

## 2. WABI AS A PHILOSOPHICAL CONCEPT

### 2.1. GENERAL

The idea of *wabi* as a philosophical concept is not studied by many researchers. The connection of *wabi* with Zen is generally recognised, but no study where the characteristics of *wabi* as a philosophical concept were classified systematically could be found. The main sources used in this section are *Nanpōroku* (1691), *Zencharoku* (1828), and *Jō-ō Wabi no Fumi* (Jō-ō lived from 1502 to 1555).<sup>138</sup> These sources are commonly recognised among researchers to have the most philosophical value for describing the subject. Unfortunately, the texts describing *wabi* as a philosophical concept are quite limited, comprising no more than some twenty pages altogether. An example: *Nanpōroku's Oboegaki* is about fifteen pages, and *Jō-ō wabi no Fumi* and *Zencharoku's Wabi no Koto* are both only one page long. Thus, it is not possible to prove arguments for their frequent use in classical sources. Therefore, argumentation and analysis of the subject in this study is, on occasion, based on one sentence found in the classics which is clarified with supporting secondary literature in the field of Buddhism or Tea. Being aware that the sources used are very limited, we should not, however, underestimate the fact that the literary foundation of the Tea-related classics are based on the tradition of Shukō and Jō-ō. Both were highly educated, had connections to the poetry circles (Jō-ō is even said to be a master of *renga*-poetry),

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<sup>138</sup> Someone may argue that the approach is ahistorical because the research focuses on the time of the Tea masters Shukō, Jō-ō and Rikyū. With this I mean especially the use of the books such as *Nanpōroku* (1690) and *Zencharoku* (1828), which were compiled after the *Momoyama* period. In this work, I have divided the study of *wabi* as a philosophical concept into two parts: to examine the notion of *wabi* and its philosophical aspects in general (Chapter 2). And to examine it through the ideas of Shukō, Jō-ō and Rikyū (Chapter 3). I consider both *Nanpōroku* and *Zencharoku* to be essential sources in the field to explain in general the philosophical aspects of *wabi* in *chadō*. Moreover, *Nanpōroku* represents the significant position in order to examine Rikyū's notion of *wabi* in *chadō* (Section 3.2). I am aware of the problems of using *Nanpōroku* as a historical source. But, since it is considered to contain Rikyū's tradition and teachings on Tea, even though it was written almost a hundred years after Rikyū's death, I believe that it may be used for the study of ideas in general (*wabi* as a philosophical concept in Chapter 2), or to explain Rikyū's notion of *wabi* aesthetically or philosophically. It is quite unlikely that someone would have just made up all these stories and teachings. *Zencharoku* also falls beyond the primary historical scope of this study, but is seen essential in order to describe philosophical aspects of *wabi* in general (Chapter 2), because it contains significant information on *wabi* as a philosophical notion related to Zen and Buddhist teachings. See also sections 1.2 and 1.5.

and moreover, had studied Zen. Therefore, we can presume that in texts such as *Jô-ô Wabi no Fumi*, or Shukô's *Kokoro no Fumi*, which were left as a 'testament' for disciples, every word counts. They clearly are cognisant of the meaning of the words used in the text; nothing is haphazard. In this meaning Shukô's and Jô-ô's literary tradition has influenced later Tea-related literature, such as *Nanpôroku*, *Yamanoue Sôjiki* or even *Zencharoku*.

Based on the selected texts, I arrived at seven characteristics to describe *wabi* as a philosophical concept. The classification is as follows: 1) *Jiyû*: Absolute freedom of the heart, 2) *Jikishin*: Straightforward heart, 3) *Shôjiki*: Candour, 4) *Makoto*: Sincerity, 5) *Busshô*: True nature of the Buddha, 6) *Shugyô*: Spiritual training, 7) *Tennen*: Naturalness. All these characteristics of *wabi* as a philosophical concept are to be found in *chadô*-related classical literature. They all describe, from different perspectives, the *wabi* mind (*kokoro*) which is, in this study, understood to mean the ultimate state of absolute naturalness where one's true nature, the essential nature of things emerges. It is also important to note that the order in which these characteristics are discussed does not have any particular meaning. To attain the ultimate state of the *wabi* mind, one needs to pursue spiritual training, and to succeed in this one should first search for an absolute freedom of heart in order to reach a state of naturalness.<sup>139</sup> All other descriptions in the discussion are equally significant in clarifying the concept of *wabi* mind and its philosophical values in this context.

## 2.2. VIEWPOINT: CONCEPT OF *WABI* IN *CHADÔ*

### 2.2.1. Two Dimensions of *Wabi*: *Wabi* Mind or Sense of *Wabi* in Objects

What is the meaning of *wabi* in *chadô* (the Way of Tea)?<sup>140</sup> The concept of *wabi* in *chadô* comprises both philosophical values describing the *wabi* mind(heart), *wabi kokoro*, and the outer appearance of *wabi*, *wabi sugata*, which is later defined as also conveying aesthetic values (Chapter 4) describing the sense of *wabi* or *wabi* style (*wabi no fûtei*). First of all, I would like to address the two dimensions of *wabi*: the *wabi* mind(heart), *wabi kokoro*, and the outer features of *wabi*, *wabi sugata*. This issue is studied through an interpretation of *Zencharoku*, in which the outer appearance of *wabi* is described as follows:

<sup>139</sup> See the similarities to *Ten Oxherding Pictures*, pictures one and two. Hirota 1995, pp. 299-300, 309-315.

<sup>140</sup> The word *chadô* consists of two Chinese characters meaning 'tea' and 'way'. The dictionary translation is 'the Way of Tea', but this may be ambiguous in meaning to the Western reader. 'The Way of Tea' also contains the idea of Tea as an art ('The Art of Tea'). On the other hand, the Chinese character *Tao* (the Way) refers to the idea of *michi* in Japanese philosophy. See Section 1.5.3, and Chapter 3 for Jô-ô's and Rikyû's Ways of Tea.

夫佗とは、物不足して一切我意に任ぜず、蹉だする意なり<sup>141</sup>

*Wabi* means the lack of things, being unable to leave everything to one's heart, and failing in one's life.

The idea of *wabi* in this meaning is very well known in classical literature. One lacks material goods, life is not going in the way one expects (one is not able to reconcile oneself to one's life or fate); consequently, one feels a failure in life. The Japanese term *wagakokoro ni makazezu* which is translated here as 'being unable to leave everything to one's heart(mind)', has the dictionary meaning of 'being unable to accept things as they come', or 'being unable to leave things as they are (by nature)'; i.e., it is beyond one's ability to affect the progress of things in life. *Wabi* suggests a depressed, or a rather desperate feeling.

However, this kind of *wabi* describes only the outer appearance of *wabi* (*wabi sugata*) seen in concrete things and actual circumstances, i.e., the superficial form of *wabi*. Besides the outer appearance of *wabi* there also exists the *wabi* mind(heart), *wabi kokoro*.<sup>142</sup> The following citation from the book called *Chôan-dôki* emphasises the meaning of *wabi* mind(heart) as follows:

去方に、佗の茶湯者有て、遠州御供に参、可有式の茶湯したると申せハ、尤可有式の茶湯なりしか、それにてハ佗の心なし、佗は佗の心をもたてハ、茶湯は出来さる物也、けふのしかた引さいの重を取不入して、そのまゝ可置事也、佗に似合てさいかすすくなき程に、くいりし時、又、取てもちいんための覚悟也、酒かんなへにて出し、湯を湯桶にていたせり、是もおしかへし、かんなへよく洗て、湯をつき出さハよからんとの給へり、佗は萬事にその心なくてハあるへからず、よの常の茶湯にほこる人ハ、かやうの心持、胸におちかたき物也<sup>143</sup>

<sup>141</sup> Zencharoku: *Wabi no Koto*, pp. 296-297. The Chinese character for *da* is found in the *Kangorin*, p. 1056, the character no. 7505. This character was not found in the computer used for this study. See also translations by Haga (1982b, p. 1; translated by Alfred Birnbaum), and Hirota 1995, p. 274. Birnbaum translates this sentence as follows: "Wabi means that which fails to satisfy, wholly refuses to submit to one's aims, and goes against what was wished." Translations 'fails to satisfy' and 'refuse to submit one's aims' do not render, in the best way, the appropriate meanings of the original text. Hirota interprets the text as follows, in a sense similar to this study: "Wabi denotes insufficiency. It means being unable to have one's way in all matters, to stumble or fail."

<sup>142</sup> Ramirez-Christensen 1994, pp. 115, 5, 112-113, 242. *Wabi mind(heart)*, *wabi kokoro*: Ramirez-Christensen, who researches Shinkei's poetry, uses the translation "mind-heart" for the word *kokoro*. Using the combination mind-heart, she refers to the idea of non-dualism between mind and heart. In some cases she also uses translations of "soul" or "heart". In this study, in this context, *wabi kokoro*, mind(heart) has a deeper meaning than mind referring to the intellectual and logical mind. It is used philosophically containing the meaning of heart (mind in a wider sense conveying a kind of spirit or soul; the knowledge, feelings and volition in general): the essential part or the fundamental nature of a man; the seat of personality, emotions, and intellect. This can also be called, as will be shown later, the true meaning of *wabi*. In this study, too, the translations *wabi* mind(heart) or *wabi* mind for the Japanese word *kokoro* seem the most suitable ones.

There was a *wabi* Tea practitioner to whose place I (Chôandô) was invited with Enshû for tea. "He [the Tea practitioner] served tea in a correct way and manner", I said. Then Enshû replied "I think so, too, but his Tea became only a performance of the correct form without a *wabi* mind(heart). A *wabi* Tea person who does not possess the *wabi* mind(heart) cannot practise *chanoyu*. If we take today's tea gathering as an example, do not serve various types of food, but leave the tray in the tea-room and let the guests serve themselves. It is vital to serve food suitable for the *wabi* style of Tea, have it made so that it is easy to eat and, further, to use and combine things together successfully, in order to show that one has understood the meaning of Tea. [For example] He used [in today's gathering] a *kannabe* pitcher to serve *sake* and a water container to serve hot water. He could also clean the *kannabe* pitcher carefully after it was returned to the preparation room and use it again for serving hot water. [This would be more suitable for the *wabi* style of Tea.]" The *wabi* style of Tea means that, in everything concerning Tea, one needs to possess the *wabi* mind(heart). Those who find a glory in the ordinary *chanoyu* of this world, shall find it difficult to understand this kind of heart's spirit.

From this citation it becomes clear that for the *wabi* style of Tea, possessing the *wabi* mind(heart) is the most essential matter. In *wabi* style, the way of serving tea does not have to be perfect and correct in every detail. It is enough to use whatever available utensils and ingredients and pay attention that those chosen suit the *wabi* style. At the end of the citation Chôandô criticises those who are fascinated with the luxurious style of serving tea common at that time and doubts that these Tea practitioners could understand the essential meaning of the *wabi* tea, or the *wabi* mind(heart). According to the cited text, first and foremost, possessing the *wabi* mind(heart), *wabi kokoro*, is emphasised and considered to be even more important than the outer appearance of *wabi* (*wabi sugata*).

## 2.3. CLASSIFICATION OF CHARACTERISTICS OF WABI AS A PHILOSOPHICAL CONCEPT

### 2.3.1. *Jiyû*: Absolute Freedom of the Heart

*Zencharoku* describes the *wabi* mind(heart), *wabi kokoro*, in the following way:

侘の意と字訓とを見れば、其不自由なるも、不自由なりとおもう念を不レ生、不レ足も不レ足の念を起さず、不レ調も不レ調の念を抱かぬを、侘なりと心得べきなり、<sup>144</sup>

If we think of the meaning of *wabi*, it does not give rise to the idea of lack of freedom in lack of freedom, nor does it lead to the feeling of insufficiency in insufficiency, nor

<sup>143</sup> Chôandôki, p. 375. The phrase *hikisai no jû*, 引采の重, means using a special plate where the food is set and left inside the tea-room instead of serving food for every guest separately.

<sup>144</sup> *Zencharoku*: *Wabi no Koto*, p. 297. This part of the text is written in *kanbun* style meaning that 不レ足 is pronounced *tarazaru* as well as 不レ調 as *tonowazaru* but *fujiyû* is as it is written here without a *re*-mark showing that these characters should be read backwards.

does it foster the idea of having lack of preparedness in any circumstances. This is the meaning of *wabi*, and these are the principles one should keep in mind.

By contrast, Hirota<sup>145</sup> has interpreted the Japanese word *fujiyū* in the above cited passage from *Zencharoku* as "straitened circumstances" (in its dictionary meaning poverty) suggesting concrete features of existing circumstances. This is also correct, but in my opinion, it seems to lack the philosophical meaning of 'lack of freedom' in the sense suggested in this study and in this context, suggesting also the lack of freedom of one's mind. For example, one may have a lack of freedom in a physical sense, such as being handicapped or so poor that one is unable to lead the kind of life one wishes, even though one may have attained the absolute freedom of mind, and therefore is no longer bothered with secular matters. Another difference in Hirota's interpretation concerns the word *tononou* which he interprets as 'failure', following its dictionary meaning. *Totonou* may also be understood as 'absolute preparedness in one's heart', or 'self-discipline' in every act emphasising its philosophical meaning, as suggested in this study.

Another interpretation of this passage is given by Alfred Birnbaum, who assigns to the word *fujiyū* the meaning of "incapacity",<sup>146</sup> which we assume, he uses to mean 'not being able to do something'. This translation is also true to its dictionary meaning, explaining that one has some actual obstacles, such as a lack of strength, causing an incapacity to act in the way one wishes. Birnbaum's translation also seems to lack the deeper philosophical meaning of the sentence suggested in this study. 'Lack of freedom' contains both philosophical and concrete, definite meanings; in a definite sense it means "incapacity" or "straitened circumstances", while philosophically it relates to 'the freedom of the heart' which is considered to be one of the key ideas in interpreting this passage. However, Birnbaum takes the word *tononou* to mean "ill-provided for", by which, he suggests that one should not even expect of being 'fully prepared' in every situation because that is against the nature of things. Here Birnbaum comes close to the interpretation introduced in this study, while Hirota's choice, "failure", suggests the dictionary meaning of the word *fuchō* (不調), meaning failure or disorder. Supposedly Hirota means 'to fail in life'<sup>147</sup> as in the earlier quoted passage of *Zen-*

<sup>145</sup> Hirota 1995, p. 275. Hirota's translation reads as follows: "Taking these two explanations together, we see that *wabi* means that even in straitened circumstances no thought of hardship arises. Even amid insufficiency, one is moved by no feeling of want. Even when faced with failure, one does not brood over injustice."

<sup>146</sup> Haga 1982b, p. 2. Birnbaum's translation of the cited passage reads as follows: "Take to heart that *wabi* consists in not considering one's *incapacities* *incapacitating*, nor giving rise to the idea of insufficiency as insufficient, nor even embracing the thought that *being ill-provided for* is in any way out of the order of things."

<sup>147</sup> *Zencharoku: Wabi no Koto*, pp. 296-297. 夫佗とは、物不足して一切我意に任ぜず、さだする意なり where *wabi* means the lack of things, being unable to leave everything to one's mind, and failing in one's life.

*charoku* rather than 'to fail in preparing things' which suggests more the concrete acts in Tea. In the present context, the word *tononou* is considered rather to convey the idea of being prepared in the heart, putting things in order by means of self-discipline. That is, one should not only put things in order, but also one's self. The words used are considered to possess deeper philosophical value than their ordinary meanings, or they may be used metaphorically, which is typical for Zen and Tea-related classics. On the other hand, the ideas of Zen have strongly influenced the philosophical ideas in *chadô* and *wabi* as philosophical concepts. Therefore, it can be assumed that this heritage of Zen and Buddhism can be read between the lines and through metaphors in *Zencharoku*, a name that already suggests the similarities in Zen and Tea (Section 1.5.1). The whole text of *Zencharoku's Wabi no Koto* cited in the opening of this section, moves toward one final goal: the state of *satori* (enlightenment) where one is free from all the encumbrances of the mundane world.

