutra, however, Devadatta is described by the Buddha as the seer and good friend who explained the Lotus Sutra to the Buddha when the latter was a king in one of his previous existences. Furthermore, the Buddha adds that Devadatta himself will attain buddhahood. See chapter 12 of the sutra, and for English version see B. Watson tr. *The Lotus Sutra* (New York: Columbia University Press, 1993), pp. 183–185.

These apparently contradictory descriptions of Devadatta are as puzzling as "The Book of Job" in the Bible, but Devadatta's final buddhahood may mean that even the most evil person can become a buddha. Interestingly, Sengai himself presents his own interpretation of this particular parable of the monkeys. He follows neither the original meaning of the parable as presented by the Buddha to his monks nor the conventionally accepted interpretation, as a warning against pride and greed. Rather, the everyday sense of frustration is emphasized in Sengai's poem: he brings the attempt to reach out for an object down to the level of ordinary people's experience. Here we find an example of Sengai's practical application of the Buddhist scriptures to daily lives.

Plate 32. Two Cranes

1. The first line about cranes derives from *Huainan* zi (Book of the Prince of Huainan; c. second century B.C.), a collection of essays on such varied topics as cosmology and political and military thought. According to the *Morohashi kanwa daijiten*, the second line about tortoises comes from *Guang wuxing ji bu* (Supplement to the Expanded Record of the Five Elements). The two lines are paired to symbolize ultimate longevity.

2. The chapter called "Liyun" (Evolution of Rites) of *Li ji* (The Book of Rites), one of the Five *Confucian Classics*, mentions the phoenix, the tortoise, the dragon, and the *qilin* (*kirin* in Japanese) as the "four sacred animals." *Qilin*, an imaginary composite animal (*qi* for male and *lin* for female), is believed to appear in the world at the time when a sage does.

What we have now as *Li ji* was compiled in the first century B.C.

Plate 33. Bashō and the Frog

1. Matsuo Bashō (1644–94), the greatest haiku poet of Japan, was born into a *samurai* family but gave up a warrior's career at the age of twenty-two after the death of his young master with whom Bashō began *haikai*. He then chose to lead a hermit-like life, teaching *haikai* at poetic gatherings with his disciples and traveling extensively. These activities resulted in his forming his own poetic ideals and producing a number of travel-journals in which poems are interspersed with prose. The most famous of these is *Oku no hosomichi* (The Narrow Road to the Deep North; the journey was made in 1689 and the journal published in 1702).

2. There is a legend about this haiku by Bashō, perhaps the most famous of all haiku. The last two syllabic units of this poem are said to have originally been Bashō's response to a question asked by his Zen teacher, Priest Butchō (1642–1715?), the abbot of Komponji Temple. One day Butchō visited Bashō at his hut (Bashō-an) in Fukagawa (in present Kōtō Ward, Tokyo). Coming in through the gate, Butchō asked Bashō, "How have you been these days?" Bashō answered, "Rain has passed, the green moss is washed fresh." Then Butchō further asked:

Green moss has not yet grown before spring; Rain has not yet fallen before the Buddha Law.

The question alludes to the rain of the Buddha Law in the fifth chapter, "The Parable of the Herbs," of the *Lotus Sutra*. The rain is a metaphor for Buddha's teaching which leads to the growth of enlightenment as rain nourishes plants.

The very moment this question was asked, Bashō heard the sound of water made by a frog jumping into the pond by his hut. And then came Bashō's response to his teacher, "Frog jumps in, / The sound of water." Butchō uttered, "Marvelous, marvelous."

Another tradition holds that on a rainy spring day the two lines came to Bashō as he heard a frog jump into the pond. Takarai Kikaku (Enomoto Kikaku, 1661–1707), one of the Ten Disciples of Bashō, who happened to be at the Bashō-an, suggested, for the first line of five syllables, *yamabuki ya* (yellow mountain roses—). Bashō, however, decided on his own *furuike ya* (old pond—), thus creating a haiku beyond a simple description of a natural scene of flowers and a frog.

For the episodes, see Yamamoto Kenkichi, Bashō: sono kanshō to hihyō (Bashō: Appreciation and Criticism; Shinchō-sha, 1955), I, pp. 103–109. For the background and interpretation of this haiku, see also D. T. Suzuki, Zen and Japanese Culture, pp. 238–240; R. H. Blyth, Haiku (Hokuseidō, 4 vols., 1949– 52), I, 277–279.

In his inscription to the work "Venerable Master Bashō," Sengai refers to Bashō's enlightenment under priest Butchō and this particular haiku, both of which, he says, were occasioned by a frog jumping into the old pond. See Kuramitsu, p. 99.

Although we are not certain whether this famous haiku by Bashō actually originated as Bashō's response to his Zen teacher as described in the legendary episode, it is significant that the sugggestive depth attained in his haiku distinguishes it from not only the witticism of the Danrin school in which Bashō had been trained as a haiku poet, but also from the appealingly descriptive feature which characterizes the majority of haiku.

It is both interesting and noteworthy that through his parodic variations of Bashō's haiku and through his use of colloquialism, Sengai succeeds in revealing, at the same time, the "Zen spirit" and humor which he finds in Bashō's poem. Sengai's three poems move from humor to mystery: the first identifies Bashō with the frog; the second expands this humorous identity to include Sengai himself, thus establishing the identity of the three—the frog, Bashō, and Sengai; and finally, in the third haiku, these three merge into the indefinable "something."

Plate 36. One-Line Calligraphy and Bamboo

The words about mugwort and white sand are quoted in *The Historical Records*, chapter 60 (Royal Hereditary Families II), section 30 (Three Royal Hereditary Families). They appear in two earlier works: 1) *Xun zi* attributed to a great Confucianist of the third century B.C., Xunzi (see Burton Watson tr. *Basic Writings of MO TZU, HSÜ TZU, and HAN FEI TZU* [New York and London: Columbia University Press, 1967], the Hsü Tzu section, pp. 16-17); and 2) *Da Dai Li ji* (Records of Rituals Compiled by Dai the Elder), chapter 54 (Admonitory Words by Zengzi, I; Zengzi [505 B.C.-?] is one of the major disciples of Confucius).

I have not been able to identify the source of the second piece about an old tiger, though Furuta's commentary says that it is in *The Historical Records*. It seems more likely that "An old tiger emerges from Mt. Nan shan" are Sengai's own words. The character \mathbb{Z} , which means "old," may also serve as a euphonic prefix, and thus the words "an old tiger emerges" may simply mean "a tiger emerges."

Plate 37. The Full Moon in Mid-Autumn

Each season, consisting of three months, is divided into three parts: early, mid, and late.

Plate 40. The Orchid

For Basho and his haiku, see plate 33 and its notes.

Plate 43. $\bigcirc \bigtriangleup$

For Sengai on the six great elements see "Santokuhō-zusetsu" (Pictorial Explanation of the Three Treasures of Virtue; written in 1830) Kuramitsu, pp. 64–65, and Nakayama, p. 377.

This drawing, which D. T. Suzuki calls "The Universe" (*Sengai: The Zen Master;* p. 36), is also discussed in "Symbolization of Enlightenment" and "What Sengai Teaches Us" (pp. 43–46 and 53). See also "Symbolization of Enlightenment," note 17.

Plate 44. The Autumn Moon

For Kanzan's poem, see *Chūgoku shijin senshū* (Selected Works of Chinese Poets) *V: Kanzan*, ed. Iriya Yoshitaka (Iwanami Shoten, 1958), pp. 192– 193. Burton Watson translates the poem in his *Chinese Lyricism: Shih Poetry from the Second to the Twelfth Century* (New York and London: Columbia University Press, 1971, pp. 176–177):

> My mind is like the autumn moon shining clean and clear in the green pool. No, that's not a good comparison. Tell me, how shall I explain?

Plate 45. The Aspect of One Circle

1. "Eighty thousand" in the second line means "numerous," and the same idea is also expressed by "eighty-four thousand" in the Chinese translation of Buddhist sutras.

2. Confucius (c. 551–479 B.C.; "Confucius" is the Latinized form of Kong Fuzi or Master Kong)

was born into an impoverished family which seems to have belonged to the emerging new class of minor aristocrats in the state of Lu in present Shandong. A scholar official living in an age of political troubles, Confucius saw it as his service to the government to restore order and harmony in society by reviving the ancient virtues of personal integrity and humanistic governing. But his ideals were not heeded by the rulers of various states through which he traveled for thirteen years. Around 484 B.C., in his mid-sixties, he returned to his native state of Lu. His time in later years was devoted to teaching his disciples through whom his teachings were spread. These disciples' disciples were probably the compilers of the Lun yu (The Analects), the record of Confucius's words and activities. In 136 B.C. Confucianism was declared the official creed of Han dynasty China. It has left a lasting influence throughout East Asia: Zen temples in Japan had long been centers of Chinese studies, but the Edo period saw the emergence of eminent scholars outside Buddhist circles who specialized in Confucian doctrines, particularly in the Neo-Confucianism of the school of Zhuzi (1130-1200). Confucian ethics, suited to the social and political order of Tokugawa feudal society, received the official support of both the central and local governments. Expanding educational opportunities and fast-growing publication enterprises further encouraged the spread of Confucianism. This social and cultural background partially explains Sengai's frequent citation of Chinese texts. It is important, however, to note what he chose, how he used the quoted words, and how they reflect the Zen priest's own view of life in that particular period of Japan's history.

