RECORD OF THE WORDS OF RIKYŪ

SELECTIONS FROM *NAMPŌROKU*

The *Nampōroku*[124] is in form a detailed compendium of Rikyū's way of tea recorded by close disciple and Zen monk, Nambō Sōkei, of whom little is known. It comprises seven sections, the first six of which are shown in copy to have borne Rikyū's seal, certifying that he had reviewed the contents.'*' The last section was written after a memorial service for Rikyū on the twenty-eighth of the second month, 1593, two years after his death.

The oldest manuscript copy is that of Tachibana Jitsuzan (1655-1708), retainer of the Kuroda domain in northern Kyushu and an accomplished poet, painter, and calligrapher as well as tea practitioner. According to the account related at the end of the *Nampōroku* manuscript and in *Kirobengi*, one of his own works on tea, Jitsuzan learned of the existence of a secret record of Rikyū's teaching in five sections while en route to Edo in the fall of 1686, and obtained a manuscript copy later that year. Realizing the significance of the material, he sought out a descendant of Nambb Sōkei who possessed some of the monk's belongings and copied the final two parts early

in 1690, shortly before the centennial memorial of Rikyū's death. Later, Jitsuzan appended two additional fascicles of secret materials.

It was during this period that Bashō, looking back in history to masters who exemplified the highest attainments of their disciplines, named Rikyū together with Saigyō, Sōgi, and Sesshū, practitioners who reveal what it is to "act in accord with the arising of all natural things and take [the changes through] the four seasons for companion" (*Oi no kobumi*, 1687). A century after his death, Rikyū had become established as the figure who brought chanoyu in the tenor of ***wabi*** to its culmination, and with popular culture entering the exuberant flowering of the Genroku era, a strong "back to Rikyū" current flowed. As an historical document, *Nampōroku* is on firmest footing when seen in this context. The middle chapters ***on*** the use of utensil stands and methods of display in the *shoin* room may represent a core of older material transmitted among Sakai teamen, but scholars believe that Jitsuzan had a large part in shaping the remaining chapters, including the opening one, "Memoranda," translated here in full.

It would be wrong, however, to regard *Nampōroku* as mere calculated forgery; it was not immediately published, but handed down to only four men, a secret transmission of guarded teachings, and received wide circulation only in the Bunka-Bunsei era of the early nineteenth century. Moreover, though the form of the whole may be discredited, the traditions it records concerning Rikyū and his tea must be evaluated individually. If the testimony of tea practitioners is admitted, there is much that bears a note of authenticity. Above all, the words of "Memoranda" manifest the thinking that tea practitioners do in and through their discipline. To one eager to speak of the chill and withered or of *wabi*, a tea master might respond with William Carlos Williams's admonition, "No ideas but in things." *Wabi* inhabits the matter at hand. What the tea practitioner knows is the sound of wood or water on stone, how lamplight illumines a flower or is lost in snow, and the exact placement of a bamboo lid rest. Only through ingrained, bodily knowledge of many things does a person come to know the one great matter, the "rule where no rules apply."

Two sections from the final book of *Nampōroku* are also appended. The second is one of the best known passages of the work, and though its reference to the state of chanoyu "a hundred years" after

Rikyū's death-precisely the time of Jitsuzan's manuscript-has made it suspect, it illuminates the concerns of practitioners who understood themselves to draw inspiration from Rikyū's tea.[126]

Memoranda of the Words of Rikyū

Book One: Oboegaki

1. Once, when Rikyū[127] had been speaking of chanoyu at Shūun-an,[128] I asked, "You often remark that, although chanoyu has its roots in [the formal tea employing] the *daisu*, when considering the deepest attainment of its spirit, nothing surpasses the informal tea held in a small room.[129] Why should this be so?"

Rikyū responded: "Chanoyu of the small room is above all a matter of performing practice and attaining realization in accord with the Buddhist path. To delight in the refined splendor of a dwelling or the taste of delicacies belongs to worldly life. There is shelter enough when the roof does not leak, food enough when it staves off hunger. This is the Buddhist teaching and the fundamental meaning of chanoy-u. We draw water, gather firewood, boil the water, and make tea. We then offer it to the Buddha, serve it to others, and drink ourselves. We arrange flowers and burn incense, In all of this, we model ourselves after the acts of the Buddha and the past masters."[130] Beyond this, you must come to your own understanding."