Neither Hirota's nor Birnbaum's translation contains the following sentence that is written in the original text:

侘なりと心得べきなり<sup>148</sup>

This is the meaning of *wabi*, and these are the principles one should keep in mind.

Because this sentence is included in the original text, it should not be left out of a translation. It also has a certain meaning for the continuity of the text, in that *Zencharoku* continues to explain what *wabi* is not (definition through negation is used also in this context). The text is as follows: If one is not able to see the true meaning of these principles, but

thinks that lack of freedom is lack of freedom, worries about insufficiency that one considers to be only lack of material goods, or blames oneself for not being well prepared (or urges oneself to be prepared in a better way, or suffers if things are not well prepared), this is not the meaning of *wabi* – it is just a description of the truly poor and pitiful person.<sup>149</sup>

In this way *Zencharoku* makes a clear distinction between a person with a *wabi* mind, suggesting the *satori* or enlightenment, and just a pitiful person. But it also suggests the fact that the given information in the text should not be understood in its dictionary meaning, but rather encourages us to find deeper meanings between the lines.

I suggest a more philosophical reading for this passage cited from *Zencharoku* to explain *wabi* as a philosophical concept and, in the following, I shall study the citation in more detail in order to explain my rationale. As mentioned earlier, the word *fujiyû* has two different meanings, the dictionary meaning and the

<sup>148</sup> *Zencharoku: Wabi no Koto*, p. 297.

<sup>149</sup> *Zencharoku: Wabi no Koto*, p. 297.

philosophical meaning. In the dictionary, *fujiyū* is said to mean "inconvenience", "straitened circumstances" or even "deceased", in other words, insufficiency of material goods, e.g., lack of money. To give an example from Tea (*chadō*), if a person lacks money, she or he cannot buy beautiful utensils or build a nice tea-house. If one had money, all this would be possible. In this context, the opposite to 'lack of freedom' would be 'freedom'. In the philosophical meaning the word *fujiyū* refers to the 'lack of freedom of the heart' which means that one is harassed with the desires of the mundane world (*bonnō*) and cannot attain freedom from them or freedom to the pure world of the Buddha (Section 2.3.7). The opposite would be the state where one has attained self-liberation; the state of calm in one's heart where no desire for secular matters and affairs exists. This comes to mean the freedom of heart, the state of the *wabi* mind studied here. In the above-mentioned citation from *Zencharoku*, the first 'lack of freedom' is used in the dictionary meaning referring to the insufficiency of material goods, but the second, 'lack of freedom' refers to the philosophical idea of freedom of heart such that even when one lives in insufficiency, one is not filled with despair. According to the *Zencharoku*,<sup>150</sup> a person who is free in his heart is called *wabibito*: the *wabi* person, but a person who is desperate because of material insufficiency and therefore does not possess the 'freedom of heart', is not called a *wabi* person, but is truly a poor and pitiful person (*makoto no hinjin*). Therefore, even though the concept of *wabi* is explained in *Zencharoku* in negative terms, it does not mean that *wabi* is to be understood only in negative terms. Actually, the citation from *Zencharoku* firstly presents concrete (poverty) versus philosophical (richness of the heart), and secondly, the negation (lack of freedom) versus affirmation through inverted negation (is not lack of freedom but true self-liberation). The latter describes what *wabi* truly is; it gives the philosophical meaning of *wabi*.

Next, I would like to examine the style of writing which in *Zencharoku* follows the style of using negations. The style of negation "A is non-A" apparently refers to the higher state of 'A' where the state of non-duality among things exists. In other words, by breaking through the level 'A', the level of 'non-A' will be attained. 'non-A' is not just a negation or denial of 'A' because it consists of both 'A' and 'non-A'. It is, therefore, richer in meaning than just 'A'. This approaches the idea of *mu* (nothingness) in which both being and non-being are present. A similar idea can be read in the *Heart Sutra* which asserts, 'Form is nothing but emptiness. Emptiness is nothing but form' (色即是空。空即是色).<sup>151</sup> Suzuki explains this phenomenon in Zen as follows:

<sup>150</sup> *Zencharoku: Wabi no Koto*, p. 297.

<sup>151</sup> Suzuki 1934, p. 14. See also Suzuki 1991, pp. 15-19: "Logic of *Prajñā*". Here Suzuki writes that the logic of *prajñā* is the logic of negations or irrationality. He gives the following example: If you look at mountains, you see mountains. If you look at rivers, you see rivers. But in the philosophy of *prajñā* these mountains are not mountains, and these rivers are not

...neither denial nor affirmation concerns Zen. When a thing is denied, the very denial involves something not denied. The same can be said of affirmation. This is inevitable in logic. Zen wants to rise above logic, Zen wants to find a higher affirmation where there are no antitheses.

The idea of using negations already has connections with Nāgārjuna's (c. AD 150-250) philosophical ideas of emptiness and the true nature of things. Nāgārjuna was the founder of the *Mādhyamika* school of *Mahāyāna* Buddhism in India, which pointed to the all-inclusive path leading to the absolute. Nāgārjuna also uses negative expressions in his teachings, such as "Those who see essence and essential difference / and entities and nonentities, / They do not see / The truth taught by the Buddha."<sup>152</sup> According to Nāgārjuna, a wise person does not say that something "exists" or "does not exist" since all existence is empty, and therefore *nirvāna* is uncompounded. In other words, as discussed in this study, 'A' cannot exist without 'non-A' and vice versa. They are both needed to explain the other, they both depend on each other when the state of *nirvāna* is achieved. But, once attained, *nirvāna* is nondependent.

Using negative expressions, Nāgārjuna and his followers wanted "to clarify the real aspect of the emptiness of all things", and this was called the "absolute emptiness" (*sūnyatā*) in *Mahāyāna* Buddhism.<sup>153</sup> The idea of *sūnyatā* in the meaning of emptiness (that all things are empty of inherent existence; they have no essence,<sup>154</sup> meaning that everything is empty of a soul or self<sup>155</sup>) comes close to the idea of non-being (*wu* in Chinese, *mu* in Japanese). In Tendai Buddhism, the idea of non-being also is central to the meaning of emptiness (*kū/sūnyatā*). These concepts signify that all existence is also contained in non-existence,<sup>156</sup> which approaches the meaning of *wabi* as a philosophical concept, as introduced in this study.

Matsunaga's statement concerning the theory of the eightfold negation reveals that constant denial exposes the pretensions of speculative reasoning, forcing a

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rivers. And therefore, mountains are mountains and rivers are rivers. With this same idea, the practices of Tea and Zen are also explained. See also Section 2.3.6 for this subject.

<sup>152</sup> Garfield 1995, pp. 40, 74, 76, 326. For further discussion see Nakamura 1991, p. 61. See also *ibid.*, s.v. *Nāgārjuna*, *Mādhyamika school*, *sūnyatā*, and *wu*. And, Konishi 1991, s.v. *non-being*. Nakamura gives an example of Nāgārjuna's teachings on A and non-A: "impurity cannot exist without depending on purity so that we explain purity by impurity. Therefore, purity by itself cannot be attained. Purity cannot exist without depending on impurity, so we explain impurity by purity. Therefore impurity cannot exist by itself."

<sup>153</sup> Nakamura 1991, pp. 55, 70. Nakamura explains *sūnyatā* as also meaning absolute negation and it permits nothing differentiated. He explains Nāgārjuna's teachings further that, in the state of tranquillity, where mind is identical with the absolute, lies the highest religious experience that only a man of wisdom can gain.

<sup>154</sup> Williams 1989, p. 61.

<sup>155</sup> Warder 1970, p. 314.

<sup>156</sup> Konishi 1991, pp. 144, 439.



mental "shipwreck". The eightfold negation is also considered to be an analytical antecedent of the Zen *kōan*. They are classified into four categories: existence (it is A), non-existence (it is -A), both (it is A and -A), and neither (it is neither A nor -A).<sup>157</sup> In this study, the absolute, the highest state of mind (here the *wabi* mind) is considered to include both the "A and non-A" and "neither A nor non-A". Based on "A and non-A", the new state of existence and state of mind, which is "neither A nor non-A", is discovered.

Bearing in mind the concept of emptiness and negative expressions, such as being and non-being and re-considering *Zencharoku's* text quoted above, the lack of freedom comes to mean absolute freedom, insufficiency comes to mean absolute satisfaction with life in insufficiency. In other words, to be satisfied with one's life even if it is materially insufficient, means to be free from attachments to the mundane world. Unpreparedness is turned to mean preparedness at every moment in the best manner one can (absolute preparedness), which involves the idea of being prepared in the heart, as well as putting things and one's self into order by having self-discipline. If one can devote oneself to this kind of life and abide by these three principles, truly understanding their meaning, one will become free from the temptations of the mundane world and reach the stage of absolute freedom or calmness of heart. One should not struggle against hardships, but rather turn them to one's strength, finding freedom even in limitations.

In this context, the word freedom has a meaning quite different from that which we would usually understand, meaning 'self-liberation', with which the ideas of no-mindness (*mushin*), emptiness (*mu/sūnyatā*) and the final end and extinction, *nirvāna*,<sup>158</sup> are also associated. Freedom means forgetting oneself<sup>159</sup> in a way that one does "not even think that one is not thinking."<sup>160</sup> This state of absolute freedom and calmness of heart, which is called *wabi*, and more precisely, possessing the spirit of *wabi* mind(heart), can occur only in a true reality without dualism.<sup>161</sup>

<sup>157</sup> Matsunaga and Matsunaga 1974, pp. 72-73. For further information, see *ibid.*, pp. 64-76.

<sup>158</sup> Suzuki 1988, p. 139. Garfield 1995, pp. 332-333. Suzuki explains, "*nirvāna* is something desirable and all Buddhists are advised to strive after it so as to escape this bondage of *samsāra* that causes us to suffer all kinds of tribulation." Nāgārjuna explains *nirvāna* as follows: "...in *nirvāna*, unlike *samsāra*, one perceives emptiness and not entities; one perceives the ultimate truth and not the conventional truth. But emptiness is only the emptiness of all entities, and the ultimate truth is merely the essenceless essence of those conventional things. So *nirvāna* is only *samsāra* experienced as a Buddha experiences it. It is the person who enters *nirvāna*, but as a state of being, not as a place to be."

<sup>159</sup> Shōbōgenzō, vol. 1: Genjōkōan, p. 54. Here Dōgen explains that studying the Way of the Buddha means studying one's self. Studying one's self means forgetting oneself.

<sup>160</sup> The following ancient poem is referred to here: To think that / I will not think / is still thinking. / Don't think / even of not-thinking! (In detail, see Section 3.2.3.) For another translation for the poem, see Suzuki 1988, p. 112.

### 2.3.2. *Jikishin*: Straightforward Heart

*Nanpôroku* explains the *wabi* mind, the essence of *wabi* with the idea of straightforwardness (*jikishin*) as follows:

サテ又佗ノ本意ハ、清浄無垢ノ仏世界ヲ表シテ、コノ露地草庵ニ至テハ、  
塵芥ヲ払却シ、主客トモニ直心ノ交ナレバ、規矩寸尺、式法等、アナガチニ  
不可云<sup>162</sup>

And furthermore, the essence of *wabi* stands for a crystal clear [immaculate], pure world of the Buddha. Therefore, as one enters the *roji* path and the little tea-room (*sôan*) one should also sweep the dust away. When the host and the guest shall come together with the attitude of straightforwardness they will understand each other without explaining the rules of *chadô* in detail.

Hisamatsu interprets the above-cited paragraph, stressing that the most important rules of *wabi* lie in Zen. *Jikishin no majiwari*, he explains, by referring to the origins of a person who follows the rules of Zen, i.e., the true nature of the self, the essential self.<sup>163</sup> In other words, this means communication between persons who possess a sincere heart (*makoto no ningen* = *shinjin*). In this state of heart one should not rely too much on rules; it does not mean that rules are not important, but to rely too much on them does not belong the true nature of a human being (*ningen kongentekina arikata*). Hisamatsu concludes that everything one does should come from the heart: setting fire, boiling water, or even drinking tea (see also Section 2.3.6). Hirota also translates *hon'i* as "the fundamental intent" and *jikishin no majiwari* as "to engage in an encounter with mind open and entire"<sup>164</sup> suggesting no remarkable difference from the translation given above. Next, I shall elaborate on the concept of *jikishin* in more detail and discuss how it specifies *wabi* as a philosophical concept.

In this paragraph, the essence of *wabi* is expressed with the idea of straightforwardness (*jikishin*) that becomes true in the immaculate (*shôjô*), pure (*muku*) world of the Buddha (*bussekai*). The word *jikishin* literally means "to be straight

<sup>161</sup> Shôbôgensô, vol. 2: Zenki, p. 82. Dôgen writes that "The great paths of the Buddhas, in its consummation, is the Way of passing through [the state of 'life-and-death'], is the real world [reality]." This means the Way beyond the state of 'life-and-death', the same as attaining the state of *satori*; and the Way back, returning to the state of 'life-and-death', in order to attain the ultimate state in which the Buddha nature emerges. For another translation, see Cleary 1986, p. 45. See also Suzuki 1934, pp. 16, 53. Suzuki also pays attention to the concept of freedom and says that in Zen the attainment of freedom is strongly emphasised. He further explains that freedom means being free from all encumbrances; in order to attain this, life should be lived like a bird flying in the sky, or like a fish swimming in the water ("life... should be self-forgetting").

<sup>162</sup> Nanpôroku, p. 264.

<sup>163</sup> Hisamatsu 1973; see in detail, pp. 120, 152-155, 286.

<sup>164</sup> Hirota 1995, p. 236.

of heart", but it also has a philosophical meaning to devote oneself earnestly to the Buddha Way.<sup>165</sup> The word *jikishin* is to be understood in both of these meanings in the above passage from *Nanpōroku*. In the dictionary meaning it means "mind open and entire", as Hirota puts it, and its philosophical meaning is that one should devote oneself earnestly to the Way of Tea, and especially to the *wabi* style of Tea, *wabichadō*. Here again, the other meaning 'to devote oneself earnestly to the Buddha Way' (to follow Buddha's teachings) is not to be understood in its dictionary meaning, but as a metaphor for Tea. If the host and the guest attain the state of straightforwardness arising from a mutual understanding from heart to heart, the rules and regulations of Tea lose their meaning as means to attain the desired state. In this respect, I agree with Hisamatsu that one should not rely too much on the rules or seek the knowledge of the written text because true knowledge is already in us and therefore, one should rather try to attain this higher state of mind, *jikishin*, to realise it.<sup>166</sup>

To summarise, the *wabi* mind(heart), *wabi kokoro*, is equal to the idea of earnestly devoting oneself to something (*jikishin*) with an open and straightforward mind. And furthermore, all the acts should be carried out with a spirit similar to those who devote themselves to Buddhist studies, giving a special nuance and depth to the matter. In this context, *jikishin* describes one aspect of the highest state of mind where one has attained the state of straightforwardness and has devoted oneself in body and spirit to the practice of Tea. Moreover, this is needed in order to attain the state of *wabi* mind, through which the true understanding of *wabi* style of Tea becomes possible.

The term *rojisōan* in the original text is used as a synonym for *wabichadō* as the whole, including the style of preparing Tea, the attitude of everyday life, as well as the isolated and modest feeling of the tea-house and the path (*roji*)<sup>167</sup> to it. Other expressions used as a synonym for the *wabi* style of Tea are *kochashiki no chanoyu* or *sō no kochashiki*.<sup>168</sup> 'Dust' in this sentence means earthly desires and worries of the mundane world, but it also refers to tangible dirt or dust. 'To sweep away' means spiritual training as the Buddha has taught in order to clean one's mind, body, and physical surrounding, *roji* and *sōan* (cleaning has essential meaning in *chadō* in a way similar to that in Zen temples). The ultimate state of *satori*, the essence of *wabi* (*wabi no hon'i*), and the *wabi* mind(heart), spirit, *wabi kokoro*, all come to mean the same thing: the Buddha mind(heart) or spirit, *busshin*, emerging from the pure world of the Buddha.