3. *The Historical Records* gives, in its forty-seventh chapter, a detailed biography of Confucius where we read:

In all he [Confucius] had three thousand pupils, seventy-two of whom were versed in all Six Arts [ceremony, music, archery, charioteering, writing and mathematics]. Many more, like Yen Cho-tsou, also received instruction from him. (Yang Hsien-yin and Gladys Yang tr. *Selections from Records of the Historian* [Peking: Foreign Languages Press, 1979], p. 22)

Plate 46. Nothing Special

1. The two-character word *buji* (*wushi* in Chinese; literally "non-thing") means "no trouble," "no concern," and by extension "safety." The famous phrase *buji kore kinin* (*wushi shi guiren* in Chinese; One who does nothing special is noble) was said by Rinzai in section 12 of the *Rinzai-roku* and is interpreted as "The person who has reached the state of *buji* is noble" by Akizuki Ryōmin in his *Zen no goroku 10: Rinzai-roku* (Chikuma Shobō, 1972, p. 55).

The other phrase quoted by Furuta, *heijō buji (heijō means "ordinary"; "To be ordinary, to do nothing special") is found also in Rinzai-roku (section 13).*

In Zen Teachings of Master Lin-Chi Burton Watson translates these two phrases as: "The man of value is the one who has nothing to do" and "Just act ordinary, without trying to do anything particular" (pp. 29 and 31 respectively).

2. "Each and every day is a good day," also a wellknown Zen phrase, was said by Ummon Bun'en (864–949; the founder of the Ummon school of Chinese Zen and one of the great Zen masters who frequently appear in *The Gateless Gate* and *The Blue Cliff Record*). This particular phrase is found in case 6 of the latter. For an English version, see Thomas and J. C. Cleary tr. *The Blue Cliff Record*, I, p. 37. Other famous words by Ummon, "Buddha is a dried-up dung-scraper stick" and "Just a cake," are quoted in "Humor in Zen" (pp. 27–28, 30, and 36) and plate 62 respectively.

Plate 49. One-Line Calligraphy

The last four characters in the calligraphy come from an often-quoted Zen phrase, *insui reidan jichi* (Drink water, and know for yourself hot and cold). An early use of this phrase is found in the *Dainichikyō-sho* (The Commentary on the *Mahāvairocanasūtra*) by Zenmui (Sk. Śubhākarasimha [637–735]. See T 39, p. 709. See also Dōgen's *Shōbō-genzō* (The Treasury of the Eye of the True Dharma; Iwanami Bunko edition, I, p. 40), in which Dōgen uses the term *yōsui* (to use water), while Sengai writes here *donsui* (drink water, or more literally swallow water).

The direct and personal nature of a *satori* experience is likened to "drinking water" (or "using water" in Dōgen's variation and "swallowing water" in Sengai's). In the fourth chapter, entitled "*Satori*, or Enlightenment," of his book Zen Buddhism, D. T. Suzuki alludes to this famous Zen phrase: "It is generally said that Zen is like drinking water, for it is by one's self that one knows whether it is warm or cold" (see Zen Buddhism: Selected Writings of D. T. Suzuki, p. 104).

Sengai also quotes the phrase *insui reidan jichi* (Drink water, and know for yourself hot and cold) in the third letter of "The Three Letters of Hyakudō" (see Kuramitsu, p. 60, and Nakayama, p. 242) as well as in the previously mentioned inscription to "Venerable Master Bashō" (plate 33, note 2). See also plate 62.

Plate 50. One-Line Calligraphy

1. Yi Yin was the wise legendary minister of Emperor Tang, the founder of the Shang dynasty (c. 1766–c. 1122 B.C.)

2. Shang shu or Shu jing is a collection of historical documents such as announcements, counsels, speeches, and reports. James Legge translates the couplet: "On the good-doer He sends down all blessings, and on the evil-doer He sends down all

miseries" (*The Chinese Classics III, The Shoo King* [Oxford University Press, 1893–95; reprint, 1935], p. 198).

Plate 52. One-Line Calligraphy

1. The Confucian saying is found in chapter 6, section 21 of *The Analects*, while the quotation from *Lao zi* is in its 33rd section.

By adding one character which means "to practice" to the famous Confucian saying, Sengai pairs it with the equally well-known phrase from *Lao zi*. Thus, Sengai's calligraphy consists of two parts of four characters each: the first four based on Confucius's words and the remaining four attributed to Laozi, the legendary founder of Taoism.

The two parts present a syntactic parallelism:

practice / benevolence / person / long life know / contentment / person / wealth

In this parallelism, the well-known words of the mutually complementary two sages of China are brought together: Sengai does not seem much interested in the contrast between the mystical, paradoxical, and transcendental thoughts of Laozi and the practical moral philosophy of Confucius. His calligraphy, especially with his addition of the word "to practice," reflects his own practical outlook: religious and philosophical teachings belong to everyday life. We recall Sengai's drawings "Seven Deities of Happiness" (plate 5) and "Three Deities of Happiness" (plate 6). What constitutes happiness is summed up by the four characters in this calligraphy: "to practice benevolence" and "to know contentment."

The two terms "benevolence" and "contentment" are central to socially concerned Confucian ethics and desire-free quietism of Taoist philosophy. The Chinese term for "benevolence" is also translated as humanity, love, goodness, and virtue. James Legge translates the three-character saying by Confucius as "The virtuous are long-lived" (Chinese Classics [Oxford: Clarendon Press, 1885; 2nd rev. ed., 1893 –95; 1935 reprint] I, p. 192).

In his The Way and Its Power: A Study of the Tao Tê Ching and Its Place in Chinese Thought (London: George Allen and Unwin Ltd., 1934, p. 184), Arthur Waley renders as follows the four-character phrase from *Lao zi*: "To be content with what one has is to be rich."

2. For Confucius, see plate 45, note 2.

3. Laozi (literally means "Old Master"): the 63rd chapter of *The Historical Records* is devoted to a biography of Laozi. It tells how Laozi came to write a book of 5,000 or more words on *Dao* (The Way) and *de* (virtue / power) at a check-point on his way to a remote place to retire; how he criticized Confucius when the latter came to study *li* (rites) under Laozi; and how long he lived (150 years or longer). But we are not even certain whether he was really a historical figure or not. At any rate, *Lao zi* existed as the work of Laozi by around 300 B.C. See "Date and Authorship of the *Tao Te Ching*" in Ellen M. Chen's *The Tao Te Ching: A New Translation with Commentary* (New York: Paragon House, New Era Books, 1989, pp. 4–22).

See also plate 56, where Sengai creates a variation of the words by Laozi.

Plate 54. One-Line Calligraphy

The third chapter of the *Lotus Sutra*, called "A Parable," tells about a rich man who saves his children from their burning house by promising them gifts of marvellous carriages that they will get once they are out of the house. The Buddha explains to his disciple, Śāriputra, the meaning of the parable: the "burning house" is compared to our world of sufferings; the rich man, the father of the children, is a buddha who is a father to all the world. See T 9, pp. 12–13.

For an English version of the parable chapter, see B. Watson tr. *The Lotus* Sutra, pp. 47–79.

Plate 55. One-Line Calligraphy

The quoted poem by Priest Tokushō is found in KDR 25, T 51, p. 408. Tokushō is said to have been conceived after his mother had a dream of light touching her body. He entered priesthood when he was fifteen and became the second patriarch of the Hōgen school of Chinese Zen, which was founded by Hōgen Bun'eki (885–958). Later Tokushō restored the old site where Priest Chigi (538–597) founded in 575 the Tendai school of Buddhism. In 948 Tokushō was granted the title of "national teacher."

Plate 56. One-Line Calligraphy

The calligraphy contains two statements of six characters each. Sengai rearranges the two well-known sayings found in *Lao zi*: "One who knows contentment is rich" is quoted in plate 52, and the other comes from section 46 of *Lao zi* where we read: "No disaster [is] greater than not to be content with what one has" (Arthur Waley tr. *The Way and Its Power*, p. 199).

Plate 58. Calligraphy of a Poem

For the first four lines, see plate 45 and its notes.

Plate 59. Calligraphy of a Poem

The story about Nāgārjuna (fl. c. 150–250) and the Great Dragon Bodhisattva is found in "Ryūju Bosatsu den" (A Biography of Nāgārjuna), T 50, pp. 184–186.

No certain dates of his life can be gained from the fabulous stories given in his biography, but they reflect this Indian philosopher-monk's extraordinary intellect which produced the celebrated work *Mūlamadhyamakakārikā* (Verses on the Fundamentals of the Middle Way). This brilliant exponent of the Buddha's teaching of the Middle Way is regarded as the founder of the Mādhyamika (Middle Way) school of Mahayana Buddhism.

His forceful discussion on "emptiness" (see especially chapter 24 of *Mūlamadhyamakakārikā*) has provided an important philosophical basis for the Buddhist teaching of "emptiness" and its influence is clearly reflected in Zen. For an English version of *Mūlamadhyamakakārikā* see Kenneth K. Inada tr. *Nāgārjuna: A Translation of his Mūlamadhyamakakārikā with an Introductory Essay* (Hokuseidō Press, 1970).