2. Whenever I go to have tea with Rikyū, he unfailingly brings water to fill the stone basin (*chōzubachi*) in a bucket and pours it in himself. I once asked the significance of this. He replied: "In the *roji*,[131] the host's first act is to bring water;

the guests' first act is to use this water to rinse their hands. This is the very foundation underlying the use of the roji and thatched hut. It is precisely so that the person who calls and the person called on can together wash off the stains of worldly dust in the *roji* that the stone basin IS placed there. In the depths of the cold season, one draws and carries the water without aversion to the chill; in summer heat, one does so imparting a crisp feeling of coolness. In either case, providing this water is an act of attentiveness to the guests.

"It is unpleasant to use the water if one has no idea when the basin was filled. You should pour the water in before the eyes of the guests so that it has a genuinely refreshing air. If, however, the stone basin is next to the waiting bench, like Sōgyū's,[132] determine an appropriate time before the guests arrive to fill the basin. When it is within the *roji* or at the eaves of the entrance [to the tearoom] as is most common, the host should bring and pour in the water after the guests have seated themselves at the waiting bench. That is why, since the time of Jōō, it has been considered best to have the basin cut just so large that it overflows freely with the water of one small handbucket."

3. Rikyū related the following account: "Among Jukō's disciples were two named Sbchin and Sōgo;[133] it was under them that Jōō studied and practiced tea. As for my own teachers, Jōō was not the only one. Nōami had a page named Ukyō.[134] In the prime of life, he received instruction in tea from Noami, and later, renouncing the world, resided in Sakai, where he was known by the name of Kūkai. In the same area there was a recluse named Dōchin.[135] The two of them would often engage in genial conversation, and it is said that Kūkai transmitted the way of tea in detail to Dōchin. Further, since Dōchin and Jōō were particularly close friends, they would occasionally discuss tea together.

◀ 9. Stone basin in the *roji*, with bamboo ladle

"From the age of seventeen, when I was still called Yoshirō, I devoted myself wholeheartedly to tea, training under Dōchin.[136] It was through Dōchin's introduction that I became a student of Jōō. The tea of the *daisu* and *shoin* room I learned for the most part from Dōchin. Matters of the small room were wholly my own invention, with details settled in consultation with Jōō."

The founder of Shūun-an, Giō, first practiced Zen under Master Ikkyū.[137] After a time, their relationship grew troubled, but through the mediation of others he resumed his practice under Ikkyū's guidance.[138] Though he had been known as Shūun-an at that time, Ikkyū instructed him to change his name, so he called himself Nambb. Later, he built this hermitage and was known as Shūun-an, Nambō, and Giō as well. Since he was on familiar terms with Jōō, they frequently enjoyed talking of tea together. As the second-generation resident monk, I take the name Nambō, a recluse who practices tea only! How laughable!

4. I asked how one should understand the attitude that guest and host are to have toward each other. Rikyū said, "To be sure, it is good for guest and host to be in mutual accord. But to contrive to be in accord is detrimental.[139] If both guest and host have attained a grasp of the way, a sense of harmony will arise spontaneously. If immature practitioners seek only to be in consonance with each other, when one side falters along the path, both fall into error. Therefore, it is good to be in accord; it is wrong to be so intentionally."

5. You must have more than a merely perfunctory grasp of watering the *roji* [with bucket and ladle]. The key to hosting a gathering lies simply in the three layings of charcoal[140] and the three waterings of the *roji*. Unless you are thoroughly accomplished, in not a single gathering will you be able to perform them as you wish. As a rule, the *roji* is watered before

the guests enter, before the mid-gathering respite (*naka-dachi*),[141] and at the conclusion of the gathering when the guests are about to depart: a total of three times. Know that, diversely for the morning, noon, and evening gathermg, each of these three waterings has a deep significance. The final watering is called the *tachimizu* (watering before departure).

It is said that Sōgyū had trouble understanding the *tachimizu*, commenting, "Why does one treat the guests as though one were telling them to leave? I question the appropriateness of this practice."