<sup>165</sup> Daijirin, s.v. *jikishin*.

<sup>166</sup> See sections 2.3.5 (Dōgen's story of the sixth patriarch Enō [慧能]) and 2.3.6 (explanation to the poem "*miwataseba...*").

<sup>167</sup> For more in details about *roji*, see 4.2.3.

<sup>168</sup> *Nanpōroku*, p. 3.

Consequently, the pure world of the Buddha could be said to express the ideal, or the highest state of being. No earthly passions, temptations, or helpless wandering around without a goal exist in this state. All earthly dust, temptations, worries of the secular world, are swept away, and the state of *mushin*, no-mindness is reached. In *Zencharoku*, this state of mind was described as having no lack of freedom in lack of freedom, no insufficiency in insufficiency, no lack of preparedness in lack of preparedness. The immaculate, pure world of the Buddha describes the state of *mushin* as similar to the state of heart free from mundane attachments and desires. Dôgen also teaches about this matter:

Buddha has said, "You should know that people with many desires shall gain a lot, but this is why their afflictions are also many. Those with few desires have no seeking and no craving, so they do not have this problem. You should cultivate having few desires even for this reason alone; the fewer the desires are, the more shall be produced. People with few desires are free from flattery and deviousness and from the desire of seeking people's favour, and, furthermore, they are not under the compulsion of their senses. Those who act with few desires are calm, without worry or fear. Whatever the situation is, there is more than enough – there is never insufficiency. Those who have few desires have nirvâna."<sup>169</sup>

In a way, *mushin* means the same as absolute freedom of heart, or it may also refer to being *free for* the essential self, i.e., for the Buddha-mind to be discovered as one's essential true nature. This means also freedom to give to others.<sup>170</sup> This ultimate state of the heart, *mushin*, is in *Nanpôroku* called *jikishin* 'straightforward heart' possessing also the meaning: 'to devote oneself wholeheartedly to something'. Again, absolute freedom, tranquillity (calmness of the heart), *satori*, *mushin* (empty-heartedness), and *jikishin* (straightforward heart) are all descriptions of the *wabi* mind(heart), *wabi kokoro*, i.e., *wabi* as a philosophical concept.

### 2.3.3. *Shôjiki*: Candour

The third description of *wabi* as a philosophical concept, the idea of *shôjiki* (being 'honest' and 'frank' in heart) is defined in the *Jô-ô Wabi no Fumi* as follows:

<sup>169</sup> Shôbôgenzô, vol. 4: Hachidainigaku, pp. 404-405. The same thing is also referred to in *Zencharoku*: *Wabi no Koto*, p. 297. See also Cleary 1986, p. 112, whose translation was a great help in translating the text.

<sup>170</sup> See also Hirota 1995, p. 299-347. *The Ten Oxherding Pictures*. The last three pictures describe attaining freedom: the empty circle illustrates the ultimate point of self-benefit and from thenceforth one turns to benefiting others. Hirota writes that, "At this point, one breaks free even of awakening and ignorance, and attains the original mind itself, which one has always fundamentally possessed." This is very similar to the state of mind described in this study as 'straightforward heart', the state where the essential self, i.e., the Buddha-mind, is discovered.

正直に慎しみ深くおごらぬさまを佗と云<sup>171</sup>

That which is candour in the meaning of being truly [deeply] discreet, self-denying, and being not arrogant [haughty] is called *wabi*.

In previous studies, this sentence has been translated variously as, 'open and straightforward attitude', 'deeply modest', and 'free of arrogance' are three individual descriptions of *wabi*. Hirota<sup>172</sup> translates this as:

...it [*wabi*] has come to indicate an open and straightforward attitude (*shôjiki*), deeply modest and considerate, and free of arrogance.

According to Hirota, *shôjiki* expresses both moral ideas generally applicable to personal relationships (teacher-disciple), and to the beginner's attitude that characterises the creative spirit of the amateur's Tea. Having an "open and straightforward" mind (*shôjiki*) does not necessarily imply an aesthetic standard such as simplicity or plainness. This attitude will mature through practice and broad experience into the austere and resonant style of a true master.<sup>173</sup> Toda has studied Jô-ô widely, but his interpretation of *Jô-ô Wabi no Fumi* in general is more concrete than spiritual, as Hirota suggested above. Toda writes that this passage refers to a specific state of mind in everyday life, and moreover, that it also reflects Jô-ô's philosophical ideas.<sup>174</sup> Toda does not specify these philosophical ideas but comments that the cited sentence from *Jô-ô Wabi no Fumi* had a great influence on the development of the independent and high-minded Tea practitioner, such as Rikyû after Jô-ô.

Horikuchi's interpretation of this passage is very different. He thinks that *shôjiki* does not express an abstract state of mind, but that experiencing concrete characteristics or feelings in tea utensils, such as their shapes or in colours, does.<sup>175</sup> This could be one possibility, but it needs to be expanded to describe not only the utensils but also the outer appearance of *chadô* in general. In this meaning, the citation could have a connection with the sentence later in *Jô-ô Wabi no*

<sup>171</sup> Jô-ô Wabi no Fumi, p. 17.

<sup>172</sup> Hirota 1995, p. 208.

<sup>173</sup> Hirota 1980, pp. 16-17. More in details, see *ibid.*, pp. 13-17.

<sup>174</sup> Toda 1993-94, part 4, p. 2. See similar interpretations: Mizuo 1971, p. 16; Narukawa 1983, pp. 67-68; Kazue 1985, pp. 131-132. Mizuo's interpretation of the said passage in *Jô-ô Wabi no Fumi* is based on the concrete meaning. He finds this passage of *Jô-ô Wabi no Fumi* to be plain and simple in meaning being only a point in the following sentence of the text where it reads that in the tenth month the feeling of *wabi* is deepening. Narukawa and Kazue see this passage as describing a kind of moralistic attitude, too. Narukawa goes even further by stating that it contains aesthetic and literary ideas as well. But, Narukawa does not describe these in practice, and therefore, the aesthetic and literary meanings of the cited sentence would need further explanation.

<sup>175</sup> Horikuchi 1951, p. 251.

*Fumi* where the goddess Amaterasu Ōmikami is described as being the first great Tea person on earth because of the modest form of life she preferred (see Introduction).

In contrast to Hirota (spiritual) and Horikuchi (concrete), Kurasawa finds this sentence from *Jō-ō Wabi no Fumi* an expression of religious values. He writes that the idea of *wabi* seems to consist of some religious demands that are realised in the fully purified spiritual idea of the Way of Tea. Kurasawa explains this with the help of the sentence cited above, from *Jō-ō Wabi no Fumi*, as well as with examples from the *Nanpōroku* (sections 2.3.2 and 2.3.6) and *Zencharoku* (Section 2.3.1).<sup>176</sup> Kurasawa uses the word *shūkyō*, religion, in its original meaning, signifying the teachings of the ancestors or the teachings of the gods and Buddhas in a broad sense. In this respect, his definition of the "religious" demands is correct because then these cited passages from *Jō-ō Wabi no Fumi*, *Nanpōroku* and *Zencharoku* describe the essence of *wabi*, i.e., the *wabi* mind(heart), a distinctive attitude, or state of mind, which is similar to that of Buddhist teachings. This does not necessarily mean that *wabi* is to be referred to as a religious concept. There is no demand for real Buddhist training because one does not have to study Buddhism in order to study the Way of Tea.<sup>177</sup>

As shown above, the judgements on *Jō-ō Wabi no Fumi* seem to depend on whether the concrete, spiritual, moral or philosophical aspects are emphasised. In a concrete meaning, the cited sentence discussed here can be read as an introduction to the next theme in *Jō-ō Wabi no Fumi*, according to which the tenth month is 'the most *wabi* month' (invoking loneliness, melancholy, the end of things, dark, deep feelings). The feeling associated with the *wabi* month is explained in Teika's poem (introduced in the following section). A certain feeling of humility in tea-houses and utensils used, or the humble attitude described in the story of Amaterasu Ōmikami (see Introduction) all express *wabi*. It can also be read for its spiritual and moral suggestions by taking these three principles as guidelines for one's life that leads into a style of true mastery. Or, it may be read for its philosophical meaning taking *shōjiki* describing *wabi* as a philosophical concept as it is understood in Buddhism.

*Shōjiki* (candour), which literally means being "righteous", "straightforward" and "the true matter", has also meanings of being "honest" and "frank" in the heart; it denotes the state of heart where falsehood and lies do not exist; everything is natural as it is. The following words, *tsutsushimi fukaku* and *ogoranu*, further define the meaning of *shōjiki*. These words describe *shōjiki* as indicative of something which is discreet, self-denying, and not arrogant (haughty).<sup>178</sup> In other

<sup>176</sup> Kurasawa 1992a, p. 120.

<sup>177</sup> For more about the term "religion" and its connections with the concept of *wabi*, see also pp. 71-72 in this study.

translations,<sup>179</sup> *shōjiki* (honest, frank), *tsutsushimi fukaku* (discreet), and *ogoranu* (non-arrogant) are considered to be three different and separate features of *wabi*. If *shōjiki*, candour, is read as it is understood in the *Lotus Sutra*.

正直捨方便<sup>180</sup>

candour – throw away the rules

it will also have a meaning that one should, without hesitating, honestly free oneself from the strict rules concerning spiritual training and be persuaded of the true principles, teachings, of the Buddha as they are. In this way, *shōjiki* means the state of mind, honesty and frankness, in which one should trust and follow the teachings of the Buddha. As an example of this I shall cite Dōgen in *Immo* ('Such'):

The sixth patriarch [Enō / 慧能] used to be a woodcutter in south China. He knew the true form of the mountains and the true character of the rivers. And under the green pine he realised how to cut to the roots [the meaning of the essential self/ the fundamental truth]. He could not, however, learn about the great wisdom that illumines the mind (heart) [only] by studying quietly in front of the window. Then, from whom did he learn purification of the heart and the self-discipline? He heard people in the city reciting a scripture [and he knew that it contained the great wisdom] but this was not, however, something that he was waiting to hear, nor was it recommended to him by another. He lost his father as a boy, and supported his mother when he grew up. He did not know [being so busy with everyday life he did not have an opportunity to discover] that he had a jewel in his clothing which shone through heaven and earth. All of a sudden [after listening to the sutra recited] he became enlightened, left his mother and sought the highly educated priest [to study with]. This is something that people rarely do. There exists hardly anyone who would abandon the goodness of one's parents and love for them! But he considered the teaching of the Buddha more important than love and affection. In the *Lotus Sutra* it says that those who possess the great wisdom shall immediately trust [in their inner sense] and understand the meaning of the truth when they hear it.<sup>181</sup>

According to the story, even though Enō had not paid attention, he also had always possessed this great wisdom, and therefore, hearing the sutra recited he believed and understood the meaning of it without hesitation. The jewel that shines through the heaven and earth is a metaphor of the Great Wisdom, i.e., the

<sup>178</sup> There are two ways of interpreting this: seeing *shōjiki* referring to the highest state of heart (this study). If so, other expressions explain (deepen) its meaning. Or, it can be understood to refer to the outer appearance, the style (*fūtei*), changing the meaning of the sentence so that *wabi* in style (*fūtei*) means doing things with an honest heart, and being truly (deeply) discreet (self-denying) and not arrogant. (Based on the discussion on the subject with Prof. Kurasawa: personal letter dated 10th of February, 1998.) See also Konishi 1986, pp. 98-100.

<sup>179</sup> For example, Hirota 1995, p. 208; Hirota 1980, pp. 13-17; Narukawa 1983, pp. 67-68; Kazue 1985, pp. 131-132.

<sup>180</sup> Hokkekyō, vol. 1 (*jō*), Hōbenhin, p. 128.

<sup>181</sup> Shōbōgenzō: Immo, vol. 1, p. 412. Based on Cleary's translation in *Shōbōgenzō: Zen Essays by Dōgen* 1986, p. 53. See also Section 2.3.5.

Buddha nature and of when one will discover that, all the 'clouds of suffering and desires' shall disappear making the sky clear and blue. This story shows that by being candid rather than focusing on the means to attain enlightenment, one shall realise the true meaning of the Great Wisdom, the essential self which one originally possesses. In this sense, *shôjiki* refers to the beginner's heart and to the teacher-disciple relationship as Hirota suggested earlier in this section.

As shown above, philosophical, concrete, moral, and even religious interpretations for the cited passage of the *Jô-ô Wabi no Fumi* can be found and all of these are equally correct. To conclude, the term *shôjiki*, 'candour', is almost similar in meaning to the word *jikishin*, 'straightforward heart'. The latter word describes 'devoting oneself to something with the mind open and entire', and the former describes the state of mind or 'the candid attitude' one needs in order to be able to trust and understand the truth, the essence of the teachings as they are. Moreover, they both describe distinctive features of *wabi* as a philosophical concept.

#### 2.3.4. *Makoto*: Sincerity

*Jô-ô Wabi no Fumi* explains *makoto* by quoting Fujiwara Teika's (1162-1241) poem:

いつわりの	The world without falsehood and lies
なき世なりけり	comes true in this month
神無月	of the Gods absence.
誰がまことより	Then from whose <u>sincere heart</u>
時雨そめけん <sup>182</sup>	are these early winter showers.

Narugawa comments on the above cited poem that *makoto*, sincerity, describes human nature and its meaning is amplified by the word *shôjiki*, candour.<sup>183</sup> Similarly, Toda explains *makoto* as expressing one's true feelings (or the heart), but in general, he does not focus on *makoto* and its deep philosophical connotations. Rather, he concentrates on explaining the meaning of *shigure* (drifting showers) in the poem as a seasonal word used in classical poetry signifying that early winter is the season when the feeling of *wabi* deepens, emphasising the idea of living in solitude.<sup>184</sup> Hirota offers a more detailed explanation for the meaning of *makoto*, stating that "it is the realm in which each thing is true to itself", as a state where one can really see things from "one's trueheartedness". He finds *makoto* having two dimensions: a moral dimension meaning sincerity and genuineness

<sup>182</sup> *Jô-ô Wabi no Fumi*, p. 17.

<sup>183</sup> Narukawa 1983, p. 68.

<sup>184</sup> Toda 1993-94, part 5, p. 6.



and an ontological dimension meaning truth and reality.<sup>185</sup> According to Hirota, in this realm one is able to see things truly as they are in themselves as in Bashô's saying: "If you want to learn about the pine, learn from the pine. If you want to learn about the bamboo, learn it from the bamboo."<sup>186</sup>

This is an interesting reference to the text of Bashô. I agree with Hirota that Bashô's text can be understood as a reference to the "true seeing" without any pretence or deception. Bashô's words may also suggest the learning process or a sensibility for the arts; for example, in order to learn Tea or in order to grasp the true feeling, the true spirit, in one's poems, one needs to have some subjective experience in the matter; one needs to know the object thoroughly. Kuriyama Ri'ichi explains Bashô's saying to mean that the self (*jiko*) and nature (*shizen*) should be one (united), and again that we (*ware*) and the thing (*mono*) should be one as well. In other words, one should enter the thing, to become one with the thing. When the thing that exist's in the external world (*gaibusekai*) and the heart or spirit (*kokoro*) that exist's in the inner world (*naibusekai*) become one, from the combination of these two worlds the true nature, the distinctive nature of things, will arise naturally. Kuriyama concludes that on account of the spirit (the heart), the thing will proceed towards perfectness in this world.<sup>187</sup>

I agree with Kuriyama that with the cited saying about bamboo and pines above, Bashô means that first and foremost one should not make a distinction between oneself and the object, i.e., the person does not make art (*tsukuru*), but art comes into existence naturally (*sakuhin ni naru*) as a result of the interaction between the person and the object. Becoming one with the object means that objects are born naturally, and this brings out the true heart, the true nature of the thing. If the subject (a person) and the object (a work of art) are separated, one can make a piece of art, but it will be artificial by nature, and does not have the true heart (spirit). For a good work of art, one needs to become one with the object, a oneness that is demonstrated by means of the material used. For example, if one wants to compose a poem about bamboo, one needs to know bamboo thoroughly, metaphorically 'to become a bamboo', in order to grasp its spirit in words. In this sense, the meaning of Bashô's saying comes close to the idea of naturalness introduced in this study in the next section (2.3.7). Bashô's saying describes two things: the mind (*kokoro*), i.e., the highest state of mind, the essential nature of the

<sup>185</sup> Hirota 1980, pp. 17-18.