Plate 60. Three-Character Calligraphy

"Turning the Wheel of Dharma" principally refers to the first sermon near Benares which the historical Buddha gave after his enlightenment to the five mendicants with whom he had formerly practiced asceticism. The phrase is also applied to the subsequent teachings delivered by the Buddha. See "The Rolling of the Wheel" in the *Mahāvastu* (The Great Story; 1st century B.C.); J. J. Jones tr. *The Mahāvastu* III, *Sacred Books of the Buddhists*, XIX (London: Luzac and Company Ltd., 1956), pp. 322–344.

The famous *Buddhacarita* (Acts of the Buddha) by Aśvaghoşa (c. 1st century A.D.) describes the symbolic wheel of Dharma as follows:

Its spokes are the discipline (*śila*), its felloes [the rim of a wheel] tranquility (*śama*) and the Rule (*Vinaya*), wide in understanding (*buddhi*?) [sic] and firm with awareness (*smṛti*) and wisdom (*mati*), its pin is self-respect (*hrī*). By reason of its profundity, of its freedom from falsehood, and of the excellence of its preaching, it is not overturned by other doctrines when taught in the triple world. (E. H. Johnston tr. Aśvaghoṣa's 'Buddhacarita' or Acts of the Buddha [Delhi: Motilal Banarsidass Publishers Private Limited, 1936; enlarged edition, 1984], p. 14)

This description suggests that "turning the Dharma wheel" also means to teach and spread the Dharma as taught by the Buddha and to put his teachings into practice in our daily lives. Sengai's calligraphy itself implies the continuity of "turning the Dharma wheel" initiated by the Buddha.

Plate 62. Sweets for Tea

1. Jōshū Jūshin (778–897) was the most outstanding successor to Nansen Fugan, under whom, according to tradition, Jōshū attained his initial enlightenment at the age of eighteen. A devoted disciple, Jōshū stayed with Nansen for forty years. *The Blue Cliff Record* (case 64) relates that when Nansen told about the monks' quarrel over a cat, which resulted in Nansen's killing it (see plate 12), Jōshū responded to Nansen by simply putting his sandals on his head. Seeing this, Nansen said to Jōshū, "If you had been here, you could have saved the cat." For this episode, see Thomas and J. C. Cleary tr. *The Blue Cliff Record* II, pp. 409–411. It is also given in *The Gateless Gate*, case 14.

After Nansen's death, Jōshū traveled for some twenty years, and then spent his last forty years serving as the head priest at a small temple in the castle town of Jōshū, after which he was called "Priest Jōshū."

It is said that he used neither the stick (like Tokusan Senkan) nor the shout (like Rinzai). Instead, brilliance is said to have radiated from his lips.

Jōshū's "Have a cup of tea" is found in Jōshūroku (Record of Jōshū's Words; probably compiled by his disciples soon after his death), chapter 4, section 459. The episode is recorded as follows:

The master [Jōshū] asked one of the two monks who came to see him, "Have you been here before?" The monk answered, "No, I haven't." The master said to him, "Have a cup of tea." Then the master asked the other monk again the same question, "Have you been here before?" This monk answered, "Yes, I have." The master responded to him, too, with "Have a cup of tea." Then, the head monk of the monastery said, "Aside from your telling the newcomer to have a cup of tea, why did you also say the same to the other monk who had been here before?"

In response Jōshū again repeated, "Have a cup of tea." (Translated from Akizuki Ryōmin, Zen no goroku 11: Jōshū-roku [Chikuma Shobō, 1972], pp. 362–363)

For the most recent translation of Jöshü-roku, see James Green, *The Recorded Sayings of Zen Master* Jöshü (Boston: Shambhala, 1998).

Akizuki Ryōmin interprets Jōshū's words as "Drink tea and leave," taking the last character, \pm , as a verb meaning "to leave." Furuta considers this character to be a suffix, and this is the interpretation that I have followed in my translation.

2. For Ummon, see also Furuta's commentary on plate 46 and appended note 2.

Ummon responded with "Just a cake" to a monk who asked, "What is the talk about how to go beyond Buddhas and patriarchs?" This episode is found in *The Blue Cliff Record*, case 77. For an English translation of the entire text of this case, see Thomas and J. C. Cleary, *The Blue Cliff Record* III, pp. 506–509.

Plate 64. Words on the Tea Ceremony

"I draw upon the words of Yōsai, the first patriarch" in the third paragraph refers to Yōsai's *On Tea Drinking for the Maintenance of Health.* The name Sengai chose for the tea-scoop also echoes Yosai's honorary title, Yōjō (which means "on the leaves"), granted by Emperor Gotoba. See Plate 17, notes 1 & 2.

Plate 66. Waka Poems

1. In the Japanese poetic tradition the night's shortness is associated with summer in contrast to long autumn nights.

2. The second poem by Sengai reminds this writer of the legendary story of the three *hokku* (haiku) on a cuckoo by the three great warrior rulers: Oda Nobunaga (1534–82), Toyotomi Hideyoshi (1536–98), and Tokugawa Ieyasu (1542–1616). The three poems, recorded in chapter 53, no. 8, *Kasshi yawa* (see below), are still often cited as ultimate representations of the three distinct personalities.

Nobunaga: "If it doesn't sing, / Then, kill it, /
Cuckoo."
Hideyoshi: "Even if it doesn't sing, / I'll make
it sing, / Cuckoo."

Ieyasu: "If it doesn't sing, / I'll wait till it sings, / Cuckoo."

And these are followed by two more *hokku* (obviously by the compiler of the book himself): "If it doesn't sing, / Send it to a bird-dealer, / Cuckoo" and "If it doesn't sing, / Let's keep it with us, / Cuckoo" (*Kasshi yawa seihen* [6 vols; Tōyōbunko], eds. Nakamura Yukihiko and Nakano Mitsutoshi [Heibonsha, 1977], IV, pp. 57–58).

Kasshi yawa (Nocturnal Talks Begun in the Year of Kasshi; 1821) was compiled between 1821 and 1828 by Matsura Seizan (1760-1841), the daimyō (feudal lord) of the Hirado domain in northern Kyushu. This work of 100 chapters (distinguished as seihen [the principal volumes] from its two successors) is a collection of anecdotes, stories, news, and other diverse information the compiler himself heard or read in old and current books and records. With sound and unbiased observations added by the compiler, this work provides inexhaustible, often unexpected and amusing accounts about Japanese society in the early nineteenth century, in which Sengai himself lived. (There is an anecdote about Seisetsu Shūcho, Sengai's senior brother in the Dharma and his teacher, in which a longnosed goblin called tengu is punished by Shucho. See chapter 9, no. 25, Kasshi yawa, I, p. 164.)

With this background information, now let us

look at the two *tanka* poems by Sengai. At the end of the first *tanka* a cuckoo is introduced, making the poem a parodic variation of Fukayabu's: Sengai's approach to the famous old poem is the traditional poetic technique called *honkadori* (literally "taking the original poem" and usually translated as "allusive variation").

The second *tanka* picks up the topic of the cuckoo and in the first three lines echoes the renowned *hokku* by the three warrior leaders quoted above. Through this echoing Sengai reveals his own response to the situation involving a cuckoo that does not sing: Sengai chooses "to have a nap," which may mean meditation. At the same time the poem emphasizes the theme of the summer night's shortness in Fukayabu's *tanka*. While technically bridging the old and more recent traditions of *tanka* and *hokku*, the parodic approach in Sengai's two *tanka* adds both humor and a religious dimension. For the use of parody in his poetry, see also the notes to plates 33 and 70.

3. Kiyohara no Fukayabu (fl. c. 890–920) was a major poet of the early classical period of Japanese poetry. The imperial collection includes seventeen poems by him, but little is known about his life. According to tradition, his family descended from Prince Toneri (676–735), the third son of Emperor Temmu (631–686; 622–686). Fukayabu is the great grandfather of Sei Shōnagon, a famous court lady who authored an essay collection entitled *Makura no sōshi* (Pillow Book; c. 1000).

4. *Kokin waka-shū* is the first imperial collection of Japanese poems, mostly in the form of *tanka*, which is also called *waka* (literally "Japanese poetry" as distinguished from Chinese poetry).

The quoted poem (*Kokin waka-shū*, III, #166) by Kiyohara no Fukayabu is also included in the popular collection of 100 poems composed by 100 poets, one poem by each poet (*Hyakunin isshu*; see plate 22, note 3.)

Plate 67. A Letter

Horsetail: its Latin name is *Equisetum arvense* and its common name is the field horsetail. The variety the Japanese eat by boiling or frying belongs to the second kind in the description below:

The Field Horsetail grows in a variety of habitats from swamps to sand dunes and woodlands. It differs from most other Horsetails in having 2 kinds of stems: pale-brown unbranched spore-producing stems that appear in early spring, and the green branched stems that are produced a few weeks later when the conebearing stems have withered. (Sheila McKay and Paul Catling, *Trees, Shrubs and Flowers to Know in Ontario* [Oshawa, Ontario, Canada: J.M. Dent & Sons (Canada) Limited, 1979], p. 190)

Interestingly I have found in this book published in Ontario the best description in English that I can get for the particular kind of horsetail mentioned in Sengai's letter. Its taller and stouter variety is commonly known in English as Scouring Rush (*Equisetum hyemale*).

The Japanese term *tsukushi* is written with two Chinese characters which literally mean "earth brush" ("writing brush coming out of the earth"): the cone-bearing stems resemble a writing brush. When they are about 10–15 cm tall they are harvested. The green branched stems appear after the *tsukushi* stage is over and they are called *sugina*. These stages of this plant's growth are expressed in a children's song sung while picking *tsukushi*: "Whose child is *tsukushi*? It's *sugina*'s child."