When I asked about this, Rikyū said: "Sōgyū's statement is greatly at variance with the fundamental intent of tea. A gathering in the mode of *wabi* should normally not last more than four hours from start to finish. When it exceeds four hours, the morning gathering encroaches on the noon hour, and the noon gathering impedes the evening gathering. Moreover, the rule of decorum in the small room of *wabicha* is not one in which time is leisurely idled away, as with ordinary hospitality or the entertainment of guests for diversion. When thin tea, which comes last, is finished, one should water the *roji*. The host of the *wabicha* serves not only thick tea but thin tea also; what more is to be done? It is natural for the guests to refrain from any long conversation and take their leave. Since it is time for parting, the host should attend to the *roji;* without any negligence, he should also fill the stone basin anew, and sprinkle the plants and trees as well. The guests, judging it the proper time, rise to depart. The host sees them off as far as the entrance of the *roji*, and there they take leave."

6. It was Jōō who determined that both guest and host wear *geta* (wood-based sandals) when entering and leaving through the roji-because of the heavy dew on the plants and trees where they pass. It is said that the participants can tell by the sound of the footwear [on the stepping stones] whether the

others are accomplished practitioners or not. The person who walks with equanimity and detachment, neither bustling in step nor as though stealing in, you should recognize to be a master. One lacking a genuine grasp of chanoyu, however, will be incapable of judging.

Recently, straw sandals with leather soles called *sekida* (footwear for snow)-favored by Rikyū and made on order in the Imaichi section of Sakai-have come into use in the *roji*.[142] When I inquired about this, Rikyū replied, "I am not insisting, after *geta* have been so long employed, that it is wrong to use them. But even Jōō, at one of his tea gatherings, said there were no more than three people, including myself, who had mastery of walking in *geta*. At present there are tens of practitioners devoted to tea in Kyoto, Sakai, and Nara, but not five, including yourself, are skilled in wearing *geta*. These I am always counting on the fingers of my hand. To those accomplished in the way of tea, then, nothing need be said, but I would be pleased if those without a thorough grasp would first of all use *sekida*. As for you, good monk, you have an eccentric fondness for clatter. . . ." Thus he spoke, laughingly.

7. Concerning the flowers for a small room, it is always best to arrange one or two stems of a single variety, with lightness of touch. Of course, it is also permissible to arrange them so that they have a soft fullness, depending on the flower. In its fundamental intent, however, chanoyu rejects favoring solely the spectacle of flowers. When the room size increases to four-and-a-half mats, two varieties may be used, depending on what they are.

8. Concerning flowers that should not be used in arrangements for chanoyu, there are the doggerel verses:

hanaire ni	Among flowers banned
irezaru hana wa	from the flower vase

jinchōge	are sweet daphne,
miyama shikimi ni	mountain anise,
keitō no hana.	and cockscomb.
ominaeshi	Patrina,
zakuro kōbone	pomegranate, water-lily,
kinsenka	marigold,
senreika o mo	and balsam
kirau nankeri	are likewise rejected.[143]

9. It had been a long maintained custom to shun the display of flowers in night gatherings, but Jōō and Rikyū, upon close consideration, decided it permissible, depending on the flower. Colorful flowers are on the whole unusable, but white flowers are not unpleasant. A wide variety of flowers may be adopted.

In addition, concerning the "flower of the lamp," there are oral teachings and particularly commendable traditional practices.'+' In using flowers for celebrative gatherings, one must give this matter special attention.

10. Someone once asked Rikyū to explain the hearth and the brazier, revealing the proper bearing of the spirit and the crucial points in performing tea in summer and winter.[145] Rikyū replied: "In summer, impart a sense of deep coolness, in winter, a feeling of warmth; lay the charcoal so that it heats the water, prepare the tea so that it is pleasing-these are all the secrets," Dissatisfied with this answer, the man remarked, "That is something everyone knows." Then Rikyū said, "If so, try performing in accord with what I have stated. I will be your guest, and perhaps become your student." Zen master Shōrei,[146] who was present at the gathering, commented, "Rikyū's words are wholly apt. They have the same significance as Master Chōka's reply, 'Commit no evil and practice all good.'"