<sup>186</sup> Akasôshi, p. 398-399. The original text as a whole reads as follows: 松の事は松に習へ、竹の事は竹に習へと師の詞のありしも、私意をはなれよといふ事也。此習へといふ所を己がまゝにとりて、終に習はざるなり。習へといふは、物に入つてその微の現れて情感ずるや、句と成る所也。たとえば、ものあらわにいひ出でて、そのものより自然に出づる情にあらざれば、物我二つに成りて、その情誠に不至。我意のなす作意也。

<sup>187</sup> Kuriyama 1992, p. 14-16. For further discussion, see *ibid.*, pp. 3-16.

human being, which may be called *makoto no kokoro*, 'sincere heart' or, 'true-heartedness' as Hirota puts it, focusing the concept of the mind (*kokoro*) and how the acts are carried out with this special state of mind. But it also describes the absolute naturality (*tennen*) in things and in all acts. This naturality is realised in the ultimate state of the heart when the self has become one with the spirit of Buddhahood (*jiko honrai no honshō*) as noted also by Hirota. Moreover, from this sincerity (*makoto*) will grow the true nature of the work. So both the form (containing the idea of *tennen*/naturality) and the spirit (Buddhahood) are needed, and *makoto* is one expression of the spirit these concepts contain.

The word *makoto* stands for "truth", "sincerity", "one's deep feelings", or "true heart" in its dictionary meaning. Jō-ō admires Teika's use of *makoto* in the cited poem from *Jō-ō Wabi no Fumi* and gives it as an example to describe the very spirit of *wabi*. According to Jō-ō, *makoto* intimates something that lies just beyond the intellect, emotion, volition and words. It is possible only for a man like Teika to use it in such a way.<sup>188</sup> In this study, *makoto* is understood to describe the ultimate state of the true heart, pure heart, as do the terms *jikishin* (straightforward heart) and *shōjiki* (candour). Therefore, I suggest that these three separate concepts should be considered describing *wabi* as a philosophical concept explaining the matter from slightly different angles and, one by one, deepening and clarifying its meaning. In this respect, the above cited poem illustrates the fundamental nature of man which, according to *Nanpōroku*, emerges from the pure world of the Buddha. The word *shigure* (written with the *kanji* characters "time" and "rain" in Japanese) in the poem means early winter showers by its poetic associations but it also suggests the sense of chilliness and purity of the crystal-clear early winter days. On the other hand, the use of *shigure* in the poem emphasises the idea of sincerity, meaning that the essential nature of man is also pure, similar to the tears of the gods (in poetry *shigure* is used also as a metaphor for weeping). In this sense *makoto*, sincerity, suggest a person's sincere heart being as pure as the heart of the gods because, if they are absent (*kannazuki*), from whose sincere heart are the early winter showers drifting?

The true nature of the sincere heart, *makoto*, in the poem refers to the pure and immaculate world of the Buddha (see Section 2.3.2) without falsehood and lies, which is emphasised with the metaphor the 'month of the Gods absence', *kannazuki*, referring here to the time when the gods of the land leave their provinces to gather at the *Izumo* shrine. The tenth month in the lunar calendar means the beginning of the winter and it is called *Kannazuki*, as in the cited poem above. This gives an image of an extremely austere sense of *wabi*, which is described later in this study with the words 'cold, lean and withered' (sections 3.1.2, 3.1.3, and 6.2.5) and the strong feeling of solitude. Here the reference to the idea of

<sup>188</sup> Jō-ō *Wabi no Fumi*, p. 17.

emptiness (*sunyâta*), the essential nature of all things, is found. When everything is empty it is also absolutely pure both spiritually and physically; not even the dust of the gods exists in this ultimate state. And, this state of mind belongs, according to Jô-ô, to the idea of *wabi* because just before this poem he states that, in the tenth month, the spirit of *wabi* is deepening<sup>189</sup> and reaches its ultimate state. In other words, the tenth month refers to absolute emptiness, to the true nature of the human being, and to the *wabi* mind(heart) possessing all these qualities.

The sincere heart, *makoto*, suggesting the true, essential nature of the human being, i.e., the *wabi* mind(heart), may be clarified with the help of the following citation found later in the same *Jô-ô Wabi no Fumi*:

一分の明德くもりなく候<sup>190</sup>

to possess illustrious virtue without shadows

In this sentence, the word *meitoku*<sup>191</sup> expresses illustrious (resplendent) virtue, but it also denotes the idea of the innate, illustrious true nature of the human being (*honshô*).<sup>192</sup> If the true nature of the human arises from the pure world of the Buddha, then in order to reach this pure world of the Buddha, or to attain one's true nature, one should devote oneself to ascetic training (spiritual training).<sup>193</sup> *Zencharoku* explains the nature of spiritual training with six *pâramitâs* leading to the other shore of *nirvâna* (see Section 2.3.6). In other words, the true nature of the human being shall emerge from the ultimate state of the heart in which the absolute freedom of the heart is attained. This heart also has to possess the qualities of being sincere (*makoto*), being candid (*shôjiki*) and having a straightforward heart (*jikishin*). All of these are expressions of the *wabi* mind(heart) and

<sup>189</sup> Jô-ô Wabi no Fumi, p. 17.

<sup>190</sup> Jô-ô Wabi no Fumi, p. 17.

<sup>191</sup> Legge 1960, p. 356. In the *Great Learning* of Confucius the word *meitoku* is also used as follows: "What the Great learning teaches is – to illustrate illustrious virtue (明德); to renovate the people; and to rest in the highest excellence." In the notes for the text Legge explains: "The illustrious virtue is virtuous nature which man derives from Heaven. This is perverted as man grows up, through defects of the physical constitution, through inward lusts, and through outward seductions; and the great business of life should be, to bring the nature back to its original purity." The word *meitoku* is used similarly here, and later on in this chapter it will be shown that the absolute state of the *wabi* mind also possesses similar characteristics: it is the highest state of mind(heart) that one inherently possesses, but has lost because of the desires for the mundane world. One should strive after this original state of mind (*jiko honrai no honshô*) by doing spiritual training (ascetic training).

<sup>192</sup> Daijirin, s.v. *meitoku*.

<sup>193</sup> The Japanese word *shugyô* (spiritual training) refers to physical training, in the meaning of leading an ascetic life as in the Zen monasteries, but it also refers to spiritual training in order to attain the highest state of the mind(heart): training is spiritual, but the means are physical. These two, spiritual training through physical means, cannot be separated; they are one without duality.

all of them signify the ultimate state of *satori*, and moreover, the emptiness. The passage from *Nanpôroku*, "the essence of *wabi* lies in the crystal clear (immaculate), pure world of the Buddha..."<sup>194</sup>, explains the same *wabi* mind as 'the true nature of human being' (*meitoku* or *honshô*) mentioned above. Based on these arguments, it can be claimed that those possessing all these qualities are not ordinary men.

### 2.3.5. *Busshô*: True Nature of the Buddha

The idea and the meaning of 'the ordinary man' in *Jô-ô Wabi no Fumi* may now be discussed in order to describe the *wabi* mind(heart):

御身は凡人にてましまさず候<sup>195</sup>

you are not an ordinary man...

In previous studies on *Jô-ô wabi no Fumi*,<sup>196</sup> the concept 'ordinary man' has rarely been studied. Toda, however, has paid attention to the term but interprets the passage 'you are no ordinary man...' without any philosophical nuances in reference to the relationship between master Jô-ô and his disciple Rikyû. Toda thinks the reason Rikyû became an outstanding figure in the history of *chadô* was that Rikyû was taught by Jô-ô, who was a great master himself.<sup>197</sup> I agree that sometimes the word *heijin*, "a common man", "an average man" is used to indicate a difference between Rikyû and other Tea practitioners. For example, in *Yamanoue Sôjiki*<sup>198</sup> it is said that Rikyû's style of Tea is like the branches of a tree in early winter, or that Rikyû made a tea-room just the size of one-and-a-half-*tatami* mats. However, this kind of Tea is something that *an average* Tea practitioner should not practise (*heijin wa muyô nari*). In these examples, the context of the text is in Tea practice; in a kind of tea-room or style of Tea in general. However, the context of *Jô-ô Wabi no Fumi* is purely philosophical and a rare expression, *tadabito*, 'ordinary man' is used instead.

In *Jô-ô Wabi no Fumi* the claim that one is not an ordinary man suggests that one is something extraordinary, such as the Buddha was. The philosophical connotation of the 'ordinary man' is to be understood from its context in *Jô-ô Wabi no Fumi*: in the previous sentence Jô-ô has defined what is called the essential nature

<sup>194</sup> Nanpôroku, p. 264.

<sup>195</sup> *Jô-ô Wabi no Fumi*, p. 17.

<sup>196</sup> Such as Narukawa 1983; Kazue 1985; Hirota 1980.

<sup>197</sup> Toda 1993-94, part 5, p. 1. See also Mizuo 1971, p. 18. Here Mizuo writes in a manner similar to Toda that *on'mi* refers to Rikyû and *tadabito* to the fact that Rikyû was a special Tea master with extraordinary talent who developed the essential nature of Tea.

<sup>198</sup> Yamanoue Sôjiki, pp. 100-102.

(*honshō*) of the human being, through which the highest state of the sublime heart is reached (see Section 2.3.7). Continuing with the statement that 'you are not an ordinary man' and followed by the statement that 'one possesses illustrious virtue without shadows' makes it clear from this context that Jō-ō, who had also studied Zen, uses the word 'ordinary man' outside of its dictionary meaning; It refers, for example, to a Tea person, with an unusual connotation emphasising the deeper values of an ordinary human being. It may also be also presumed that Jō-ō, who was a highly educated man and, as a master of *renga* poetry, did not waste words in his one page letter for his disciples: in this letter every word counts.

Next, I would like to introduce another point of view, using the concept of 'ordinary man' to explain *wabi* as a philosophical concept. The following passage from *Ryōjinhisho* (1004) elucidates the meaning of 'ordinary man' in the way this expression is also used and understood in this study.

仏も昔は人なりき、我等も終には仏なり、三身仏性具せる身と、知らざりけるこそあはれなれ<sup>199</sup>

Long ago even the Buddha was a human, and in the end we will also become Buddhas. It is very sad (a great pity) if one does not know that this body of ours has originally been one with the three embodiments (bodies) of the Buddha and has possessed the Buddha nature.

Even though the Buddha heart (*busshin*) and one's own heart (*wagakokoro*) are separated temporarily into two because of our ignorance; in the end they will again become one.<sup>200</sup> The attained state of mind can be called the true nature of the original self (*jiko honrai no honshō*). The quotation refers to the idea that everyone originally possesses the Buddha nature or the spirit of Buddhahood, but "because of our ignorance, we neither perceived nor knew it."<sup>201</sup> Somehow, one had lost the right Way, i.e., forgotten the inspiration of perfect wisdom, and become content with a mere trifle. One can still reach that state of mind, the one which is called the Buddha nature, by "cultivating the roots of buddha-goodness"<sup>202</sup> and devoting oneself to practices in order to attain the Way, and finally *nirvāna*. The three bodies (*kāya*) of the Buddha mentioned in the text refer to the overall unity with Buddha, in the spirit, in nature, and in physical appearance.<sup>203</sup>

<sup>199</sup> Ryōjinhisho, p. 68. This poem is also referred to in the chapter of *Heike Monogatari* called *Giō*. See *Heike Monogatari (jō)*, edited by Takahashi Sadaichi, p. 70.

<sup>200</sup> Compare with Ryōjinhisho note 232, p. 68: "all things [not only everybody, but also everything / 悉] in mankind, has the spirit of Buddha".

<sup>201</sup> Katō 1971, p. 213.

<sup>202</sup> Katō 1971, p. 212.

<sup>203</sup> Williams 1989, pp. 167-184. See also Warder 1970, pp. 412-413; Miyasaka, Schiffer and Gillman 1971, p. 258. The three bodies of the Buddha are *svābhāvikakāya* (*dharmakāya*), *sambhogikakāya*, and *nairmānikakāya*. According to Williams, *dharmakāya* (law-body) means the Essence of the Buddha, his true nature or the true nature of all things. *Sam-*

In sum, the *wabi* mind(heart) is the same as the true nature of the human being (*honshō*), which becomes synonymous with the true nature of the Buddha (*Busshō*).

In *Shōdōka* (証道歌), Chapter 3 *Gūshakushi* (窮釈子), the spirit of the Buddhahood in human being, i.e., the Buddha nature, is explained as follows:

窮釈子口称貧  
 實是身貧道不貧  
 貧則身常被縷褐  
 道則心藏無價珍<sup>204</sup>

I am a poor disciple of the Buddha. You can call me poor, but actually I am poor only in my body. In the Way – I am not poor at all. For being poor means that I always wear rags. The Way means that I have a priceless jewel hidden in my heart.

Haga Koshirō has used this citation from *Shōdōka* in order to describe the attraction in remaining poor describing the spirit of Zen, something which has given a profound aesthetic sense to *wabi*. Even though materially poor, the followers of Zen have great confidence in the Way of the Buddha (following the teachings which means the form of life of the Buddha).<sup>205</sup> However, *Shōdōka* not only describe's the aesthetic values of *wabi*, such as the plain and bare tea utensils and tea huts possessing the spirit of austerity and naturalness, but also *wabi* as a philosophical concept suggesting a special state of mind and attitude towards life in general.<sup>206</sup>

In the poem cited above from *Shōdōka*, the true nature of the original self, i.e., the Buddha nature (*busshō*), is suggested with the saying having 'a priceless jewel hidden in our hearts'. The story of 'the priceless jewel' is explained in the *Lotus Sutra*<sup>207</sup> as follows: A person sews a priceless jewel into the robe of a friend

*bhogikakāya*, (reward-body) means the Body of Complete Enjoyment (which is actually attained in Buddhahood). The third of the Buddha's Transformation Bodies, *nairmānikakāya* (history-body), manifests itself in whatever way is necessary for others. Warder translates these three Sanskrit terms as "the substance of doctrine (own nature, proper substance)", "enjoyment substance (physical marks of the Buddhas, personification of enlightenment)", and "creation substance (the ordinary human nature of the Buddha and of all the Buddhas)". Williams reminds us that the Sanskrit text called the Perfect Wisdom (*Astasāhasrikā Prajñāpāramitā Sutra*) makes a clear distinction between the physical body of the Buddha (*rūpakāya*) and the spiritual body of the Buddha (*dharmakāya*). *Dharmakāya* consists of three interconnected dimensions in the *Prajñāpāramitā* texts: a collection of teachings, particularly the *Prajñāpāramitā* itself, a collection of pure dharmas possessed by the Buddha, and emptiness (*sūnyatā*) itself.

<sup>204</sup> Shōdōka, Chapter 3: *Gūshakushi* in Zen no Goroku, p. 45.

<sup>205</sup> Haga 1982b, pp. 29-30. For the Japanese version of Haga's article, see Haga 1982a, pp. 27-28. Haga reminds us here that Dōgen was not the only one who found novelty in remaining poor.

<sup>206</sup> See also Section 4.2.2 in this study for the idea of "noble poverty" by Engel.