It is hoped that this detailed note on the plant will explain Sengai's appreciation for the gift of horsetails and the emotion which this edible wild plant still evokes in the mind of the Japanese.

Plate 69. A Dream-story

The parable is found in chapter 11, the Nirvana Sutra (T 12, pp. 435 and 677). There are slight

differences in Sengai's version given in this plate and the story summarized by Furuta in "What Sengai Teaches Us" (p. 50).

In Sengai's calligraphy the story ends with a poem by the Buddha, which serves, as in many parables told by the Buddha, as a summation of the preceding story. In the sutra the two sisters, after having been refused by the rich man, go to a poor man's house where they are both taken in. The rich man is not described in the sutra as a man of wisdom. Instead the Buddha compares the poor man to a *mahāsattva*, a great being with compassion and energy.

Sengai's version ends not with the poor man of great compassion in the *Nirvana Sutra*, but with the man of wisdom (or, more appropriately, a man of common sense). This ending turns the story into a lesson easily followed by ordinary people for whom Sengai must have created this calligraphy and whom he advises at the beginning of the work "to bundle [bad and good dreams] together and throw them in Naniwa Bay." It must be noted that the Buddha tells the parable to his foremost disciple Mahākāśyapa, who became the head of the order after the Buddha's death: the poor man who is compared to a *mahāsattva* must be the ideal for the Buddha's disciples.

Plate 70. Family Precept

The title, "Family Precept," is the general title given to a group of Sengai's works by the curators of the Idemitsu Museum of Arts. They think that Sengai might have created those works as something like "family precepts" (see also "What Sengai Teaches Us," note 7). Whether this particular piece of work was intended to be a family precept or not, it certainly evokes humor. Sengai puts himself into the role of someone who frequently visits him at Kyohakuin Monastery with sheets of paper in his hands and covets his calligraphy or drawing. He is then rewarded with a *kyōka* ("mad poem" in the form of a *tanka*) in which Sengai, annoyed and frustrated, expresses a mild rebuke for the friendly abuse of his talent.

Kyōka, identical in its form to tanka, is often used to produce gentle satire by parodying old, wellknown tanka poems (see Sengai's poems in plate 66). This poetic genre enjoyed great popularity in the eighteenth century, just as senry \bar{u} (literally "river willow"; comic haiku named after a senryū master, Karai Senryū [1718–1790]), in the form of hokku (haiku), was widely practiced. For example, in 1765 a collection of 756 senry \bar{u} , compiled by a major disciple of Karai Senryū, was published under the title of Yanagidaru (red-lacquered willow barrel for sake). Similarly in 1783 Manzai kyōkashū (Collection of Kyōka of Ten Thousand Years) appeared. It was parodically named after the seventh imperial anthology of tanka, Senzai wakashū (Collection of Tanka of a Thousand Years: 1187) compiled by a celebrated courtier poet, Fujiwara no Shunzei (1114-1204).

Plate 72. Takatori Ware Ewer with wind and bamboo design by Sengai

1. Takatori ware was first produced around 1600 by a Korean potter at a kiln owned by the Kuroda clan at the foot of Mt. Takatori in Fukuoka Prefecture. No dry beach left, cranes cry Flying over to the reeds

This well-known poem by Yamabe no Akahito (fl. c. 724–736) is found in Japan's first extant poetic collection, $Man'y\bar{o}sh\bar{u}$ (Collection of Ten Thousand Leaves; c. 759; I, #919).

In the context of Akahito's poem, the term *katonami* is romanized as *kata wo nami* and means "because no dry beach is left." The latter half of this phrase (*wo nami*) suggests another term *onami* (high waves or, literally, male waves, as opposed to *menami*, which are low or female waves). This sound association has produced a poetic punning that signifies "high waves," while at the same time alluding to Akahito's poem. Thus, *kataonami* has been traditionally used as a poetic term for *onami* (male waves). I have tried to retain these two implications in my translation of the poem.

By using the three characters that are conventionally applied to the poetic term *kataonami* (high waves), Sengai evokes the natural scene described by Yamabe no Akahito.

2. The bay of Waka-no-ura is on the south-western side of the Kii Peninsula, Wakayama Prefecture, and to the south of Osaka Bay.

3. I have not been able to identify Priest Kodo.

Plate 74. Note on a Tea-scoop

1. The last two lines of the *tanka* poem that Sengai quotes are:

Original Poems and Calligraphy in the Text, Figures, and Plates

In the following printed versions of poems and calligraphy, old-style characters (旧字体, $ky \bar{u}jitai$) have been employed consistently throughout. When the versions cited by Furuta differ, those in the original sources are given here.

TI	EXT		FIGURES
ch.	. <i>p</i> .	ch. p.	1 千光祖師(栄西) 画賛
	 76.釋迦入滅二千歳、彌勒下生億萬年、 今日無端相見了、從來鼻孔搭唇邊 	II 32. 門松はめいどのたびの- かごもなくとまりやもう	174
	7口黑缅阳尤了、促不异九倍合逻	32. 生れてはしぬるなりけ	不上
	17. 扶桑國裡最初禪、二十四流次第傳	て、しゃかもだるまも猫	
	今日兒孫何處在、宗風滅却瞎驢邊	in the second	黑鈴 厓并拜筆*
	18. 寬仁之政歳々舊、文徳之化日々新	36. 破れふんどし、大黑の かいて見たれば金玉打	空空祁省、
	18. 見仁之以風《窗、又怎么化口《利	//*** (元/こ4/1d並上7)	2 偈
	18. 久参北筑最初禪、終唱東山末後句、	III 39. 樂志みハ花の下より鼻	の下
	將與祖翁同日論、我師從來退一歩		活計洒然道者家
		43. 三福を一福にして大福	茶 工夫豈有栽桃李
	19. 潙山宗旨仰山傳、業識無來已七年 莫道向人擧家醜、好兒本不使爺錢	IV 52. 命やわなにかわ露のあ	表到不妨隣院華
	关道问八学杀郎、幻元平小区耶线	10 52. 印やわなにかわ盛りめ、	
	19. 殊相劣形皆幻色、凡名聖號盡虛声	南無大悲観世音菩薩	
	今年五十又添二 失却從前聰亦明		秋甫君黃金袋腰にして
		54. 茶の湯とはいか成物をい	いふやらん、近のしまに
	20. 滹沱河北老風顛、方是拂衣南邁年 他日猶能餘一喝 正宗滅却瞎驢邊	墨繪に書きし松風のこえ	渡り玉ふと聞て
		55. 悟りとはいかなるもの	を言うやら 諸越の寶の船を
	21. 活計洒然道者家、一盂午飯一盃茶、	ん、墨繪に描きし松風	 こ日 パイジ 出しむこふ海の中道 の音 近の松原
	工夫豈有栽桃季 春到不妨隣院華		
		Chr. 214. 墨染の袖の湊に筆すて	て書にし愧 厓井
	22. 扶桑國裡最初禪、今日正當六百年 直呑靈源分冷暖、自知二十四流傳	をさらす浪風	
			4 北舟米屋
	24. 已出萬年入萬年、子歸就父隔天淵、		一升 二升 三升
	長安春色鶯歌曉、何似湘江打懶眠		北舟米や
	25.米年の春米年の山にし高かけれい竈		厓
	25. 木牛の春木牛の山にし間かりれい電の 切立もあへせす		
			5 米屋甚太郎画賛
	26. 來時知來處、去時知去處、		こりや甚太良
	不撒手懸厓、雲深不知處		虚白院へ行て
	末後句		書ものねたるまいそ
	厓(花押)		攝譽取光居士
			嘉永七年寅三月十四日湛元語

 6 一丸岩根画賛 かふ菜を煎て たまくらかし 書せてくる 岩根像
 // 匡井

 7 米年の春の歌
 米年の春
 米年の山にし 高かけれハ
 竈との烟
 立もあへせす
 天保丁酉 屋米壽書

8 布袋画替
 釋迦已歸雙林
 彌勒未出内宮
 甚矣吾衰也
 不復夢見周公

厓多羅菩薩畫贊

9 舟子徳誠画賛 一橈兩橈 入泥入水 若又点頭 何曾夢見船子

10 蜆子画賛 戒殺放生

11 野狐禅画賛

不落因果活得野狐 不昧因果死殺野狐 若又不會 請試到北巖下看野狐

文化戌辰秋日 扶桑最初禪窟梵僊厓拜畫碰題

 12 布袋画賛

 世畫有法

 厓畫無法

 佛言

 法本法無法

13 虎画賛 猫ニ似タモノ

14 大黒画賛
 金玉を打出すかよし
 尻あふり

15 一行書 吞水冷暖自知 芙桑最初禪窟 厓陳納書

 16 花見画賛
 樂志みハ花の下より 鼻の下
 花見のてい

18 ○△□
扶桑最初禪窟

19 一円相画賛 これくふて茶のめ

20 三福神画賛

三福を一福にして大福茶

厓井

21 大黒左義長画賛
 さきちよふや福大黑の屈用心

22 大黒画賛 大黒ハ となたも すきの 謳の神 厓井

なし三ツ代十枚か、す ひんほ神

23 絶筆碑画賛
 墨染の袖の湊に筆すて、
 書きにし愧を
 さらす浪風
 壬辰初秋
 絶筆

厓井

*When Sengai signed his works, he often added after "Gai" the character 井, which was invented by the Japanese as an abbreviation of 菩薩. Though this character is retained in the original inscriptions given here, in the translation it is omitted, as in Furuta's *Sengai*. The term *bosatsu* here refers to anyone, whether lay or clerical, who resolves to attain Buddhahood, by undertaking religious practice for the enlightenment not only of oneself but also for others, as exemplified by the celestial Bodhisattva Kannon.