11. The condition of the fire [as it starts] at dawn is crucial. It is the great key to the three layings of charcoal. Rikyū said,

"There are people who, concerned only that the water be suitably hot at dawn, heat it from the night before; to do so is completely wrong. You should rise when the birds have started chirping and, after inspecting the hearth, put in the embers and arrange one laying of charcoal. Then, going down to the well, draw fresh water and carry it back to the *mizuya* (preparation area). Wash the kettle, fill it with water, and set it in place in the hearth. This is the rule of the tearoom to be carried out each dawn. The guests too, when they enter the *roji*, have their minds on the condition of the fire and the heated water. There are cases, depending on the guests, when they arrive unexpectedly early to witness the work of the host from the first laying of charcoal with embers and the setting in place of the freshly rinsed kettle. It is impossible for the procedures of the dawn gathering to go well if there is any negligence on the part of either host or guest."

12. Always use water drawn at dawn for tea, whether the gathering be in the morning, at noon, or at night. This is a matter of the alertness of the practitioner of chanoyu-of making ready sufficient water for the whole day's tea from dawn into night. Just because it is a night gathering does not mean one uses water drawn after noon. During the period from dusk to midnight ***yin*** prevails; the water's spirit subsides, and poisons are present. Dawn water belongs to the beginning of the ***yang,*** when its pristine spirit surfaces; it is "the flower of the well."[148] This water is vital for tea and demands careful attention on the part of the practitioner.

13. Rikyū said: "You should place a lantern (*andon*)[149] at the waiting bench for dawn and night gatherings. It is also good for the host to go out as far as the gate [of the *roji*] with a hand lantern (*tedōrō*), make his greeting there, and return. There are some who go out carrying a candleholder (*teshoku*), but on windy nights candleholders are extremely difficult to

manage. Neither are they especially handsome, and the brightness of their light makes them unfit."

14. Rikyū said: "For gatherings on snowy days, one must be vigilant to somehow keep footprints to a minimum. Using water, gently melt the snow only from the tops of the stepping stones. Neglecting to fill the stone basin is unacceptable, so to make it easily visible, lay it bare by applying water. But when snowfall on the basin stone or the trees about it has accumulated to form an engaging scene, one may leave it as is and take a pitcher (*kataguchi*) out to the waiting bench for wash water."

15. For night gatherings when snow has fallen, you should generally not light the stone lanterns (*tōrō*) in the *roji.* Overwhelmed by the whiteness of the snow, they afford nothing worth noticing, their light wan. There may be exceptions, however, depending on the conditions or the presence of trees; it is impossible to speak absolutely.

16. One must distinguish clearly the origins of the deep three-mat and long four-mat rooms.[150] A sketch will make the matter clear. The old practice that was the beginning of the deep three-mat room consisted of cutting one ***shaku five sun***[151] from the end of the utensil mat, replacing it with a board, and placing the brazier, water jar, ladle stand, and waste water receptacle on it. The host carried in the *chaire* and teabowl and made tea. Later, when the practice developed of cutting a sunken hearth in the utensil mat on the side facing the guests,[152] a hearth of one ***shaku*** four sun was placed directly in front of this board. Later still, a [more informal] ceramic brazier also came to be placed on the board in summer.

With the long four-mat room, a board five sun wide is placed at the head of the utensil mat. When using an ordinary guest-side hearth in the utensil mat, place a board two sun five *bu* in width at the head of the mat. Up to three sun is acceptable. In this, it is necessary to have a firm grasp of computing

measurements from the *daisu*.

17. In the small room, it is desirable for every utensil to be less than adequate. There are those who dislike a piece when it is even slightly damaged; such an attitude shows a complete lack of comprehension. Broken or cracked pieces of contemporary ware[153] are difficult to use, but utensils as estimable as Chinese chaire have been handed down remarkably often used even though mended with lacquer.