<sup>207</sup> Katō 1971, pp. 212-214.

who is leaving his home. Without knowing about the jewel the friend goes abroad, ekes out his living and suffers a lot. Later on he meets this friend again, and hears that all the while he had a priceless jewel with him. He is also told that the meaning of all the suffering was to help him become content with things as they are, to become calm and tranquil in body and soul.<sup>208</sup> According to this story, everyone already has the Buddha nature, a priceless jewel, in one's heart; it just needs to be brought out, and therefore, the idea of having lost the Way, i.e., being separated from the Buddha nature because of one's ignorance, means that one needs to free one's heart for the Buddha nature (Section 2.3.1). The 'poor disciple of the Buddha' may, in this context, refer to the *shukke*; a follower of Zen who has left his mundane life and lives quietly in solitude,<sup>209</sup> meaning that a person leaves the mundane world in order to attain the state of calm and tranquil heart, i.e., the state of *satori*. This kind of life is considered to be one of the three treasures in Buddhism: *buppô*sô meaning the Buddha, *dharm*a, teachings, and *samgh*a, community.<sup>210</sup> (See Section 2.3.6.)

A person who possesses the *wabi* mind(heart) is not an ordinary person: one may seem to be poor in material goods, but deep in one's heart there exists a priceless jewel. This jewel can be called the spirit of the Buddha (*busshô*) which is the same as the true nature of the essential self. Moreover, this spirit of the Buddha, or the Buddha nature, is a synonym for the true nature of one's heart (*kokoro no honshô*) that will arise from the realm of the Buddha. The true nature of one's heart, in turn, is described in this study as an absolute freedom and calmness or tranquillity of the heart. From this ultimate state (*satori*) arises the true spirit of the heart (*kokoro no honshô*), in other words the spirit of sincerity (*makoto*) and candour (*shôjiki*) of heart. Based on all the descriptions of *wabi* as a philosophical concept that I have introduced up to this point, the preliminary conclusion can be

<sup>208</sup> Shodôka, notes, p. 48. See also Shôbôgenzô: Immo, vol. 1, p. 412, which is explained in Section 2.3.3 in this study.

<sup>209</sup> For further information, see Shôdôka 1974, p. 48, notes.

<sup>210</sup> Warder 1970, pp. 37-38; for further information, see Warder 1970, pp. 33-42. Community (*samgha*) refers to the *sramana* movement of the 6th century BC in India. One of the most essential parts of the teaching consists of ascetic practices and study of nature. The most successful and important *sramana* school was founded by the Buddha who was one of the many wandering teachers. He collected a fair number of followers, and he promulgated a doctrine which had all the main characteristics of the *sramana* movement. He also rejected authority and emphasised experience: the student should not accept the teachings just because the Buddha says so. One should find out through one's own personal experience whether the teachings are true or not. The aim was to attain absolute calmness, to end transmigration, as well as to seek for truth and happiness. Followers of the *sramana* school rejected the values of ordinary society; they left society, had their own rules for disciples, and lived on whatever they could find in woods and fields or by begging. This approaches the idea of *shukke*, a follower of Zen who has chosen an ascetic form of life staying apart from this world and living in quietude and peace, and the spiritual training in Tea to attain the ultimate state of the heart.

drawn that the *wabi* mind(heart) may be considered to be equal to the true nature or spirit of the Buddha (*busshin*, *busshō*). If this statement is true, in order to reach that goal of *wabi* mind one needs to devote oneself to spiritual training.

### 2.3.6. *Shugyō*: Spiritual Training

The idea of spiritual training and the final aim of attaining peace of mind also exist in *wabi* as a philosophical concept. Now I would like to examine what it means to be a disciple of the Buddha and to follow the teachings and form of life of the Buddha, using a series of examples. These issues concerning the meaning of spiritual training and the state of *wabi* mind attained through it can be approached through reflection on the following citation from *Zencharoku*:

堅固に佗の意を守りて、即仏戒を保に等し<sup>211</sup>

...be firmly (strongly) faithful to [protect or obey] the mind [spirit] of *wabi* (*wabi no kokoro*) which is the same as keeping the precepts of the Buddha.

In other words, the state of *wabi* mind is equal to the state of maintaining the teachings of the Buddha. *Zencharoku* explains the teachings of the Buddha with *rokuharamitsu*, the six *pāramitās*. *Zencharoku* says that *pāramitā* is Sanskrit and means crossing over the sea of the mundane world full of hardship and suffering in order to reach the ideal state of *satori*.<sup>212</sup> Six *pāramitās* are named according to the practices that the Bodhisattvas were supposed to carry on and maintain in their everyday lives.<sup>213</sup> The six *pāramitās*, therefore, are like guidelines for everyday life and are integral to spiritual training. Maintaining these virtues in one's life and living according to them leads toward the ultimate goal, i.e., the state of enlightenment (*satori*). The six *pāramitās* are the following: charity, following (respecting) precepts, patience (stoicism), diligence, meditation, and wisdom.<sup>214</sup> Suzuki writes that all of these six principles together create the state of "perfect wisdom"

<sup>211</sup> *Zencharoku*: *Wabi no Koto*, p. 297. Based on Hirota's translation in Hirota 1995, p. 275.

<sup>212</sup> *Zencharoku*: *Wabi no Koto*, note 7, p. 298. In the original text as well as in a footnote explanation, the word 彼岸 (*higan*) is used in the context refer to reaching the ideal state of *satori* (悟りの彼岸に到る). *Higan* also means by doing practices (*shugyō* = spiritual training) to be able to pass over the Sea of earthy desires in other words, to pass over the circle of rebirth (*rinne*), and enter the state of *nehan* (*nirvāna*). The state of *satori* is also called *nirvāna*. See more in detail: *Bukkyōjiten*, s.v. *higan*, *nehan*, and *satori*.

<sup>213</sup> *Zencharoku*: *Wabi no Koto*, p. 297. See also Hirota 1995, p. 275; Suzuki 1930, p. 365-366.

<sup>214</sup> Hirota 1995, p. 275: charity, observance of precepts, perseverance/humility, energy, meditation, wisdom. Suzuki 1930, p. 366: charity, morality, patience/humility, energy, meditation, wisdom. Cleary 1986, p. 25: Dōgen explains them also in *Maka Hamya Haramitsu* as "six layered wisdom, which is charity, morality, forbearance, vigor, meditation, and wisdom". See more in detail: *Zencharoku*: *Wabi no Koto*, p. 297, and p. 298, note 7.



(*kanzenna chie*) and therefore it does not mean just the wisdom (*prajñā/hanya*), but all of these six perfection together.<sup>215</sup> *Zencharoku's* chapter called *Wabi* ends with the sentence:

佗の一字は、六度の行用に配して、いかにも尊信受持すべき、茶の戒度にあらずや<sup>216</sup>

The word *wabi* means practising and following these six principles, respecting them and being sincere in carrying them out. Would these principles not be the same in *chadō* also?

According to this passage, *wabi* means trying to understand fully the meaning of these six principles, living and practising (Tea) according to them. Suzuki explains that it is not just by accident that charity is the first and wisdom the last principle: Charity stands for a practical virtue while wisdom is more intellectual. However, acts of charity have their roots in wisdom. He concludes that charity is equal to wisdom, and wisdom is equal to charity.<sup>217</sup> Suzuki is right in stating that all the six *pāramitās* are needed in order to reach the state of perfect or absolute wisdom, i.e., perfect wisdom will grow from those six virtues, and that the most important principles are charity (*fuse*) and wisdom or intelligence (*chie*). Yet, *fuse* denotes not only charity, but also becoming free from the attachment to things, people, and this entire physical world. In other words, *fuse* means forgetting oneself, emptying oneself, or reaching the point or state of detachment (*mushin*)<sup>218</sup> (Section 2.3.1). Therefore, it may be claimed that *fuse* means forgetting oneself and *chie* denotes emptiness (*sūnyatā*).<sup>219</sup> The other principles in between are guides to the state of *nirvāna*, but *mushin* is the inevitable starting point toward attainment of the final goal.

*Dentōroku* (景德伝灯録)<sup>220</sup> explains *mushin* as follows:

道を学ばんとせば、無心を訪え… 無心なれば道尋ね易し

If you want to study the Way, first search for a heart of detachment... after you have reached the state of detachment, studying the Way becomes easy.

<sup>215</sup> Suzuki 1991, p. 9. See also Bukkyōjiten, s.v. *hanya* and *hanya haramitsu*.

<sup>216</sup> *Zencharoku: Wabi no Koto*, p. 297. See also Hirota 1995, p. 275.

<sup>217</sup> Suzuki 1991, p. 11.

<sup>218</sup> Bukkyōjiten, s.v. *fuse*.

<sup>219</sup> Venkata Ramanan 1971, p. 324; Garfield 1995, p. 322. Venkata Ramanan quotes the teachings of Seng-chao (384-414), that "prajñā of the highest kind is not the same as ordinary knowledge; yet it is not divorced from things. It is the highest kind of illumination, in which all the traces of the thought of duality and the thought of self are overcome and the traces of passion are extinct. True *prajñā* is void." Garfield says that in *Mādhyamika* philosophy insight into emptiness is an important precondition for entry into *nirvāna*. In other words, emptiness is a precondition for *nirvāna*, i.e., inexpressible wisdom.

<sup>220</sup> *Dentōroku* in *Kokuyaku Issaikyō: Shidenbu*, vol. 15, p. 451.

This means that, after reaching a state of detachment, *mushin*, it also becomes easier to reach the ultimate state of perfect wisdom i.e., *nirvāna* (absolute extinction or void). *Sūnyatā* means emptiness, and in *Mahāyāna* Buddhism *prajñā* means perfection of wisdom;<sup>221</sup> perfect wisdom means emptiness, in other words, *sūnyatā*. Here we find an interesting connection with Nāgārjuna's philosophy, in which "the ultimately true nature of things, the complete *sūnyatā*, is the same as *Nirvāna*, the inexpressible *dharma*."<sup>222</sup> In other words, perfect wisdom could be called *nirvāna*, the state from which great mercy and compassion emerge (*daiji daihi*). These terms do not mean the same in their dictionary definitions but they can be understood to refer to similar ideas with a "family resemblance."<sup>223</sup> The heart of detachment is like a doorway to perfect wisdom, and it becomes equivalent to the *wabi* mind(heart), *wabi kokoro*, too. Dōgen also emphasises the heart of detachment by saying "studying the way of the Buddha is studying the Self. Studying the Self is forgetting the Self."<sup>224</sup> In *Zuimonki* Dōgen teaches that:

又示日、学人第一ノ用心ハ、先ナ可レ離我見。離我見者、不レ可レ執此ノ身。縦イ窮メ古人ノ語語、いえども常座如鐵石著此身不レ離者、萬劫千生不レ可レ得仏祖道。何況いえどもレ悟得權實教法・顯密聖教不レ離執此身之心者徒数他寶自無半錢の分<sup>225</sup>

The master says also that the foremost concern of a student is first to detach from the notion of the self. To detach from the notion of the self means that we must not cling to this body. Even if you have thoroughly studied the stories of the ancients and sit firmly like iron or stone, those who cannot take some distance from their body cannot find the Way of Buddhas even in ten thousand eons, in a thousand lifetimes. Even though you may say you have understood the temporary and true doctrines and the exoteric (*kenkyō*) as well as the esoteric teachings (*mikkyō*), but if your heart cannot detach from the attachment to the body, you will be aimlessly counting on others' treasures without having a half penny of your own.

*Nanpōroku* describes spiritual training as follows:

小座敷の茶の湯は第一仏法を以って修行得道する事也

Tea in the little tea-room is first of all to follow the teachings of the Buddha, to devote oneself to spiritual training in order to attain the Way.<sup>226</sup>

The translation given above is close to Hirota's, who writes that "Chanoyu of the small room is above all a matter of *performing practice and attaining realisation*

<sup>221</sup> Williams 1989, p. 44.

<sup>222</sup> Venkata Ramanan 1971, p. 323.

<sup>223</sup> Brenner 1999, p. 23. *Wittgenstein's Philosophical Investigations*.

<sup>224</sup> Shōbōgenzō: Genjōkōan, p. 54. Based on the translation by Cleary 1986, p. 32.

<sup>225</sup> Shōbōgenzō, *Zuimonki*, p. 295. See also Cleary 1986, pp. 16-17. See also *ibid.*, p. 22, note 17. Cleary cites this passage from *Zuimonki*. See also Masunaga 1971, p. 62.

<sup>226</sup> *Nanpōroku*, p. 3.

in accord with the Buddhist path."<sup>227</sup> Hirota explains that *chanoyu* of the little Tea-room is first of all practising Tea, and through this, attaining the realisation of *chanoyu* (*satori* in order to understand the true meaning of Tea) in accord with the Buddhist path. Birnbaum has translated this just the other way round: "*Chanoyu* of the small room first and foremost is a discipline in Buddhist dharma towards attaining the Way."<sup>228</sup> Here, Birnbaum seems to emphasise the idea that studying the Way of Tea is equivalent to devoting oneself to Buddhist teachings. Both of these interpretations have their point. However, Birnbaum's translation is too religiously orientated to be wholly in accord with the idea of Tea as a Way as it is discussed in this study, even though it is correct in its dictionary meaning.

Hisamatsu explains the passage cited from *Nanpōroku* in a more or less similar way by saying that "tea in the little tea-room is first of all to follow the teachings of the Buddha, to devote oneself to spiritual training in order to attain the Way". According to Hisamatsu, this means that the most important principles of *wabi chanoyu* (Tea in a small tea-room) are in the teachings of the Buddha, and that the teachings of the Buddha are the same as the teachings of Zen. One should maintain these teachings of Zen, practise and follow them in order to attain the Way. To become a *wabi* Tea person (*wabi chajin*) means, first of all, that one has to become truly human (*makoto no ningen*). In this context, *makoto* refers to the purest state of mind(heart) of a human being.<sup>229</sup> Hisamatsu's disciple, Kurasawa, has come to the conclusion that Tea in a little tea-room is primarily to assist one in becoming an enlightened person, or to become a Buddha. In other words, in order to attain true realisation of the Way, one has to practise and maintain the teaching of the Buddha. 'First of all' (*dai'ichi*) means here, according to Kurasawa, the first step which is the route "from the Heart to the Way", which is naturally followed by the second step, the route "from the Way back to the Heart". This is, however, omitted from the citation.<sup>230</sup> 'First of all' (*dai'ichi*) may be understood as Kurasawa does (from Heart to Tea), but could it not also be understood to suggest that after the first, the state of spiritual training, comes the second state? This second state is the state of absolute freedom of heart where the individual has become one with the original Buddha nature. Furthermore, in this state all acts become natural. Kuwata connects the above-mentioned passage from *Nanpōroku* to the saying of "*Cha Zen Ichimi*" that the Way of Tea and Zen arrive at the same awareness in the end, the absolute state.<sup>231</sup> This demonstrates that the foundation of *chadō* lies in

<sup>227</sup> Hirota 1995, p. 217.

<sup>228</sup> Haga 1982b, p. 27.

<sup>229</sup> Hisamatsu 1973, p. 153.

<sup>230</sup> Kurasawa 1994, pp. 278-284. See in details, *ibid.*, pp. 267-296.

<sup>231</sup> Kuwata 1958, p. 212. Yamanoue Sōjiki, p. 95. These words are originally by Sen Sōtan (1578-1656) who wrote a book called *Cha Zen Dōichimi*. See also Zencharoku: Chai no

Zen, although the connection can be considered obvious since in the classics it is said that all the previous Great Tea Masters had studied Zen,<sup>232</sup> but this connection is too general to explain the sentence cited from *Nanpôroku*.<sup>233</sup>

I believe that the cited sentence from *Nanpôroku* means that the most important thing in Tea is to keep the teachings of Buddha in one's mind while practising Tea, i.e., following the Way of *wabichadô* ('Tea in the little tea-room')<sup>234</sup>. This means, first of all, following the rules, the teachings of Buddha. This may sound quite religious, but still it does not mean that one should first become a monk (Buddhist monk) to study Tea. Rather, the rules and teachings of the Buddha have to be kept in one's mind: one has to be aware of them, to have them as guidelines

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Koto, p. 288. The same idea is also introduced in *Zencharoku*, section three *Chai no Koto* (Spirit of Tea) which starts with the sentence: "The meaning of Tea is the same as the meaning of Zen." The oldest connections of Tea and Zen are in the book called *Yamanoue Sôjiki*, in which it says that "*Chanoyu* has its foundation in Zen".