PLATES

1 摩訶般若波羅蜜多心經 觀自在菩薩行 滚(深)般若波羅蜜 多時照見五薀皆 空度一切苦厄舍 利子色不異空 空不異色色即 是空空卽是色 受想行識亦復 如是舍利子是 諸法空相不生 不滅不垢不浄不 增不滅是故空中 無色無受想行識 無眼耳鼻舌身 意無色聲香味 觸法無眼界乃至 無意識界無無明 亦無無明盡乃至 無老死亦無老 死盡無若(苦)集滅 道無智亦無得以 無所得故菩提 薩埵依般若波 羅蜜多故心無 罣礙無罣(礙)故無有 恐怖遠離一切 顛倒夢想究 竟涅般(槃)三世諸 佛依般若波羅 蜜多故得阿 耨多羅三藐 三菩提故知般 若波羅蜜多 是大神咒是 大明咒是無上 咒是無等等咒 能除一切若(苦)眞 實不虛故説 般若波羅蜜多 咒卽說咒曰 揭諦揭諦 波羅揭諦 波羅僧揭諦 菩提薩(裟)婆訶

文政癸未冬日 扶桑最初禪窟 梵僊厓拜書 2 阿弥陀如来図 南無阿彌陁佛 文政戌子冬日 扶桑最初禪窟隱人梵仙厓拜寫 3 出山釈迦画賛 雪の山に昔し佛の見し星の 光りハ今にかわらぬものを 厓井 4 滝見観音画賛 菩薩清涼月 遊於畢竟空 衆生心水淨 菩提影現中 世の憂きを心津くしに嘆けとて 我か衣てに波掛の岸 文政丁亥十月扶桑最初禪窟梵仙厓拜畫 5 七福神号画賛 七福神 厓井仕合受合 6 三福神画賛 三福を一福にして 大福茶 厓井

7 指月布袋画賛
 を月様幾ツ
 十三七ツ

8 寒山拾得画替 持帚不掃除 識讀無文字 厓井 9 般若画賛 摩訶 般若 波羅 蜜多 厓拜筆 10 達磨画賛 佛けすきの上人達ハ東お捨て西に行 佛きらひの達磨殿ハ西お去而東ニ來 出合處ハ寐めの茶屋と思ふたりや 夢志やつた 扶桑最初禪窟梵僊厓拜畫位贊 11 馬祖·臨済画賛 一喝三日 打爺拳子

12 南泉斬猫画賛 斬々奚惟猫兒 兩堂首座及王 老子 扶桑最初禪窟 厓道人

13 香厳擊竹画賛 ·擊忘知 作什麼音 直以瓦礫 轉爲黃金 厚拜書贊 15 猿田彦・天鈿女命画賛 猿田彥大神
 厓 并爲媒
 天のうすめのみこと

16 聖徳太子画賛 本邦佛門棟梁 聖德太子 耳井

 17 千光祖師(栄西) 画賛 千光 葉上 兩朝賜號 合呼吾門初祖

厓并拜筆

18 自画像画賛 仙厓そちらむひて なにしやる

扶桑最初禪窟 厓井

19 門松画賛 上み下ハ よしも あしきも 雑にもち 耳 井

20 老人六歌仙画賛 志わかよるほ黑か出ける腰曲る 頭まかはけるひけ白くなる 手ハ振ふ足ハよろつく歯は拔る 耳はきこへす目ハうとくなる

身に添は頭巾襟卷杖眼鏡

たんほおん志やく志ゆひん孫子手 聞たかる死とむなかる淋しかる心ハ 曲る欲深ふなる くとくなる氣短になる愚ちになる 出志やはりたかる世話やきたかる 又しても同し咄しに子を譽る達者 自まんに人はいやかる

古人の哥 厓書

21 緋威(相撲取)画賛
 緋威かはら
 鳥渡借れ
 納豆汁
 厚荘

22 大相撲画賛 電 緋威 西東し分れて力らあらそふも おさまる御代に逢坂の開 **厓**井 甲午春於博多中島青天十日 大相撲興行 八歳 木村友市

23 大原女画賛
 大原女の柴に苅そふ
 花の香も都の春に
 かわらぬものを

24 切縄画賛 切れ縄に口ちハ なけれと朧月 厓(花押)

25 箱崎浜画賛 秋の夜ハ唐まて月の外に又 26 東輝庵画替 淨妙禪師東輝菴寫意圖並其一偈應 荒木正受讀 孤臶山又水 興盡止奔馳 宁石莓苔古 春眠落日遲 癸未之春 吾獻筆硯 非盡(書)非書 錯落人情 為書為畫 洪厓拜 27 鰯網画賛 此岸を離れて沖の鰯網 もらさす引而到彼の岸 28 摺古木画替 姑めの志やくし當りの

始めの志やくし留りの 非とけれハ 「嫁め子の足ハ すり古木となる

厓井

29 破桶画賛 兎に角にたくみし桶の底ぬけて 水たまらねハ月もやとらす 厓并

30 龍虎画賛 是何曰龍 人大笑吾亦大咲

猫乎虎乎 將和唐内乎 31 猿猴捉月画賛 世の中をなに、喩へん猿猴の かた手申ふれハかた手短かし

32 双鶴画賛
 我れハ天年
 龜ハ萬年
 鶴ハ千年
 厚井

33 (right) 芭蕉蛙画賛 古池や 芭蕉飛こむ 水の音

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厓
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33 (left) 芭蕉蛙画賛 古池や 何やらぼんと 飛ひこんた

厓井

34 坐禪蛙画賛 坐禪して人か佛になるならハ 厓并

35 梅画賛 雪後吐芳

厓荓

36 (right) 一行書 逢生麻中不扶自直白沙在泥中與之皆黑 36 (left) 竹画賛 老虎出南山

37 中秋明月画替 一輪明月掛中秋

38 堪忍柳画賛 堪忍 氣に入らぬ風もあろふに柳哉 厓并

39 朝顔画賛 明る日ハ暮るものとも 志ら露を 命に咲か あさ顔の花

40 蘭画賛 我か戀ひハ蘭のかおりや水の音 **厓**并

41 蕪画賛 かふ菜と坐禪坊主ハ すわるをよしとす

厓井

42 蓮池画賛
 垢かすともけかれに
 染まぬ蓮子葉ハ
 けかれし水の
 中にこそ咲
 おかみつ、袖に留まる白玉ハ
 我か身佛の蓮子葉の露
 厓并

43 ○△□扶桑最初禪窟

44 一円相(仲秋明月) 画賛 大虚になけて捨たる影見れハ 思ひ切たる秋の夜の月 厓并

45 一円相画賛 佛會人天稱八萬 孔門子弟亦三千 山僧獨坐藤蘿石 時見浮雲過眼前 厓 46 二字書 無事 厓

47 一行書 春色滿田浦 厓井

48 一行書 香嚴擊竹忘所知 厓井

49 一行書 吞水冷暖自知 扶桑最初禪窟 厓陳衲書

50 一行書 作善降之百祥

51 一行書 寂光妙土裟婆界 厓并

52 一行書 行仁者壽知足者富 厓井 53 一行書 春眠落日遲

54 一行書 出三界火宅露地座 厓并

55 一行書 心外無法滿目青山 厓道人書

56 一行書 富莫大於知足福莫盛於無禍

57 破袈裟詩 床頭白日琴書畫 屋外青山靏月華 剔起眉毛時自唉 清風吹上破袈裟 右偶成 厓并

58 七絶詩 佛會人天稱八萬 孔門子弟亦三千 懶僧幸自叢林棄 長伴白雲石上眠

偶成 厓井

59 鹿島文殊詩 曽從龍猛入龍宮道向玄々 海底通隱几重將披妙典 文殊涌出紫霞中

遊紫霞玄海及玉几島

60 三字書

轉法輪

厓井

61 堪忍の歌 堪忍 堪忍のなるかんにんか かん忍かならぬ堪忍 するかかん忍 厚井

62 茶果書
茶果
趙州喫茶去
雲門胡餅已
扶桑最初禪窟 厓荘書

63 猛虎一声書 佛與菩薩 皆入夢勞 叱 猛虎一聲 山月高 扶桑最初禪窟 厓陳衲題

64 茶の湯の文

一、茶ハ苦味にして心を養者也心正し けれハ身修り諸病少故に稱して 百藥の長とす我祖千光入宋之時 持來り處々植へ庸め玉ひしより 凡七百年にして上天子より下萬民の 末に到迠常に服養せさるものなし 然も中古以來其藥功之本を忘 **
 官を失ひ華美飾り古器を好** 財寳を費し各々利を貪り更に 相欺之戲具となす事嘆かしき 哉願くハ末を舍て本に歸り藥物と **畳へて服用すへき耳予か手作の** 茶杓を贈る折から祖師の言のは に便りて 諸越の木末の露ハ日の本の若葉 摘みぬる袖に濕 右に仍而杓名を若葉(と)せり 丙戌十一月廿八日 扶桑最初禪窟仙厓(花押)