Further, in selecting utensils to be used together, one must have a grasp of such combinations as a contemporary teabowl with a Chinese *chaire*. It is said that, even though in Jukō's day all the various utensils were still refined and elegant, Jukō himself would put a treasured [Korean] Ido teabowl in its cloth cover when using it for tea, handling it in the same manner as a Temmoku bowl, and at the same time would invariably use a *natsume* (lacquered tea container) or contemporary chaire with it.

18. For the owner of a ***meibutsu*** scroll, a matter concerning the alcove (*tokonoma*) demands attention. If it is a horizontal scroll that appears contracted from top to bottom when hung, lower the ceiling of the alcove; if it is a vertical scroll so long that it drags, raise the ceiling. There need be no misgivings whatever about any awkwardness of fit when using other scrolls; it is enough if the hanging of ***the*** treasured *meibutsu* is agreeable. With paintings, there are right-facing and left-facing works.[154] Carefully consider the placement of the alcove when constructing your tearoom, taking into account the direction the room faces.

19. No utensil ranks with the scroll in significance. Contemplating it, both guest and host attain wholeness of mind and realization of awakening in chanoyu-samadhi. Calligraphies of Zen monks are foremost among scrolls. With veneration

for what is written, one savors the virtue of the calligrapher, of practitioners of the way, of the masters. Writings done by persons in secular life should not be displayed, though scrolls inscribed by poets with verses expressing the way may sometimes be used. With the four-and-a-half-mat room, the spirit differs from that of the radical thatched-hut style; you must fully perceive this distinction in relation to the above. A calligraphy in which the words of the Buddha or patriarchs and the virtue of the calligrapher function together makes for the finest of scrolls and a notable treasure. Scrolls in which the words of the Buddha or patriarchs are employed, but which are works of calligraphers who cannot be called persons of extraordinary virtue, belong to the second rank

Paintings may also be hung, depending on the painter. The works of Chinese monks include numerous images of Buddhas and patriarchs and various portraits. There are people who do not hang such paintings, saying that to do so may give some the impression of a private chapel in one's residence, but this is altogether unwarranted. One should display such scrolls appreciating them all the more. Rikyū said, "That a person take refuge in the Buddhist path is of particular importance."

20. The meal for a gathering in a small room should be but a single soup and two or three dishes; sake should also be served in moderation. Elaborate preparation of food for the ***wabi*** gathering is inappropriate. Needless to say, harmonizing strongly and lightly flavored dishes should be understood in the same way as that of the thick and thin services of tea.

21. The ***handai*** (low dining stand) is like a writing table, and can accommodate two, three, or even four at a meal. This is the daily practice in Zen temples. Thus, when Jōō and Rikyū invited monks from Daitokuji or Nanshūji to tea gatherings, they occasionally brought out a ***handai***. The closeness of a one-mat-daime room makes carrying it in difficult

to manage, but it is fine for the two-mat, three-mat, four-mat, and particularly the four-and-a-half-mat room. Taking the ***handai*** through the entrance used when making tea (*chatateguchi*) is undesirable, unless the room lacks any other for the host. First the host carries the ***handai*** in and wipes it clean with a cloth. He then puts the shaped rice[155] in rice bowls, covers them, and places them on top of soup bowls. In this manner he lines up on a tray as many services as there are guests, carries them in, and raises them to the ***handai.*** The soup he serves from a soup pitcher. Vegetables are served from either a pot or a bowl, whichever suits the appearance of the particular dish. Saké should be finished with one or two rounds, drunk from the lid of the rice bowl. The guest's manner of eating should be particularly neat. Overall, the food preparation for service on the ***handai*** should be especially modest-one soup, a single vegetable or at most two; it is unnecessary to serve any confection to be had together with tea.

Further, there is a common practice whereby each guest brings out a rice bowl, soup bowl and lid-these three, wrapped in a cloth of indigo-dyed cotton.[156] The host places the rice server in a bowl, in temple manner, and carrying it in, serves each guest. The procedure here is for the guest to put forth his bowl to be served. Needless to say, the ***handai*** is never used for fish or meat cooking.

(MARGINAL NOTE: One or two bowl lids should be set out in accordance with the nature of the vegetable dishes.)