<sup>232</sup> Yamanoue Sôjiki, p. 95. 'The origins of Tea lie in Zen. Therefore, the ascetic form of life of Zen monks is also emphasised in Tea. Shukô, Jô-ô, and all the other Tea masters as well, have studied Zen.'

<sup>233</sup> See also Narukawa 1983, p. 184; Karaki 1989, p. 202. Narukawa comments that the passage, "Tea in the little tea-room..." (*Nanpôroku*, p. 3.) refers to the supreme nature of *wabi* style of Tea, and this supreme nature he explains with practices of the Buddha Way that emphasise the unworldliness (saintliness) and control of passions. On the other hand, it could be argued that the rules, i.e., following the Buddha Way, do not render the supreme nature of the *wabi* style of Tea, but it is rather the mind(heart) or the spirit, *kokoro*, that makes the *wabi* style of Tea supreme, compared to the entertaining aspects of Tea as an art. Karaki, on the other hand, writes that the passage explains itself; it emphasises carrying out the teachings of Buddha (to follow the teachings of the Buddha, to devote oneself to spiritual training in order to attain the Way). In general, Karaki has a very critical attitude towards *Nanpôroku*: he does not believe that all of it is said by Rikyû (especially this citation), and Karaki doubts whether a person called Sôkei ever existed. Karaki is also very doubtful about the citation "Tea in the small tea-room...", because if this were Rikyû's teaching, why would Sôkei end another paragraph with "'I am a hermit who is only doing Tea' and laughing loudly" (*Nanpôroku*, p. 5.). "By humbling himself, Sôkei makes him look like a worldly-minded person!", writes Karaki. This is one way of understanding Sôkei laughing as an ironic comment concerning his shallow knowledge of Tea, but it can also be considered to emphasise his humble and modest attitude towards Buddhist or Zen studies. He (Sôkei) can only do Tea, but in Zen his knowledge is not sufficient. It seems that Sôkei is underrating himself: he could not be a Master of Zen – only a Master of Tea. More in detail, see: Karaki 1989, pp. 200-210.

<sup>234</sup> Hirota 1995, p. 362 (see note 129). Kuwata 1958, pp. 56-59. Hirota had also come to the conclusion that "*chanoyu* of the small room" refers to *wabicha*, the *wabi* style of Tea. In the original text the word *chanoyu* is used, but in the interpretation of the passage, the word *chadô* is used referring to the Way of Tea studied here. For the difference between *chanoyu* and *chadô*, see Section 1.5.3 in this study. Kuwata explains that the characters *chanoyu* were originally used in Buddhist services to offer tea, but these characters were pronounced as *chatô*. To differentiate between these Buddhist ceremonies and the Art of Tea, Jô-ô and Rikyû adapted these characters, but pronounced them as *chanoyu*. The word *chadô* was first used in Chinese classics from the Tang dynasty, but in Japanese classics it was first used in *Nanpôroku*, seventh book: *Metsugo*.

in one's life. Besides this right attitude, or state of mind, one should continue to practise (spiritual training) in order to attain the Way, in this case the true meaning, the essence, of *wabichadô*. This is equivalent to what was said in *Zencharoku* about knowing *wabi*: 'be firmly (strongly) faithful to [protect or obey] the mind [spirit] of *wabi* (*wabi no kokoro*), which is the same as keeping the precepts of the Buddha.'<sup>235</sup>

The above-given citation from *Nanpôroku* continues as follows:

家居の結構、食事の珍味を楽とするは俗世の事也、家ハもらぬほど、食事ハ飢ぬほどにてたる事也、是仏の教、茶の湯の本意也、水運び、薪をとり、湯をわかし、茶をたて、仏にそなへ、人にもほどこし、吾ものむ、花をたて香をたく、ミナミナ仏祖の行ひのあとを学ぶ也<sup>236</sup>

A luxurious house and the taste of delicacies are only pleasures of the mundane world. It is enough if the house does not leak and the food keeps hunger away. This is the teaching of the Buddha – the true meaning of *chadô*. As we carry water, collect firewood, boil water, prepare tea, offer it to the Buddha, serve it to others, and at last have some ourselves. We arrange the flowers and burn some incense, all these acts are the same as to study and to carry out the teachings of the Buddha and past masters.

According to this passage, spiritual training is nothing more than everyday life as such. The attitude toward little things in everyday life is humble and moderate. A similar state of *wabi* mind(heart) was described in *Jô-ô Wabi no Fumi*: 'being honest and frank (candour), in the meaning of being truly (deeply) discreet, self-denying, and lacking a sense of arrogance (haughty)'. One should not think of having time for studying, for preparing something, or for doing practices: every moment in one's life should be the right moment for studying. Life becomes Zen (Tea) and Zen (Tea) becomes life. In *Nanpôroku*, spiritual training was described as being nothing other than ordinary tasks of everyday life of a Tea practitioner: carrying water, collecting firewood, boiling water, preparing tea, arranging flowers and burning some incense. All these acts become the same as studying and carrying out the teachings of the Buddha and past masters. Similarly, in a part of *Metsugo* in *Nanpôroku* the essence of *wabi* is described as follows:

サテ又佗ノ本意ハ、清浄無垢ノ仏世界ヲ表シテ、コノ露地草庵ニ至テハ、塵芥ヲ払却シ、主客トモニ直心ノ交ナレバ、規矩寸尺等、アナガチニ不可云、火ヲオコシ、湯ヲワカシ、茶ヲ喫スルマデノコト也、他事アルベカラズ、コレ即仏心ノ露出スル所也。<sup>237</sup>

And, furthermore, the essence of *wabi* stands for the crystal clear (immaculate), pure world of the Buddha. Therefore, as one enters the *roji* path and little tea-room (*sôan*), one should also sweep the earthly dust away. If the host and the guests shall come together with the attitude of straightforwardness, they will understand each other with-

<sup>235</sup> Zencharoku: Wabi no Koto, p. 297.

<sup>236</sup> Nanpôroku, p. 3.

<sup>237</sup> Nanpôroku, p. 264.

out explaining the rules of *chadô* in detail. Lay the fire, boil the water and have tea. There is nothing more to tell. This is the occasion where the spirit (heart) of Buddhism is emerging without any hindrance.

According to Hisamatsu, these passages from *Nanpôroku* refer to the idea of nothingness (*mu*), which in *chadô* means a creative spirituality. If one lets this nothingness settle down into one's heart, the meaning of the form will disappear and one will attain the state of absolute freedom (self-liberation). If one does not attain the state of nothingness, all the methods and manners of *chadô* will remain superficial forms and their meaning will not be understood.<sup>238</sup> Hisamatsu's opinion is to the point. It is also true that *mu* (nothingness) is the ultimate state where all acts become natural; forgetting one's self, *mushin* (empty minded), is a precondition for the studies.

The beginning of the paragraph is similar to the previous citation from *Nanpôroku* "Tea in the little tea-room is..."<sup>239</sup>, suggesting the similarities between Tea and Zen. Both of these citations also make it clear that the essence of Tea lies in everyday acts such as collecting the firewood, boiling water and preparing some tea. In the above-cited passage, the words *roji* (path/garden related to tea-house) and *sôan* (a little thatched-hut tea-house) refer to the *wabi* style of Tea and suggest that the sentence should be read as, "therefore, in *wabichadô* also one should..." In both of these sentences the essence of *wabi* is described to be in the ultimate, pure, immaculate world of the Buddha, where the Buddha-mind(heart) or spirit is emerging. Moreover, to go back to the citation "And, furthermore, the essence of *wabi*...", to reach this ultimate state of *satori* one should 'sweep the dust away'. (Section 2.3.2.)

It seems obvious that the supreme nature of *wabi* emerges from an asceticism that is typical of Buddhist (Zen) studies. But, considering this, is it justified to call *wabi* or *chadô* a religion (*shûkyô*)? If so, there is a possibility that translating the word *shûkyô* as religion, which is the common English translation, may lead the Western reader astray because in modern Japanese, the first connotation is religious with a central figure people believe in, such as Christianity. However, the word did not carry this connotation in the time Jô-ô and Rikyû lived. In Japanese *shûkyô* means "the words of the Buddha", "a doctrine", or "the essentials of teachings" as well as "the principles of teachings". It was no earlier than the era of the *Meiji* Restoration that the English translation "religion" became common and the word *shûkyô* came to mean all the religions of the world in general.<sup>240</sup> This is how the word *shûkyô* is understood nowadays, and therefore, if it is used in its original meaning, this fact should be clarified somehow in the context.

<sup>238</sup> Hisamatsu 1973, pp. 67-68.

<sup>239</sup> *Nanpôroku*, p. 3.

<sup>240</sup> *Nihonkokugo Daijiten*, s.v. *shûkyô*; *Bukkyôjiten*, s.v. *shû* and *shûkyô*.

Kurasawa is firm in his opinion on the religious nature of *wabi*. He says that the essence (true meaning) of *wabi*, as explained in these two citations of *Nanpô-roku*, is one expression of religion, and especially of Zen. However, the religious nature of the idea of *wabi* is quite refined. Kurasawa explains that the meaning of the Way of Tea is to deepen and purify one's heart with Tea, as well as to practise Tea with a deepened and purified heart. In this meaning *chadô* is the Way of everyday life as a whole, meaning the Way "from Tea to Heart" (*cha kara kokoro e*) and "from Heart to Tea" (*kokoro kara cha e*). He uses the word heart (*kokoro*) to express the idea of *mu* or *kû* (emptiness, nothingness).<sup>241</sup>

Kurasawa<sup>242</sup> notes that the idea of "*wabi* as a religion" (*wabicha no shûkyô*) had already been introduced by Hisamatsu,<sup>243</sup> who writes that *wabi* as religion means, a religion of nothingness, and moreover, it is a religion of essential (fundamental) nothingness: *honrai muichimotsu*<sup>244</sup>. Hisamatsu emphasises that *muichimotsu* is not a negative term: there is plenty in nothingness in the same sense in which the freedom of creativity also exists in nothingness. This absolute freedom of creativity is reached when one does not struggle any more with the denial of being. From this state of mind arises a new state of being: absolute nothingness, in which absolute freedom of creativity becomes possible for the first time. In sum, Hisamatsu says that the idea of nothingness is actually a positive concept. In accordance with this, *wabi* as religion holds the idea of absolute nothingness that is not absolute in a negative way, but absolute in its positive way, and further, that *wabi* is a religion of nothingness and the idea of nothingness causes freedom. Hisamatsu concludes that the idea of *muichimotsu* means spontaneous self-expression, as well as conducting oneself or carrying one's movements with ease: in other words, Zen itself. In Zen resides also the idea of *wabi* as religion. By

<sup>241</sup> Kurasawa 1992a, pp. 120-125. The idea of the Way with two dimensions, from Tea into Heart and from Heart back into Tea, is originally Kurasawa's, but perhaps at times used too often.

<sup>242</sup> Kurasawa 1992a, p. 123.

<sup>243</sup> Hisamatsu 1973, pp. 25, 120, 60-61.

<sup>244</sup> *Honrai muichi motsu* (本来無一物) refers to the *Platform Sutra* (壇經) and the two poems of Jinshû (神秀 who died 706) and Enô (慧能 who lived 638-713). Jinshû and Enô were disciples of Hôen (法演 who lived 605-675). One day, realising that his time was almost over, Hôen gathered his disciples together and told them that it was time to name a successor. The successor would be the disciple who could write the best poem summarising the main idea of Zen. Jinshû wrote a poem: 身是菩提樹、心如明鏡台、時時勤拭、勿使惹塵埃。"The body is the tree of Salvation, / The mind is a clear mirror. / Incessantly wipe and polish it; / Let no dust fall on it." To refute this idea, Enô answered with the poem: 菩提本無樹、明鏡亦非台、本來無一物、何處惹塵埃。"Salvation is nothing like a tree, Nor a clear mirror; Essentially, not a 'thing' exists; What is there, then, for the dust to fall on?" The story tells that Hôen named Enô to be his successor, the sixth Patriarch. (Poems: Blyth 1960, p. 115; story: Fung 1966, pp. 255-256.)

religion, Hisamatsu does not mean religion with a religious figure at the centre, but that ideological foundation upon which the Tea culture was built.

Both Hisamatsu and Kurasawa agree that *wabi* can be called religion (*wabi no shūkyō*).<sup>245</sup> To be more exact, agreeing that *wabi* is one expression of Zen, they both understand *shūkyō* in its original meaning, and this is correct. However, in Kurasawa's book *Tōyō to Seiyō*, the subtitle "Wabi as Religion" (to the main title, "Chadō and Religion – Japanese Tea (*chanoyu*) through Christians' Eyes") may mislead the reader to suppose that the word *shūkyō* is used in its modern meaning: *wabi* being a religious institution similar to Christianity. Therefore, I would suggest another kind of translation for the word *shūkyō* in this context, not religion but, for example, 'wabi as a world view' or even 'wabi as a religious concept'. It is not necessary here to start a discussion on the concept of religion, but Suzuki is right when he says:

Is Zen a religion? It is not a religion in the sense that the term is popularly understood; for Zen has no God to worship, no ceremonial rites to observe, no future abode to which the dead are destined, and, last of all, Zen has no soul whose welfare is to be looked after by somebody else and whose immortality is a matter of intense concern with people.<sup>246</sup>

In the Western sense, it is right to say that Zen is not a religion; it is a set of teachings. *Wabi* is also not a religion in any Western sense, but a philosophical and religious concept related to Zen. It means cultivating one's mind in order to attain the absolute freedom of heart, original Buddha nature.<sup>247</sup> (See sections 2.3.1 and 2.3.5.)

In *chadō*, and also in Zen, things are sometimes expressed metaphorically. Two famous poems are often cited to express Jō-ō's and Rikyū's heart of the *wabi* style of Tea: One is Fujiwara Teika's poem which is said to express the Tea Master Jō-ō's idea of *wabi* in *chadō*. The other is Fujiwara Ietaka's poem expressing Rikyū's style of Tea. Fujiwara Teika's poem cited in *Nanpōroku* reads as follows:

見渡せば	When I look around,
花も紅葉も	there are no flowers
なかりけり	and no crimson leaves.
浦のとまやの	Only a thatched hut at the seashore
秋の夕暮 <sup>248</sup>	in the dusk of autumn evening.

<sup>245</sup> Hisamatsu 1973, pp. 120, 25; Kurasawa 1992a, pp. 120-121.

<sup>246</sup> Suzuki 1934, p. 14.

<sup>247</sup> Watts 1957, p. 23. Watts also writes that Zen is not a religion nor a philosophy but rather 'a way of liberation' similar in this respect to Taoism, Vedānta, and Yoga.

<sup>248</sup> Nanpōroku, p. 16.



The meaning of this poem is explained in *Nanpôroku* from the viewpoint of Jô-ô's (1502-1555) sense of *wabi* in *chadô*. *Nanpôroku* explains that the flowers (usually referring to cherry blossoms) and crimson leaves refer to *shoindaisu* style of Tea (the supreme rank style of preparing Tea, the old way of serving Tea). By thoroughly studying this *shoindaisu* style of Tea (*hanamomiji*), one will reach the state of nothingness (*muichimotsu*, i.e., the state of not-a-single-thing), which is called the thatched hut (*uranotomaya*) in the poem. One who does not know flowers and crimson leaves (*shoindaisu*) cannot enter (start living in) the thatched hut from the beginning (to practise *wabichadô* without knowing *shoindaisu*). After looking again and again (flowers and crimson leaves), it becomes possible for one to choose this lonely place to stay (one will understand the true meaning of *wabichadô*).<sup>249</sup> According to Jô-ô, this is the true meaning of *wabi* in *chadô*. Jô-ô does not use direct expressions, but chooses metaphors to explain the spirit of *wabi* through Teika's poem. In *Nanpôroku*, Sôkei interpreted the metaphors of this poem in order to explain the styles of Tea and their development from formal to informal, from *shoin daisu* to *wabi* style. In a sense similar to Sôkei, I shall next try to show that the metaphors of this poem, in the context of *chadô*, may also be read to elucidate the process of spiritual training needed to attain the ultimate state of *wabi* mind.