綱靜堂主人

65 道歌
 佛とハいかなるものと人問ハ、
 風に掛けたる青柳の糸
 匡井

66 郭公の歌 (right) 夏の夜ハまたよひなから明ぬれハ 月も出なく郭公鳴かす 厓

(left) 郭公鳴か鳴かぬか一ね入り 入合鐘に夜ハ明けにけり 耳井

67 尺牘

昨日ハ初もの土筆 御恵投被下難在存候 御咄の太宰府の事ハ 今度の法事の濟 觀世の和尚とも 相談の上取極め可致候

以上

衣ハ汚れも無之まだ ー二年ハ肩ニ掛り候故 御心配御無用ニ候 豊ハ今度の茶席 之時御覽に入れ申候 厓拜

樋口様

68 書入骨付扇画 自齊軒 厓井 69 夢の世の夢物語 夢の世の夢ものかたり よき夢見て。實によしとすれ。惡夢。見ても。實 なれハ。よしあしハ。夢世の夢なれハ。一束にして。難 波の浦へなけすて。己のか心中。一物も貯へなく。天に まかせて。正直に家業を務む。是れを天の道。 叶て。天の道をおこなふと云なり 凡、善悪とハ。むつかしき事にあらす。唯、他人よかれ となする事ハ。皆善事なり。我が勝手によしとする 事ハ。皆な悪事なり。故曰。聖人ハ己のれなし。天下の 人の心を以。己のれか心とするなり。凡夫の常に行ふ 所ハ。慈悲仁心を行ふハ佛菩薩の心也。八百 よろつの神の心なり。 涅槃經に喩へあり。華麗なる女中。長者の家、來。 おつとめ申さんと云。凡我か住まる家ハ。必繁昌。萬事 吉事を起す。家業日々仕合よしと云。其の言未たおわら さるに。鬼に瓦の如き。非人よりうるさ人女來り。願ハクハ 御奉行申さんと云。凡ソ我か住る家ハ。すへて善事去り。 悪事耳起り。程なく家ハ滅亡すと云。主人怒て逐 出たせと云へハ。二女口をそろへて云。我れ等ハ姉妹 にて必一一所に住す。一人來れハ。又一人來る。去れハ共にさ ると云。 姉の名ハ。功徳天と云。妹とハ黑暗女と云。佛偈を説ての王 ~ h . 功德黑暗 二女相随。有_知主人。二共_不_受

70 此間虚白院へ紙を 持参致置候處 狂哥壹首書れ候。 うらめしや 我か隠れ家ハ 雪ちんかくる人 事_紙置て行と か、れ候いかにも滅そふ 者_御坐候

71 書画入煎茶碗箱 茶碗入 (left) 厓并

新渡 (right)

72 高取焼仙厓竹絵水指

厓并

73 (left) 共筒茶朽 銘 明けぼの 明けほの 點茶元祖 扶桑最初禪窟

厓作(花押)

73 (right) 共筒茶杓 銘 たそがれ たそかれ

厓銘(花押)

74 茶杓の記

茶と之記 辛巳之春禪より起て庭際に經す

忽ち一竹節の奇斑有るを得て戴に 茶ヒを作る其斑色宛もいそ邊に 波の寄か如くなるより若の浦に潮 滿ち來れハ片雄波を思ひ出て其ま、 此れか名となしけくハー座之清話 をして此に及は志めんもまた 茶禪の一興ならす哉 四月七日此を書志ヒを合せて 好幢和尙に奉りぬ

厓陳衲拜(花押)

List of Figures and Plates

Parenthetical numerals refer to catalogue numbers in *Idemitsu Bijutsukan zōhin zuroku: Sengai* (The Collections of the Idemitsu Museum of Arts: Sengai). The sizes of the works are those given in the catalogue, not in the list appended to Furuta's *Sengai*.

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1 (338)	The First Patriarch Senkō (Yōsai). Hanging
	scroll, ink on silk. 88.2 x 34.4 cm.

- 2 (1019) Spring Charms in a Life of Quietude. Hanging scroll, ink on paper. 85.6 x 29.3 cm.
- 3 (422) To Saitō Shūho. Hanging scroll, ink on paper. 33.5 x 55.3 cm.
- 4,5 (426) Kitafune Rice Dealer; Rice Dealer Jintarō. Pair of hanging scrolls, ink on paper. 61.9 x 28.4 cm each.
- 6 (425) Ichimaru Iwane. Hanging scroll, ink on paper. 59.5 x 23.9 cm.
- 7 (1050) Tanka Composed in the Spring of the Year of *Beiju*. Dated 1837. Hanging scroll, ink on paper. 31.7 x 42.6 cm.
- 8 (120) Hotei (Śākyamuni had already returned to the forest of the twin śāla trees. Hanging scroll, ink on paper. 121.6 x 55.0 cm.
- 9 (250) Sensu. Hanging scroll, ink on paper. 121.5 x 27.0 cm.
- 10 (249) Kensu. Hanging scroll, ink on paper. 111.3 x 27.8 cm.
- 11 (269) Hyakujō yako (Hyakujō and the Wild Fox). Dated 1808 Hanging scroll, ink on silk. 78.6 x 28.3 cm.
- 12 (144) Hotei (Law is for drawings in the world). Hanging scroll, ink on paper. 89.8 x 27.7 cm.
- 13 (730) Tiger. Hanging scroll, ink on paper. 28.5 x 35.3 cm.
- 14 (77) Daikoku (The God of Fortune). Hanging scroll, ink on paper. 46.5 x 26.6 cm.
- 15 (903) One-line Calligraphy (Drink). Hanging scroll, ink on paper. 101.5 x 28.2 cm.
- 16 (490) Cherry Blossom Viewing. Hanging scroll, ink on paper. 117.3 x 57.1 cm.
- 17 (221) Bodhidharma. Hanging scroll, ink on paper. 90.3 x 29.8 cm.
- 18 (885) ○△□ Hanging scroll, ink on paper. 28.4 x 48.1 cm.

- 19 (890) The Circle Aspect. Hanging scroll, ink on paper. 26.0 x 42.0 cm.
- 20 (60) The Three Gods of Happiness. Hanging scroll, ink on silk. 40.6 x 47.1 cm.
- 21 (86) Sagichō. Hanging scroll, ink on paper. 111.0 x 28.6 cm.
- 22 (83) Daikoku. Hanging scroll, ink on paper. 86.3 x 30.1 cm.
- 23 (639) The Monument to the End of the Brush. Dated 1832. Hanging scroll, ink on paper. 54.9 x 48.8 cm.

PLATES

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3 (8)	Śākyamuni Coming out of the Mountains. Hanging scroll, ink on paper. 63.0 x 27.8 cm.
4 (23)	Kannon. Dated 1827. Hanging scroll, ink on silk. 105.4 x 45.7 cm.
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7 (148)	Hotei Pointing to the Moon. Hanging scroll, ink on paper. 54.1 x 60.4 cm.
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22 (489)	The Grand <i>Sumō</i> Tournament. Dated 1834. Hanging scroll, ink on paper. 41.2 x 54.9 cm.

- 23 (501) Oharame, Women Peddlers from Ohara. Hanging scroll, Ink on paper. 54.7 x 54.8 cm.
- 24 (515) A Broken Piece of Rope. Hanging scroll, ink on paper. 27.0 x 31.7 cm.
- 25 (562) Hakozaki Beach. Hanging scroll, ink on paper. 36.0 x 51.0 cm.
- 26 (616) In Memory of the Tōkian Hermitage of Zen Master Jōmyō. Dated 1823. Hanging scroll, ink on paper. 130.0 x 52.5 cm.
- 27 (626) Sardine Nets. Hanging scroll, ink on paper. 96.4 x 27.5 cm.
- 28 (651) Wooden Pestles and a Ladle. Hanging scroll, ink on paper. 40.5 x 56.7 cm.
- 29 (666) A Broken Tub. Hanging scroll, ink on paper. 60.2 x 25.6 cm.
- 30 (741) Dragon and Tiger. Pair of hanging scrolls, ink on paper. 128.5 x 55.3 cm each.
- 31 (751) Monkeys Trying to Catch the Moon. Hanging scroll, ink on silk. 97.5 x 36.3 cm.
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- 33 (777– Bashō and the Frog. Triad of hanging scrolls, ink on paper. Left; 118.3 x 28.8 cm. Center;
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- 34 (776) The Meditating Frog. Hanging scroll, ink on paper. 40.3 x 53.8 cm.
- 35 (798) The Plum Tree. Hanging scroll, ink on paper. 31.1 x 50.7 cm.
- 36 (933 One-line Calligraphy and Bamboo (The mugwort). Pair of hanging scrolls, ink on paper.
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- 37 (834) The Full Moon in Mid-Autumn. Hanging scroll, ink on paper. 129.0 x 26.7 cm.
- 38 (837) The Forbearing Willow. Hanging scroll, ink on paper. 47.0 x 59.7 cm.
- 39 (841) The Morning Glory. Hanging scroll, ink on paper. 83.2 x 27.1 cm.
- 40 (853) The Orchid. Hanging scroll, ink on paper. 105.4 x 32.4 cm.
- 41 (874) The Turnip. Hanging scroll, ink on paper. 46.4 x 25.4 cm.
- 42 (879) Lotus Pond. Hanging scroll, ink on silk. 72.4 x 30.8 cm.
- 43 (885) O△□. Hanging scroll, ink on paper. 28.4 x 48.1 cm.