22. The storage jar for leaf tea is sometimes displayed in the small room as well [as larger, more formal ones].[157] In general, this is done on the occasion of the cutting of the jar's paper seal (*kuchikiri*). For the first entry of the guests into the tearoom, hang a scroll and place the jar in front. For display in the small room, it is enough to have the cloth cover over

the lid and the cover cord. And even though, when circumstances demand, one ties the long cords as well, it should appear quite simple and inconspicuous. It is undesirable to use a variety of formidable knots, betraying an air of self-satisfaction. Although a covering net is generally not used in the small room, it may be applied without unpleasantness on occasions other than the cutting of the jar seal, depending on the particular jar.

23. There is the matter known as "the castoff jar" ***(sutetsubo).*** A "true jar"[158] for leaf tea procured by Kojimaya Dōsatsu[159] was so splendid it gained wide repute at the time, and people were eager to have a look at it. But Dosatsu, in self-deprecation, refused to bring it out, questioning the propriety of displaying a jar that lacked even a name. One day guests appeared for what had been arranged as an ordinary gathering, and from the waiting bench relayed a message that they had come on that occasion above all out of their great desire to see the jar. If it were not displayed, they would refuse to enter. Dosatsu, helpless in the situation, laid the jar down beside the crawling-in entrance (*nijiriguchi*) with just its lid cover on and went out to greet the guests. When they slid open the tearoom door and looked in, they saw the jar lying on its side near the entrance. They then asked that it be elevated to the alcove, so Dosatsu went out and replied, "Because of your repeated wish to see the jar, I have put it out, but it is not a piece that deserves to be displayed in the alcove. Hoping that you might at least glance at it as you passed, I have cast it down there. Please look at it where it lies." The guests, however, persisted in their request and refused to accept this answer. Finally, after they had inspected it as he had placed it, Dosatsu displayed it in the alcove. This jar is the *Kojimaya Shigure* ("Late Autumn Rain" owned by Kojimaya), as it later came to be called. People, impressed by Dōsatsu's manner, labeled it "the castoff jar," and imitation of it became quite fashionable. Rikyū said, "Indeed, depending on the occasion, one may well engage in

such innovative effort, but with a small matter like bringing out a jar on request, simply displaying it in the alcove would have been the more reticent act. The 'castoff jar' is a difficult case. Obviously it should not be imitated."

24. With the brazier, the guest does not ask to inspect the newly laid charcoal. When the procedures of the gathering have reached conclusion, however, it is permissible to inspect the handling of the ash and the way the charcoal has kindled and burned.

25. The wellbucket (*tsurube*) water container should be put down from a crouching position and not shifted from the spot.[160] Further, it is best to leave it in place until the end of the gathering. Remove it after the guests have departed. Concerning the wellbucket, there are many oral traditions and prescriptions for handling it.

26. Some people say that the ***shin*** handbucket (teoke) water container should be placed with the crosspiece of the handle facing front, the wellbucket container with handle endwise, perpendicular to oneself.[161] Others say that with the handbucket the handle should be perpendicular and with the wellbucket crosswise. Rikyū declared that with either container it is best to place the handle crosswise, facing front. If it is placed perpendicular to oneself, to begin with, it hinders free movement of the ladle. In any case, although there is nothing to be done about utensils for which the rule of perpendicular placement has been determined, with those lacking any prescribed method, it is best if one's actions can be easily performed.

The handbucket is used only with the hearth; under no circumstances should it be used with the brazier. The wellbucket may be used throughout the four seasons; it is particularly suitable for the opening of the leaf tea jar and for morning gatherings.[162]

27. For special gatherings apart from the determined hours, make every effort to use one or two treasured utensils, and perform the actions in formal ***(shin)*** manner. The spirit, however, should be informal (*sō*). Concerning this there are oral tradiuons.

28. For the flower container in a small room, a length of bamboo, basket, or gourd is best. A metal vase is generally most appropriate for the four-and-a-half-mat room, but depending on the circumstances, one may also be used in a small room.