The first three lines of the poem, 'when I look around there are no flowers and no crimson leaves' (*miwataseba hana mo momiji mo nakarikeri*), may be understood to mean following the rules, doing spiritual training (ascetic practices), and finally, becoming free from the rules. The 'flowers and crimson leaves' (*hana momiji*) are assigned the meaning of rules to follow: rules like the six *pâramitâs* in *Zencharoku* for attaining the ultimate state of enlightenment, *nirvâna*. On the other hand, these rules can be understood simply to be such as those controlling the everyday life of a disciple of the Way of the Buddha. 'When I look around' (*miwataseba*) means to study the rules and do spiritual training over and over again, according to these rules. After studying the rules thoroughly, one can set them aside, forget them – break them.<sup>250</sup> Breaking the rules is expressed in the passage, 'there are no flowers and no crimson leaves' (*hana mo momiji mo nakarikeri*).

The ultimate state of *satori*, i.e., the state of nothingness (*muichimotsu no kyôgai* / in the state of 'not-a-single-thing') will then be called a 'thatched hut at the

<sup>249</sup> Nanpôroku, p. 16.

<sup>250</sup> Hamamoto 1984, part 3, p. 40. See also Yamanoue Sôjiki, p. 95. Compare the idea of *shu-ha-ri* = observance of rules, breaking through, freedom. Hamamoto mentions that these three stages of learning were first formulated in military science but they also apply to the process of Tea practices. In *Yamanoue Sôjiki*, the learning process is expressed similarly, as a continual process, from the age of fifteen until seventy, toward the final state. This will be explained in more detail later in this section.

seashore' (*ura no tomaya*). A state of nothingness means a state where temptations or evil passions of the mundane world do not exist. It could also be called the state of calmness and tranquillity, 'dusk of autumn evening' (*aki no yūgure*), where one attains freedom of mind. The *Nanpōroku* calls this state of heart 'the crystal clear, pure world of the Buddha'.<sup>251</sup> Furthermore, the *Nanpōroku* also explains the final state of nothingness as follows:

其花もみじをつくづくとながめ来りて見れば、無一物ノ境界浦のトマヤ也、  
花紅葉ヲシラヌ人ノ、初ヨリトマ屋ニハスマレヌゾ、ナガメナガメテコソ、  
トマヤノサヒスマシタル所ハ見立タレ、コレ茶ノ本心也イハレシ也<sup>252</sup>

If we keenly have a look at those flowers and crimson leaves, we will reach the state of nothingness, a lonely hut at the seashore. One who does not know the meaning of flowers and crimson leaves, cannot enter (start living in) a thatched hut from the beginning. After looking over and over again (flowers and crimson leaves), it becomes possible for one to choose, to make up one's mind to live in a lonely place like this little hut. In this lies the true meaning of Tea, according to Jō-ō's interpretation of the poem.

According to this passage, it is impossible to enter the ultimate state of *satori* straight away. One shall reach the state of nothingness (*muichimotsu no kyōgai*) after practising, following the rules (of the Buddha) over and over again. To concentrate keenly on spiritual training is described in *Nanpōroku* with sentences such as: 'keenly have a look at those flowers and crimson leaves', and again 'after studying over and over again'. After looking over and over again at flowers and crimson leaves, one can enter the lonely hut far away on the seashore (*uranotomaya*), i.e., enter the state of nothingness (*muichimotsu no kyōgai*). One who lives in that little hut, or who has entered, has attained the state of nothingness, no matter how poor, miserable (humble) or pitiful the outer appearance may be, has 'a priceless jewel hidden in the heart' as was said in *Shodōka*.<sup>253</sup>

Finally, spiritual training can be described as maintaining six *pāramitās* to attain *nirvāna*. Or, to put it in simpler terms, it describes ascetic training referring to one's everyday life as a whole. First of all, ascetic training means, as it says in *Dentōroku*,<sup>254</sup> 'to search for an empty heart (detachment)', that is to search after the true heart, the Buddha heart, *wabi* mind(heart). About searching after the true heart *Nanpōroku* says:

かの花紅葉我心にある<sup>255</sup>

these flowers and the crimson leaves are in our hearts

<sup>251</sup> *Nanpōroku*, p. 264.

<sup>252</sup> *Nanpōroku*, p. 16.

<sup>253</sup> *Shodōka* 1974, p. 45.

<sup>254</sup> *Dentōroku*, p. 451.

<sup>255</sup> *Nanpōroku*, p. 17.

One already has all the answers, the truth, in one's heart where one searches for one's true nature, the fundamental self, or the Buddha nature, i.e., the *wabi* mind(heart).<sup>256</sup> This metaphor illustrates that originally we and the Buddha had been the same; every person carries a hidden Buddha-nature inside one's heart. As seen above, there are various interpretations of a so-called *hidden* (secret transmission) text. The interpretation I offer here is not an orthodox literary one, and not the only one presented in this study (see sections 3.1.2, 4.2.3, and 5.2). Only a great poem like this provides so many meanings and diverse interpretations for its metaphors in *chadô* without a feeling of artificiality or over-interpretation. Unfortunately, we no longer have Jô-ô's interpretation of the poem, only Sôkei's with the information that Jô-ô had chosen this poem to illustrate his sense of *wabi* in Tea.

In conclusion, I shall introduce another example of the use of metaphors in explaining the learning process in *chadô*. *Yamanoue Sôjiki* explains Jô-ô's, Dôchin's, and Rikyû's teachings on the learning process as follows:

此語ヲ紹鷗・道陳・宗易之秘傳也、  
十五ヨリ三十マテ萬事ヲ師ニマカスル也、三十ヨリ四十一マテハ我分  
別ヲ出ス、習骨法、普法度、数奇雜談ハ心次第ナリ、但、十ノモノ五  
我ヲ出スヘシ、四十ヨリ五十マテ十年ノ間ハ師ト西ヲ東ト違テスル  
也、其内我流ヲ出シテ上手ノ名ヲトル也、茶湯ヲワカクスル也、又、  
五十ヨリ六十マテ十年ノ間ハ師ノコトク一器ノ水一器ニ移スヨウニス  
ル也、名人ノ所作ヲ萬手本ニスル也、七十而テ宗易ノ今茶湯ノ風体、  
名人ノ外ハ無用也、六十八歳ニ相当ノ儀也、紹鷗ハ五十四ニテ死去、  
此外、条々口傳在リ<sup>257</sup>

This story is a secret transmission of Jô-ô, Dôchin, and Rikyû:  
From the age of fifteen until thirty, one should leave everything to one's teacher. From the age of thirty to forty-one, one is able to bring out one's own ideas and judgements; one will master the means of learning and the general regulations. In Conversations of *chanoyu* one follows the master's example. However, one should give [only] five out of ten ideas of one's own at this stage. From the age of forty to fifty, within these ten years, one claims that "west is east" to establish a difference from one's teacher. At this stage one will find one's own Way, and through that, one gains a name. One's *chanoyu* acquires vitality and energy. Again, from the age of fifty to sixty, within these ten years, one follows the master like "water of one container reflecting in the container." The acts of the master will all be in one's 'hands'. Approaching seventy and reaching the style of Rikyû's *chanoyu*, should not done by any persons other than masters (*meijin*). This [style of *chanoyu*] is suitable for one at the age of sixty-eight [in the note it is explained that on *Tenshô* seventeenth year (1589) Rikyû was aged sixty-eight], but Jô-ô died at the age of fifty-four – all this is oral transmission.

<sup>256</sup> Ryôjinhisho, p. 68. *Ryôjinhisho* taught the same thing by saying that "it is very sad (a great pity) if one does not know that this body of ours has originally been together with three appearances (bodies) of Buddha as well as the Buddha nature."

<sup>257</sup> Yamanoue Sôjiki, p. 95. See two other variations of this text by Fushinan Yamanoue Sôjiki, p. 21, and Sonkeikaku Yamanoue Sôjiki, pp. 20-21.

Apparently, Jô-ô's, Dôchin's, and Rikyû's secret transmission on the learning process is based on Confucius' (孔子 [Kôshi], lived 551-479 BC) teaching in *Rongo* (論語), the *Analects*.<sup>258</sup> In the *Analects*, it says that at the age of fifteen I set my heart on learning. At thirty, I could stand firm. At forty, I had no doubts. At fifty, I knew the Decree of Heaven. At sixty, I was already obedient (to this degree). At seventy, I could follow the desires of my mind without overstepping the boundaries (of what is right). The structure seems similar to the cited passage from *Yamanoue Sôjiki*.

*Yamanoue Sôjiki* explains what Tea as a Way (as a spiritual training/ *shugyô*) is. It teaches not only how to become a master of *chanoyu* but also how to train in order to be released from the self (*jiko*), i.e., how to attain absolute freedom.<sup>259</sup> According to these ideas, from fifteen until forty is a period for preparatory studies; learning and following the rules. First of all, one's heart turns to studies: the interest in studies will appear. One follows the master's instructions in everything and learns the rules and forms of *chanoyu* from the teacher. Already during this stage, one's own creativity starts to grow in acts and ways of doing *chanoyu*, but in conversations one follows one's teacher.<sup>260</sup> At this stage half is one's own and half comes from the teacher. Minobe explains these 'conversations' as discussions in the tea-room which do not concern worldly affairs. To carry on these conversations one needs to have a natural refinement (sensitivity to elegant style in arts called *fûryû* in Japanese) and be advanced in manners. A beginner can easily adopt the form and even develop it into one's own way, but understanding the true heart of *chanoyu* can be attained only by a master.<sup>261</sup>

At the age of forty, one will not get lost in the Way any more and the next ten years in the learning process signify breaking the rules; one stands against one's teacher claiming west to be east, and opposes his teachings. In this way, one creates a distance from one's teacher. In order to go even deeper one has to leave (forget) everything: break the rules, break the form, and even break the relation-

<sup>258</sup> The *Analects* of Confucius, p. 11 (no. 2.4); see also Legge 1960, pp. 146-147: "...At sixty, my ear was an obedient organ for the reception of truth. At seventy, I could follow what my heart desired without transgressing what was right."

<sup>259</sup> The learning process is explained here more or less in a similar way as in *Ten Oxherding Pictures*, or within the idea of *shu-ha-ri*: learning the rules, breaking through them and attaining freedom. For more details, see, e.g., Yanagida 1992, pp. 177-264; Hirota 1995, pp. 297-347; Suzuki 1935, pp. 150-171; Hamamoto 1984, part 3, p. 40.

<sup>260</sup> *Fushinan Yamanoue Sôjiki*, p. 21; *Sonkeikaku Yamanoue Sôjiki*, p. 20. [CKZ: 数奇雑談ハ心次第ナリ, F/S: 数寄雑談ハ坊主之伝ヲ仕]. For more information and explanation, see Tsutsui, 1987, p. 360; Minobe 1996, pp. 55-66. In the following interpretation of the text, some differences in the cited passage are compared to the unpublished manuscripts of *Sonkeikaku* and *Fushinan*. The citation used in this study above is marked with "CKZ" (*Chadô Koten Zenshû*) and the *Sonkeikaku* version with capital "S" and the *Fushinan* version with capital "F".

<sup>261</sup> Minobe 1996, p. 59.

ship to one's teacher. This comes close to the idea of 'kill the Buddha and all the Patriarchs!'<sup>262</sup>, meaning that in the end everything depends only on oneself. This is the only way for finding naturally, without any force, one's own Way of Tea. 'Breaking the rules' also gives energy and vitality to this development.<sup>263</sup> Contrastive expression can also refer to the denial of the self in order to discover 'a new self'.<sup>264</sup> Breaking the rules (師ト西ヲ東ト違テスル也 / one claims that "west is east" to establish a distance from one's teacher) is an important step to the absolute freedom of heart, and to doing one's own *chanoyu*, which is different from that of one's teacher's. At this point, one's Tea becomes fascinating.<sup>265</sup>

In *Yamanoue Sôjiki*, the following statement concerns the importance of contrasting ideas in learning Tea (see Chapter 4 for contrasting ideas):

宗易ハ名人ナレハ、山ヲ谷、西ヲ東ト茶湯ノ法ヲ破リ、自由セラレテモ、面白シ<sup>266</sup>

Rikyû says to become a master of Tea, one needs to turn mountains into valleys, West into East; one must break the rules of *chanoyu* and try to reach freedom in order to create something interesting.

The idea is close to the saying "mountains are mountains and waters are waters"<sup>267</sup>, at the beginning of the studies, things are understood such as they are. Moving further in one's studies, things seem complicated and one becomes confused. In the final state, one will understand that things really are what they are! This idea can be illustrated using the image of a circle whose starting and ending points are the same, but one who completes this circle is not the same as when he began. This illustrates that one has found the true nature of the self, the Buddha nature: one has entered the state of *satori* and attained the final state of perfect wisdom (the sixth *pâramitâs*: *chie*)<sup>268</sup>. The idea of a circle is similar to the Zen saying,

<sup>262</sup> Blyth 1960, p. 34. See also Section 3.2.4.

<sup>263</sup> Compare version CKZ:茶湯ヲワカクスル也, with F/S: 一段茶湯ヲ若クスル也].

<sup>264</sup> Minobe 1996, p. 64.

<sup>265</sup> Compare with Zeami's idea about fascination in Rimer and Yamazaki 1984, p. 134. "If both the chant and the dance have been fully mastered, then the exquisite appearance of the actor can astonish the heart and the senses of the spectators; and in that instant when they are moved without taking cognizance of their reactions, the Flower of Peerless Charm can be said to exist. Such a moment represents Fascination and includes within itself as well the moment of a Feeling that Transcends Cognition."

<sup>266</sup> Yamanoue Sôjiki, p. 102. See also *Fushinan* and *Sonkeikaku's* versions of *Yamanoue Sôjiki*, both sources, p. 24. These sources say concerning Rikyû that everything he does is interesting because he possesses the skillful eye' (*mekiki*). F/S: "...物ヲ自由ニス。但、宗易一人ノ事ハ、目聞ナルニ依テ、何事モ面白シ"

<sup>267</sup> Zengoiten, p. 164: 山是山、水是水, to be found, e.g., in *Hekiganroku* (碧巖録), *The Blue Cliff Record*.

<sup>268</sup> Williams 1989, p. 44.

"The state before *satori* and after *satori* is the same"<sup>269</sup>, which explains that one's life is the same before and after enlightenment, but one's 'self' has changed. Through spiritual training it becomes possible to find one's true nature – the Buddha nature.

The last twenty years, from fifty to seventy, and life from there on, symbolise the idea of attaining the absolute freedom.<sup>270</sup> In this state, after following the rules, then breaking them, one is capable of understanding the rules, and return once more to one's origins: "by returning to the root, we get the essence".<sup>271</sup> One has reached the true nature, i.e., the Buddha nature, where no dualism of any kind exists. In this state (at the age of seventy), there are no rules to exceed any more. One has broken through all the limits and rules of *chanoyu* and attained the state where one can obey one's heart's wishes (also in the meaning of religious awakening).<sup>272</sup> For the first time, one will understand that the relationship with a teacher is not like 'east and west', but like 'the water in the container reflecting in the container' (一器ノ水一器ニ移ス). In other words, a disciple is a reflection of a master. Following earnestly what is taught and being aware of these points of attention<sup>273</sup> one will, in all aspects, reach the status (act) of a master. In the *Analects* this is explained in the following way:

子曰、二三子、以我為隱呼、吾無隱呼爾、吾無行而不拳二三子者、是丘也、

The Master said, 'Do you think, my disciples, that I have any secrets? I conceal nothing from you. There is nothing which I do that is not shown to you, my disciples – that is my way.'<sup>274</sup>

Furthermore, the sentence 'the water of the container is reflecting in that container' (一器ノ水一器ニ移ス) also refers to the idea of emptiness in the same way as "a moon reflected in the water".<sup>275</sup> The moon still exists whether there is a reflec-

<sup>269</sup> Zengo-jiten, p. 122. 悟了同未悟.