- 44 (888) The Autumn Moon. Hanging scroll, ink on paper. 40.6 x 56.7 cm.
- 45 (887) The Aspect of One Circle. Hanging scroll, ink on paper. 32.0 x 56.9 cm.
- 46 (891) Two-character Calligraphy (Nothing Special). Hanging scroll, ink on paper. 36.8 x 21.3 cm.
- 47 (894) One-line Calligraphy (Spring color). Hanging scroll, ink on paper. 65.3 x 25.6 cm.
- 48 (905) One-line Calligraphy (Kyōgen). Hanging scroll, ink on silk. 97.2 x 28.0 cm.
- 49 (903) One-line Calligraphy (Drink). Hanging scroll, ink on paper. 101.5 x 28.2 cm.
- 50 (900) One-line Calligraphy (One good). Hanging scroll, ink on paper. 95.5 x 27.3 cm.
- 51 (908) One-line Calligraphy (The wondrous). Hanging scroll, ink on paper. 97.1 x 28.5 cm.
- 52 (917) One-line Calligraphy (One who). Hanging scroll, ink on paper. 127.5 x 29.1 cm.
- 53 (898) One-line Calligraphy (Spring is). Hanging scroll, ink on paper. 132.6 x 33.0 cm.
- 54 (915) One-line Calligraphy (Leave). Hanging scroll, ink on paper. 126.3 x 26.7 cm.
- 55 (920) One-line Calligraphy (Outside). Hanging scroll, ink on paper. 114.9 x 24.6 cm.
- 56 (928) One-line Calligraphy (No wealth). Hanging scroll, ink on paper. 113.8 x 15.3 cm.
- 57 (1002) Calligraphy of a Poem (Daytime in my room). Hanging scroll, ink on paper. 47.6 x 63.9 cm.
- 58 (1003) Calligraphy of a Poem (The tradition tells: to hear Buddha). Hanging scroll, ink on paper. 125.5 x 27.9 cm.
- 59 (1031) Calligraphy of a Poem (Once I followed Ryūmyō). Hanging scroll, ink on paper. 129.7 x 26.8 cm.
- 60 (971) Three-character Calligraphy (Turning). Tablet, ink on paper. 28.0 x 68.0 cm.
- 61 (983) Two-character Calligraphy (Forbearance). Hanging scroll, ink on paper. 30.9 x 54.0 cm.
- 62 (984) Sweets for Tea. Hanging scroll, ink on silk. 31.9 x 39.7 cm.
- 63 (989) Framed Calligraphy (Buddhas and bodhisattvas all). Tablet, ink on paper. 28.3 x 95.0 cm.
- 64 (1077) Words on the Tea Ceremony. Dated 1826. Hanging scroll, ink on paper. 27.3 x 51.0 cm.
- 65 (1046) Poem on the Buddha Way. Hanging scroll, ink on paper. 106.8 x 29.2 cm.
- 66 (1049) Waka Poems (Summer night,). Pair of hanging scrolls, ink on paper 102.0 x 26.2 cm each.
- 67 (1081) A Letter. Hanging scroll, ink on paper. 25.8 x 54.4 cm.

- 68 (977) A Pseudonym. Fan, ink on paper. L. 15.2, Max. W. 44.3, Min. W. 17.6 cm.
- 69 (1071) A Dream Story. Hanging scroll, ink on paper. 36.6 x 56.2 cm.
- 70 (1070–16) Family Precept. Hanging scroll, ink on paper. $20.0 \ x \ 31.4 \ cm.$
- 71 (1137) A Tea-bowl Box. Wooden box. 8.6 x 8.9 x H. 15.9 cm.
- 72 (1131) Takatori Ware Ewer. H. 14.8 cm. D. 13.6 cm.
- Tea-scoops and Cases Made and Named by
 Sengai. Akebono; L. 18.1 cm. Tasogare; 17.3 cm.
- 74 (1078) Note on a Tea-scoop. Dated 1821. Hanging scroll, ink on paper. 31.3 x 42.5 cm.

Japanese and Chinese Pronunciations

The new-style characters are used in this list except for a few which are only in the old style. The Japanese pronunciations of Chinese monks' names follow those in "The Chinese Zen Masters and Lineage" prepared by 花園大学国際禅学 研究所 (The International Research Institute for Zen Buddhism, Hanazono University, Kyoto; see the Institute's *Newsletter*, no 1, May 1990, pp. 19–24).

CHARACTERS	JAPANESE	CHINESE (WADE-GILES)	CHINESE (PINYIN)
ZEN MONKS			
馬祖道一	Baso Dõitsu	Ma-tsu Tao-i	Mazu Daoyi
豊千	Bukan	Feng-kan	Fenggan
大慧宗杲	Daie Sōkō	Ta-hui Sung-kao	Dahui Songgao
永安道原	Eian Dōgen	Yung-an Tao-yüan	Yongan Daoyuan
圜悟克勤	Engo Kokugon	Yüan-wu K'e-ch'in	Yuanwu Kequin
慧能	Enō	Hui-neng	Huineng
風穴延沼	Fuketsu Enshö	Feng-hsüeh Yen-chao	Fengxue Yanzhao
裴休相国	Haikyū Shōkoku	P'ei-hsiu Hsiang-kuo	Peixiu Xiangguo
法眼文益	Hōgen Bun'eki	Fa-yen Wen-i	Fayan Wenyi
布袋	Hotei	Pu-tai	Budai
百丈懐海	Hyakujō Ekai	Pai-chang Huai-hai	Baizhang Huaihai
潙山霊祐	Isan Reiyū	Kuei-shan Ling-yu	Gueishan Lingyou
捨得	Jittoku	Shih-te	Shide
趙州従諗	Jōshū Jūshin	Chao-chou Ts'ung-shen	Zhaozhou Congshen
寒山	Kanzan	Han-shan	Hanshan
夾山善会	Kassan Zenne	Chia-shan Shan-hui	Jiashan Shanhui
圭峰宗密	Keihō Shūmitsu	Kuei-feng Tsung-mi	Gueifeng Zongmi
蜆子	Kensu	Hsien-tzu	Xianzi
虚庵懐敞	Kian Eshō	Hsü-an Huai-ch'ang	Xuan Huaichang
高安大愚	Kōan Daigu	Kao-an Ta-yü	Gaoan Dayu
香厳智閑	Kyōgen Chikan	Hsiang-yen Chih-hsien	Xiangyan Zhixian
仰山慧寂	Kyōzan Ejaku	Yang-shan Hui-chi	Yangshan Huiji
牧谿法常	Mokkei Hõjõ	Mu-hsi (Mu-ch'i) Fa-ch'ang	Muxi Fachang
無門慧開	Mumon Ekai	Wu-men Hui-k'ai	Wumen Huikai
南嶽懷讓	Nangaku Ejõ	Nan-yue Huai-jang	Nanyue Huairang
南泉普願	Nansen Fugan	Nan-ch'üan P'u-yüan	Nanquan Puyuan
黄檗希運	Ōbaku Kiun	Huang-po Hsi-yün	Huangbo Xiyun
臨済義玄	Rinzai Gigen	Lin-chi I-hsüan	Linji Yixuan
竜潭崇信	Ryōtan Sūshin	Lung-t'an Ch'ung-hsin	Longtan Chongxin
三聖慧然	Sanshō Enen	San-sheng Hui-jan	Sansheng Huiran
船子徳誠	Sensu Tokujõ	Ch'uan-tzu Te-ch'eng	Chuanzi Decheng
雪寶重顕	Setchō Jūken	Hsüeh-tou Ch'ung-hsien	Xuedou Chongxian
丹霞天然	Tanka Tennen	Tan-hsia T'ien-jan	Danxia Tianran

CHARACTERS	JAPANESE	CHINESE (WADE-GILES)	CHINESE (PINVIN)
			Contraction in the traction of the test
天童如淨	Tendō Nyojō	T'ien-t'ung Ju-ching	Tiantong Rujing
徳山宣鑑	Tokusan Senkan	Te-shan Hsüan-chien	Deshan Xuanjian
洞山良介	Tōzan Ryōkai	Tung-shan Liang-chieh	Dongshan Liangjie
雲門文偃	Ummon Bun'en	Yün-men Wen-yen	Yumen Wenyan
薬山惟儼	Yakusan Igen	Yüeh-shan Wei-yen	Yueshan Weiyan
ZEN WRITINGS			
大慧書	Daie-sho	Ta-hui shu	Dahui shu
伝心法要	Denshin höyö	Ch'uan-hsin fa-yao	Chuanxin fayao
碧巌録	Hekigan-roku	Pi–yen lu	Biyan lu
百丈古清規	Hyakujō koshingi	Pai-chang ku ch'ing-kuei	Baizhang gu quingguei
景徳伝燈録	Keitoku dentō-roku	Ching-te ch'uan-teng lu	Jingde chuandeng lu
無門関	Mumonkan	Wu-men-kuan	Wumenguan
臨済録	Rinzai-roku	Lin-chi lu	Linji lu
沙門不敬王者論	Shamon fukei ōja-ron	Sha-men pu-ching wang-che lun	Shamen bujing wangzhe lun
真諦訳摂大乗論	Shindai yaku Shō-dai jō-ron	Chen-ti i She ta-sheng lun	Zhedi yi She dasheng lun
天聖広燈録	Tenshō kōtō-roku	T'ien-sheng kuang-teng lu	Tiansheng guangdeng lu
禅源諸詮集都序	Zengen shosen-shū tojo	Ch'an-yuan chu-ch'üan-chi tou-hsü	Chanyuan zhuquanji douxu
OTHER BUDDHIST NAME			
白蓮社	Byakuren-sha	Bai-lien she	Bailian she
張明遠	Chō Meien	Chang Ming-yüan	Chang Mingyuan
大日経疏	Dainichi-kyō-sho	Ta-jih ching shu	Dari jing shu
大唐西域記	Dai Tō Seiiki-ki	Ta-T'ang Hsi-yü chi	Da Tang Xiyu ji
慧遠	Eon	Hui-yüan	Huiyuan
玄奘三蔵	Genjō Sanzō	Hsuan-chuang San-tsang	Xuanzhuang Sanzang
五山	Gozan	Wu-shan	Wushan