29. Rikyū said: "When using the *mentsū* waste water receptacle,[163] place the seam in front; when using a [knotted] bamboo lid rest, place the knot in front." But Dōan[164] said to turn the seam and the lid rest knot toward the guest. When I asked how one should decide this, Rikyū said, "Utensils should be placed facing oneself at all times-whether they are on the utensil mat or a stand, whether one is placing the utensils for display, or laying the charcoal and making tea. Even when correlated with each other, they are not so arranged for the sake of the guests' inspection. Much less should there ever be in one's actions any handling of utensils so as to show them to the guests. If this were proper, then would one not also be obliged to place the *chaire* facing sideways in order to display it? Of course, the utensils should face the guests when, at their request, one puts them forth for inspection.

"This is primary among matters requiring firm understanding. Concerning the lid rest in particular, I have been told that Nōami, even when he put his Lin-chi seal lid rest'"" in position while making tea, placed it so that he could read the characters of the seal himself, and instructed that they should face the handle of the ladle. Lid rests in the shapes of animals should be treated in the same way. If one is to turn the knot of a bamboo lid rest in the direction of the guests, then should

not one face the seal lid rest toward them also? Either case would be in error. Having the seam of the *mentsū* face oneself also accords with the original usage in such matters."

30. When removing a tall *chaire* from its cloth cover, draw the cover downward; when removing a short ***chair-e,*** lift the chaire upward.

3 1. Tea gatherings are sometimes held during outdoor excursions or at hunting spots. When Rikyū hosted a gathering at Mount Daizenji,[166] I accompanied him and helped with the hosting, so I was able to observe the performance fully. Rikyū said, "Although there is no determined method for outdoor gatherings, they are difficult to host successfully if one has not mastered the fundamental formalities of tea one by one. To begin with, the surroundings are apt to be overwhelming, making attention to the gathering lax. Making special effort to hold the attention of the guests must be foretnost in your mind. Hence, you should use particularly fine utensils, such as a treasured ***chaire."*** At Mount Daizenji, Rikyū performed the tea using a *shiribukura* (broad-bottomed) ***chaire*** in a tea utensil box.[167] Consider this fully and bear it in mind.

Rinsing vessels and containers to make them fresh is the first rule. If one goes too far in seeking to arouse interest, the gathering will become party-like; if one performs heedlessly, it will be overpowered by the scenery. Unless the performance is that of a thoroughly accomplished practitioner, the gathering can hardly succeed.

32. When hosting an outdoor tea, above all select a clean, refreshing site. In general, a grove of pine trees, a riverside bank, or a grassy meadow is appropriate. And it is of primary importance that the minds and hearts of host and guest also be pure and immaculate. Or rather, it is not at such times alone that they must be without taint; since from the outset

this way of tea is meant to afford a locus for attainment of awakening, if the participants have not freed themselves of defilement and cast off worldly concerns, a gathering is impossible. Outdoor gatherings hosted by immature practitioners are no more than imitations of the forms.

In outdoor gatherings, there are no invariable rules governing either the manner of the service or the particular utensils to be used. But precisely because of this, an unwavering rule--one great law-prevails. The details lie simply in manifesting wholeness of heart and realization of awakening-in acts that transcend the formal gestures.[168] Hence, the negligent practitioner should never under any circumstances host an outdoor tea. You will know when the time has come in your practice that you have naturally gained the capacity to undertake such a gathering.

33. To convey the essence of *wabicha,* Jōō used to say that it was precisely the spirit embodied in this poem by Lord Teika from the New *Anthology* ***of Ancient and Modern Verse:***[169]

miwataseba	As I gaze far about—
hana mo mom+ ***mo***	there's neither blossom
nakarikeri	nor crimson leaf.
ura no tomaya no	At sea's edge: a rush hut
aki no yugure	in autumn dusk.

Cherry blossoms and autumn leaves here are comparable to the embellished splendor of tea in the *shoin* chamber, using the *daisu.* When we have looked deeply and intently on those blossoms and leaves, a realm unfolds in which there is "not a single thing"[170]—the rush hut on the inlet shore. One ignorant of these blossotns and crimson leaves will find it altogether impossible to dwell from the very first in the rush hut. Only through looking **on them again and again will one** come **to** apprehend the rush hut as the place where solitariness (*sabi*)

has reached consummation. It is this that lies at the heart of chanoyu. Thus was Jōō's interpretation.