<sup>270</sup> Compare with the *Analects* 2.4 cited earlier: "...At sixty, my ear was an obedient organ for the reception of truth. At seventy, I could follow what my heart desired, without transgressing what was right."

<sup>271</sup> Blyth 1960, p. 69. Saying of Sōsan (僧サン, third Chinese Zen patriarch, d. 606) in *Shi-jinmei* (信心銘): 帰根得旨、随照失宗. The Chinese character *san* in Sōsan's name is not found in any of the Chinese fonts available to me. See Kangorin, p. 728, character no. 4744. *San* means "beautiful jewel" or "the shine of the jewel" or "the one who is as pure and bright as a jewel".

<sup>272</sup> The CKZ version lacks the following sentences found in S: 七十而從発心処、不越法云は… and in F: 七十二而從発心処、不越法云ハ.

<sup>273</sup> The CKZ version lacks the following sentences found in S: 又十年、六十迄は坊主ごとく一器の水を一器に移す様師する也。随耳とは、右の十ヶ条、目如書注候、 and in F: …一器ニ移ス様ニ、如師スル也…目ニ如書注候.

<sup>274</sup> Legge 1960, p. 202. (no. 23).

tion in the water or not. The moon is being and reflection is non-being and in emptiness they cannot be separated.<sup>276</sup> On the other hand, the moon is reflected whenever there is still water, and similarly, the student reflects the teachings of the teacher. The passage in *Yamanoue Sôjiki* also refers to the idea of an image of the self. Once one has passed through this state, one is capable of understanding the truth of fundamental nothingness (*honrai muichimotsu*) and can attain freedom, as in Enô's (慧能) poem:

菩提本無樹	Salvation is nothing like a tree,
明鏡亦非台	Nor a clear mirror;
本來無一物	Essentially, not a "thing" exists;
何處惹塵埃	What is there, then, for the dust to fall on? <sup>277</sup>

If all things possess the idea of fundamental nothingness or "emptiness of emptiness"<sup>278</sup> can it be claimed that something exists? This poem also contains the paradox of negative expression where the non-A and non-B are expressions of the state of non-existence, describing the higher state of being or the ultimate state of the heart-mind. In this state of absolute freedom of the heart, one's self has changed compared to the state before (Chapter 2). One may ask, if in the state of non-existence (referring to the other world) nothing exists, how could there be any dust to fall, and moreover, where could the earthly dust fall? On the other hand, the poem can convey the idea of reflection: if a mind is a mirror, one does not cleanse one's true heart-mind by constantly wiping and polishing it, but it is the reflection of the mind. However, the true subject is the original, fundamental mind beyond the reflection and on that, the dust cannot fall.<sup>279</sup>

The change in self (attained by spiritual training: following the rules, breaking them, and attaining freedom) is explained in the last poem of *Ten Oxherding Pictures* as follows:

His thatched cottage gate is closed, and even the wisest know him not. No glimpses of his inner life are to be caught, for he goes his own way without following the steps of

<sup>275</sup> See Daikanwajiten, s.v. *sokugetsu* or *saru tsuki o torau*. There is a story about a monkey that tries to reach the moon, which is reflected in the water. The branch of the tree breaks and the monkey dies. See also Suzuki 1988, p. 116. Suzuki uses the metaphor 'moon reflecting in the water' showing the state of *mushin*, "no-mind-ness".

<sup>276</sup> Blyth 1960, pp. 95, 97. Similar ideas are also explained in the *Shijinmei* (信心銘) by Sôsan (僧サン) who puts this in the form of "to be is not to be; to not to be is to be" (有即是無、無即是) or "one is all; all is one" (一即一切、一切即一). See Section 2.3.1 for the similarity with the *Heart Sutra*: the form is nothing but emptiness. And the emptiness is nothing but a form.

<sup>277</sup> Blyth 1960, p. 115. For the background of this poem, see above, note 244.

<sup>278</sup> Garfield 1995, p. 211. More in detail, see *ibid.*, pp. 205-215.

<sup>279</sup> Blyth 1960, p. 115. See also the poem by Jinshû above, note 244.

the ancient sages. Carrying a gourd he goes out into the market, leaning against a staff he comes home. He is found in the company with wine-bibbers and butchers, he and they are all converted into Buddhas.<sup>280</sup>

I conclude the discussion of the self and how it will change through spiritual training with a citation from the *Analects*:

子曰、性相近也、習相遠也

The master said: By nature, men are nearly alike; by practice, they become far apart.<sup>281</sup>

By nature all humans are the same ('one container'), learning makes them differ from each other ('reflect'). Hence, it is the human mind (*kokoro*) or the self (*jiko*), that changes, not things – and the mind(heart) returns to its original form.<sup>282</sup>

### 2.3.7. *Tennen*: Naturalness

In the ultimate state of the heart that one attains, or becomes able to attain, by spiritual training, one reaches tranquillity and freedom of mind(heart), and thereafter, all of one's acts (behaviour) become natural. *Nanpōroku* explains the concept of naturalness as follows:

サテ又カノ無一物ノ所ヨリ、ヲノズカラ 感ヲモヨホスヨウナル所作ガ、天然トハズレハズレニアルハ<sup>283</sup>

And again, in the state of 'not-a-single-thing', all the acts (behaviour) expressing spontaneous (unpretended) feelings, come out naturally here and there.

Hisamatsu explains the state of 'not-a-single-thing' (*muichimotsu*) as "creative nothingness" (*sozōtekina mu*), meaning calmness and freedom of heart.<sup>284</sup> Kurasawa's interpretation of the cited passage from *Nanpōroku* is similar to the one

<sup>280</sup> Suzuki 1935, p. 161.

<sup>281</sup> Legge 1960, p. 318 (17.2).

<sup>282</sup> Hirota 1995, p. 339. Hirota cites a poem by Su Tung-p'o (1036-1101) to explain a similar idea of changes: "At Mount Lu, the misty rains; at Che-chiang, the tide. / Before I was able to go and see, my envy was endless. / Having gone and returned, there's nothing special: / The misty rains at Mount Lu, the tide at Che-chiang." See also Blyth 1960, p. 95. The following poem, too, expresses the necessity of returning to one's original source: to the true nature of a human being, i.e., Buddha nature: 晴れてよしくもりてもよし富士の山もとの姿はかはらざりけり、"Mount Fuji, – / Good in fine weather, / Good in the rain: / The Original Form / Never changes."

<sup>283</sup> Nanpōroku, p. 17. See also Hirota 1995, p. 234. Hirota's translation of the cited passage reads: "from that realm of 'not a single thing', acts possessed of the power to move us spontaneously arise here and there quite naturally."

<sup>284</sup> Hisamatsu 1973, pp. 111, 67-68. For more information about 'creative nothingness', see *ibid.*, p. 25.



used in this study. He connects the meaning of the sentence to the idea of the highest state of mind that is equal to a sincere heart, the idea of trueheartedness (*makoto no kokoro*), which describes the essential (original) self (*honrai no jiko*) attained in the state of *satori*.<sup>285</sup> This means that in the ultimate state of heart, in the state of *satori*, as it is understood in this study, absolute freedom, tranquillity (calmness of the heart), and the idea of *mushin* (empty heartedness) emerge. All of these descriptions of *wabi* mind(heart), illustrate the spirit of *wabi* as a philosophical concept.<sup>286</sup>

A totally different interpretation is offered by Kuwata, who cuts a sentence into two parts: first he rises the question of whether it is in the state of nothingness that acts become spontaneous, then he continues by describing natural beauty (*tennen*). Kuwata seems to understand *ga* as a question marker, but it is evidently a subject marker (like *hana ga saku / shosa ga tennen to aru*).<sup>287</sup> It is not known which copy of the *Nanpôroku* Kuwata used, but according to the sources used in this study, Kuwata's interpretation does not seem possible.

I think the core of information that this citation provides is the following: in the state of nothingness (*muichimotsu*) all acts become natural, spontaneous, and unartificial. This kind of mind(heart) can only exist in the ultimate state of the heart, i.e., in the state of *satori*. Moreover, for the first time, in this state of nothingness it becomes possible for one to behave naturally. The dictionary meaning of the sentence could also be read as 'when one's mind is working without any hindrance (working freely, naturally), here and there (little by little) it causes acts to arise naturally (without force)'.

*Jô-ô Wabi no Fumi* explains spontaneous and natural acts of *wabi* mind arising from the ultimate state of mind:

茶事もと、閑居して物外をたのしみ居る所へ、知人とぶらひ来て、茶たてもてなし、何かなと花を生てなぐさみ候すがたにて候。師へよく聞き置き候に一つとして心はなるる所作はなし。是も心と心のつかぬ所にもてなす心を本性と云ふなれば、我らずによきところに叶ふところが奇妙とも云ふべきなり<sup>288</sup>

Tea means living a quiet life and enjoying things other than material pleasures. If a friend visits you, make him tea, wish him welcome warmly with hospitality. Set some flowers and make one feel comfortable. My teacher taught me that there is no act to be

<sup>285</sup> Kurasawa 1983, pp. 83-86.

<sup>286</sup> See also Narukawa 1983, p. 199. Narukawa does not try to explain this passage of *Jô-ô Wabi no Fumi* in detail; he sees it describing symbolically feelings and sentiments of the heart that one has in the state of nothingness. This statement obviously calls for more explanation: What feelings and how are they explained symbolically? What is the hidden meaning of this part of the text?

<sup>287</sup> Kuwata 1958, p. 176.

<sup>288</sup> *Jô-ô Wabi no Fumi*, p. 17. See also the translation by Hirota 1995, p. 220.

separated from the heart. This means also hospitality in the state where "the heart is not aware of being the heart". In other words, this can be called the true nature of the heart through which the desired state will be reached unintentionally. This state should also be called the highest state of the sublime heart.

Imaizumi Kenji has made a very good modern Japanese translation of this passage from *Jô-ô Wabi no Fumi*. He seems to understand *kimyô* to mean something special or odd, something that is not clear or normal in meaning, because his last sentence reads, "if you think it is something special, it is special. If you think it is something very natural, it is natural too."<sup>289</sup> He apparently considers *kimyô* to be something extraordinary, but perhaps deliberately, he has not gone further towards explaining *kimyô* philosophically as is done in this study. In contrast, Toda reads the quotation very differently, stating that it explains the atmosphere of practising Tea.<sup>290</sup> Kazue interprets the cited passage as: one should not force oneself to offer warm hospitality; that feeling should arise naturally.<sup>291</sup> This is possible only if heart and acts (behaviour) do not differ from each other. Nishihori Ichizô considers the passage discussed above from *Jô-ô Wabi no Fumi* (師へよく聞き置き候に… / 'My teacher has taught me that...') as having a connection with Jô-ô's words in *Yamanoue Sôjiki* in which it is said that, in the end, Tea should possess the feeling of cold, lean and withered (枯カシケ寒カレ)<sup>292</sup>. Nishihori thinks that the ultimate state in *Jô-ô Wabi no Fumi* refers to the feelings of *chadô* in its concrete appearance, something that was explained in *Yamanoue Sôjiki* as cold, lean and withered.<sup>293</sup> This was, without a doubt, the goal of the outer appearance in Jô-ô's *chadô*. However, the philosophical goal of Jô-ô's *chadô* was to attain the highest state of mind where all acts are natural, i.e., the ultimate state of *satori*.

I agree with Kazue that this citation from *Jô-ô Wabi no Fumi* describes a state of naturalness. It suggests that one should lead a quiet life and enjoy matters and things that lie outside the everyday world: if somebody pays you a visit, offer some tea, put some flowers out, too, and try to make the guest feel as comfortable as possible. Discussion of *Jô-ô Wabi no Fumi* (earlier above) continues explaining what the spirit of Tea is – all acts should be inseparable from the heart and, moreover, one should show hospitality in a way that the 'heart does not know it is

<sup>289</sup> Imaizumi 1970, pp. 36-38.

<sup>290</sup> Toda 1993-94, part 10, p. 1.

<sup>291</sup> Kazue 1985, p. 132. See also Mizuo 1971, p. 18. Mizuo's explanation is very similar to Kazue's, but Mizuo uses the word *mushin*, empty heart(mind) to describe the state of mind for hospitality. It remains unclear, however, if Mizuo uses the word *mushin* in the meaning of natural (*shizen*) as Hisamatsu (1973, p. 125), or as in this study, in the meaning of absolute freedom and calmness of the heart, or in some other meaning whose explanation is omitted.

<sup>292</sup> Yamanoue Sôjiki, p. 97. In this study, see Section 3.1.2.

<sup>293</sup> Nishihori 1956, pp. 51-52.

being a heart'. This means that one should not even be thinking of not being separated from the heart. If one can become free of the consciousness of the heart, one will unwittingly attain the highest state of being, and in this state all acts become natural.

In this study, I take the highest state of mind (in this passage, *kimyô*) to mean a sublime heart(mind), style, or thinking. It can also be called the true nature of a human being (*honshô*). If one can attain this true nature, all acts become natural, and one can be said to be virtuous (skillful) in the Way of Tea. Again, this state of mind could be called the state of *buji* (無事) which means tranquillity, having a calm heart and living a quiet life such as the text of *Jô-ô Wabi no Fumi* describes. *Buji*, in its philosophical meaning, describes natural behaviour (acts) in the state of emptiness, *mushin* (無心), 'no-mind'. In other words, *buji* describes how actions are carried out and *mushin* describes the corresponding state of mind.

Dôgen taught that to be able to enjoy the quiet life and pleasures beyond the mundane world, one should leave this world and live in solitude and quietude, because the gods honour those who are able to do so by enabling them to cut the root of suffering, that is, by enabling them to attain the absolute freedom of heart.

Buddha has said: "If you wish to seek peace and satisfaction in tranquillity and idleness, you should leave the turmoil of the heart and start living alone in a quiet place<sup>294</sup>. People in quiet places are honoured by the gods. Therefore, one should throw away one's own personal attachments as well as attachments to others, live alone in a deserted place, and think about extirpating the root of suffering. Those who like crowds suffer the vexations of crowds, just as a big tree will suffer withering and breakage if flocks of birds gather on it. Worldly ties and attachments will sink you into a multitude of pains, like an old elephant sunk in the mud, unable to get itself out."<sup>295</sup>

This study emphasises the importance of the passage cited from *Jô-ô Wabi no Fumi* illustrating the highest state of the heart, where all acts become natural. In this state one will attain the true nature of heart (*honshô*) which can also be described with the word *kimyô* (the highest state of the sublime heart). Both of these expressions are descriptions of *buji*, meaning tranquillity and calmness of heart. These three descriptions again express the state of *satori*, where all behaviour (action) becomes natural and one becomes skillful in practising Tea.

In this chapter, *Wabi as Philosophy*, I have examined the idea of *wabi* as a philosophical concept. In the next chapter, I would like to examine the idea of *wabi* further by reflecting on how the Great Tea Masters, Jô-ô and Rikyû, understood *wabi* as a philosophical concept.

<sup>294</sup> Note that here the quiet place, place in solitude, is written with the same Chinese characters, 閑居, as in *Jô-ô Wabi no Fumi* earlier above.

<sup>295</sup> *Shôbôgenzô*: Hachidainingaku, vol. 4, pp. 406-407. Translation is based on Cleary's translation (Cleary 1986, p. 113).