Hoke-kyō

Hossōshū

katsu

koan

kanshiketsu

Kongō-kyō

Nehan-gyō

Mannenji

Ōryōha

Hokke gengi

法華経

法相宗

乾屎橛

喝

公案

金剛経

満年寺

涅槃経

黄竜派

法華玄義

Fahua jing

Fahua xuanyi

Faxiang zong

ganshi jue

gongan

Jingang jing

Mannian si

Niepan jing

Huanglong pai

he

Wu-shan Fa-hua ching Fa-hua hsuan-i Fa-hsing tsung kan-shi chüeh ho kung-an Chin-kang ching Man-nien szu Nieh-p'an ching Huang-lung-p'ai

CHARACTERS	JAPANESE	CHINESE (WADE-GILES)	CHINESE (PINYIN)
折脚鐺	sekkyakushō	che-chiao tang	zhejiao dang
真言宗	Shingonshū	Chen-yen tsung	Zhenyan zong
真如	shinnyo	chen-ju	zhenru
聖胎長養	shōtai chōyō	sheng-t'ai ch'ang-yang	shengtai changyang
曹洞宗	Sōtōshū	Ts'ao-tung tsung	Caodong zong
天台宗	Tendaishū	T'ien-t'ai tsung	Tiantai zong
天台(徳安)知顗	Tendai (Tokuan) Chigi	T'ien-t'ai (Te-an) Chi-i	Tiantai (De'an) Zhiyi
東林寺	Tōrinji	Tung-lin szu	Donglin si
楊岐派	Yōgiha	Yang-ch'i-p'ai	Yangqi pai
坐禅	zazen	tso-ch'an	zuochan
OTHER PERSONAL NAMES			
伊尹	I In	I Yin	Yi Yin
荀子	Junshi	Hsün-tzu	Xunzi
国性(姓)爺	Kokusenya	Kuo-hsing-yeh	Guoxing ye
孔子(孔夫子)	Kōshi (Kōfushi)	Kung-tzu (Kung Fu-tzu)	Kongzi (Kong Fuzi)
孝宗帝	Kōsōtei	Hsiao-tsung ti	Xiaozong di
陸修静	Riku Shūsei	Lu Hsiu-ching	Lu Xiujing
老子	Rōshi	Lao-tzu	Laozi
隆武	Ryūbu	Lung-wu	Longwu
司馬談	Shiba Dan	Ssu-ma T'an	Sima Tan
司馬遷	Shiba Sen	Ssu-ma Ch'ien	Sima Qian
真宗帝	Shinsōtei	Chen-tsung ti	Zhenzong di
周公	Shūkō	Chou kung	Zhou gong
朱子(朱熹)	Shushi (Shu Ki)	Chu-tzu (Chu Hsi)	Zhuzi (Zhu Xi)
曽子	Sōshi	Tseng-tzu	Zengzi
鄭芝竜	Tei Shiryū	Cheng Chih-lung	Zheng Zhilong
陶淵明(陶潜)	Tō Enmei (Tō Sen)	T'ao Yüan-ming (T'ao Ch'ien)	Tao Yuanming (Tao Qian)

OTHER WRITINGS AND TERMS

大戴礼記	Da Tai Raiki	Ta-Tai Li chi	Da Dai Li ji
道徳経	Dōtoku-kyō	Tao-te ching	Daode jing
淮南子	Enanji	Huai-nan tzu	Huainan zi
元祐	Gen'yū	Yüan-you	Yuanyou
伊訓	Ikun	I-hsun	Yixun
寿老(寿老人)	Jurō (Jurōjin)	Shou-lao (Shou-lao jen)	Shoulao (Shoulao ren)
漢	Kan	Han	Han
瞎驢	katsuro	hsia-lu	xialu

CHARACTERS	JAPANESE	CHINESE (WADE-GILES)	CHINESE (PINYIN)
麒麟	kirin	ch'i-lin	. 11.
広五行記補	Kō-gogyō-ki ho		qilin
礼記	Raiki	Kuang wu-hsing chi pu Li chi	Guang wuxing ji bu
礼運	Raiun		Li ji
論語		Li-yün	Liyun
老子	Rongo Rōshi	Lun-yü	Lun yu
劉宋		Lao tzu	Lao zi
史記	Ryūsō	Liu Sung	Liu Song
文記 清	Shiki	Shih chi	Shi ji
商	Shin	Ch'ing	Qing
	Shō	Shang	Shang
尚書(書経)	Shõsho (Shokyō)	Shang shu (Shu ching)	Shang shu (Shu jing)
宋	Sõ	Sung	Song
隋	Zui	Sui	Sui
PLACE NAMES			
長安	Chōan	Ch'ang-an	Changan
洞庭湖	Dōteiko	Tung-t'ing hu	Dongting hu
河北	Kahoku	He-pei	Hebei
滹沱河	Kodagawa	Hu-t'uo he	Hutuo he
虎渓	Kokei	Hu hsi (Hu ch'i)	Huxi (Huqi)
湖南	Konan	Hu-nan	Hunan
江西	Kõsei	Chiang-hsi	Jiangxi
魯	Ro	Lu	Lu
盧山	Rozan	Lu shan	Lu shan
山西	Sansei	Shan-hsi	Shanxi
山東	Santō	Shan-tung	Shandong
陝西	Sensei	Shan-hsi	Shanxi
湘江	Shōkō	Hsiang-chiang	Xiang jiang
瀟江	Shōkō	Hsiao-chiang	Xiao jiang
終南山	Shūnanzan	Chung-nan shan	Zhongnan shan

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THE AUTHOR



Shōkin Furuta was born in a village called Ijira in Gifu Prefecture, not far from the town of Mugegawa, Sengai's birthplace. Furuta's early life shows similarities to that of his predecessor. Like Sengai, who became a monk when he was ten or eleven following an apparent family financial crisis, the nine-year-old Furuta was sent to a small Zen temple soon after his father's death at the age of thirty-five. Nearly eighty years later Furuta vividly recalls the day he left home. His sad mother accompanied

him to a local bus stop, but simply stood there in silence, unable to lift her head as she saw him off.

Furuta endured the austere life of an acolyte at the Zen temple, but was not destined to become a priest. With humor and a deep sense of gratitude, he describes how he instead became a Buddhist scholar: his sutra-chanting was so out of tune that parishioners were unappreciative and he decided to give up the vocation of a priest. But the young Furuta, again like Sengai, loved to study, and the head priest, impressed by his diligence and passion for learning, supported Furuta in his studies despite the temple's straitened finances.

Out of gratitude for the head priest's generosity, Furuta worked hard when he became a student of philosophy at the Imperial University of Tokyo, spending many hours in the library and satisfying his hunger with scraps of food. In his second year in the graduate program of the department of philosophy Furuta discovered Daisetsu Suzuki's introductory book on Zen Buddhism written in English. Inspired by it, he went to meet Suzuki, and an unofficial master-disciple relationship developed over the course of Furuta's repeated visits.

In July 1966, after Suzuki's death, Furuta succeeded him as the second director of the Matsugaoka Bunko Foundation, which was established in December 1945 with the partial support of Mr. Sazō Idemitsu. Located in Kamakura, the foundation has charge of the massive Suzuki library. At the age of eighty-nine Furuta is still actively involved as director of the foundation in a new forty-volume edition of Suzuki's works, which is now being published by Iwanami Shoten.

Retired from professorships at Nihon University and the University of Hokkaido, Furuta continues to lecture as a guest-professor at Hanazono University in Kyoto. Besides the fourteen-volume *Collected Works of Furuta Shōkin* (1980-81), he has published many other books and articles on Buddhism, and especially on Zen and its relationship to the arts. His publications also include collections of his calligraphy, drawings, and haiku poetry.

THE TRANSLATOR

Reiko Tsukimura, Professor Emeritus at the University of Toronto, was born in Tokyo and studied at Japan Women's University. She received a Ph.D. in comparative literature from Indiana University and has held academic positions at the University of British Columbia, Harvard University, the University of Minnesota, and the University of Toronto, where she taught for twenty-one years. Now retired, she continues to conduct research on Japanese literature and Buddhism, and to lecture on haiku in the Continuing Studies Program, University of Victoria, while enjoying her hobbies of year-round gardening, hiking, and painting.

Her many articles in English and Japanese deal with the dynamic interplay between Japanese and Western culture and between tradition and modernity. She has translated, among other works, *The Lake* (1974), a novel by Yasunari Kawabata, and *I Am Alive: The Tanka Poems of Gotō Miyoko*, 1898-1978 (1988). She also edited, and wrote the introduction for, *Life, Death and Age in Modern Japanese Fiction* (1978).