Rikyū, having discovered another poem [expressing the spirit of *wabicha*], often wrote it out with the one above, adopting them as articles of faith. The second poem is by Ietaka, from the same anthology:"'

hana 0 nomi	To one who awaits
matsuran hito ni	only the cherry's blossoming
yamazato no	I would show:
yukima no kusa no	spring in the mountain village,
haru o misebaya	with new herbs amid snow.

You should take this poem together with the first and through them come to an understanding of the nature of tea. People in the world of society spend their time wondering when blossoms will open on this hillside or in that grove, day and night turning all their attention outside themselves and never realizing that those blossoms and leaves lie within their own hearts and minds. They delight merely in colors and forms visible to the eye. The "mountain village" and "rush hut at sea's edge" point to the same solitary dwelling. As for all the previous year's blossoms and leaves, the snow has buried them utterly, so that the mountain village has become a place where there is nothing; in its thoroughgoing solitariness it has the same significance as the rush hut.

From that realm of "not a single thing," acts possessed of the power to move us spontaneously arise here and there quite naturally. That is, without any outside exertion of will or effort, that which is true and authentic manifests itself, just as, when spring has come, the snow that has covered all greets an awakening vigor in things, and in scattered patches where it has melted, herbs wholly fresh in their greenness gradually put forth two or three leaves. This was the truth Rikyū found expressed in Ietaka's poem.

The way of poetry surely has its own detailed understanding of these two poems; here I have simply recorded what I have heard concerning the intent with which Jōō and Rikyū took up and applied them in the way of tea.

As we see, Rikyū's aspiration in the way is profound, and the insight he has attained encompasses a multiplicity of matters; hardly can his achievement lie within the grasp of a foolish monk like myself. He is truly a rare and venerable practitioner of the way. His teaching of the art of tea at the same time gives expression to the Buddhas' and masters' realization of the Way. Here lies eminence.

Words of Rikyū Recalled After His Demise

Book Seven: Metsugo

TWO PASSAGES

1. Rikyū said: "In the making of thick tea (*koicha*) there is an element of the especially informal (*sō*); in the making of thin tea (usucha) there is an element of the extremely formal (*goku-shin*). Be well aware of these distinctions. There is variation according to the time and place. This may seen a simple matter, but it is a critical secret [of chanoyu]."

2. It is only after many years of practice that you will grasp in its details the fact that everything, from the hundred thousand ways of displaying utensils to the straw-thatched *wabi* tearoom,

nirvana. Seeking to embrace every living thing in his compassionate activity, Amida vowed to lead to emancipation through birth in his Pure Land all who simply say his Name in trust.[176]

The One-Page Testament of Hōnen

Ichimai Kishomon

The nembutsu I have taught is not the contemplative practice that has been discussed and proclaimed by the accomplished sages of China and Japan. Neither is it to recite the nembutsu after having awakened to its meaning through scholarly study. It is simply to utter "Namu-amida-butsu," realizing that if you just say it, you are certain to attain birth in the Land of Bliss. Nothing else is involved.

The teachings speak of three essential attitudes, four rules of practice, and so on, but these are all inherent and fulfilled in the thought that you will decidedly be born through Namu-amida-butsu. If you imagine there to he some profound matter apart from this, you will isolate yourself from the compassion of the two Honored ones, Śākyamuni and Amida, and will slip from inclusion in the Primal Vow.

You may have carefully studied all the teachings that Śākyamuni taught during his lifetime, but if you entrust yourself to the nemhutsu, then you should-turning into a foolish person ignorant of even a single written character, or becoming the same as the unlettered women and men who enter the Buddhist path while remaining at home-without assuming the manner of a sage, simply say the nembutsu with wholeness of heart.

As testimony, I seal this with imprint of my hands.

The faith and practice taught in the Pure Land path arc exhaustively stated on this single sheet of paper. I know no special doctrine whatsoever apart from what is written here. To keep erroneous teachings from arising after my death, I have thus recorded my thoughts.

Sealed: GENKŪ (HONEN)

'This statement became so widely known that it was imitated and its basic theme of wholehearted commitment applied to other areas of culture; the "One-Page Testament of Rikyū" is an early cxamplc.

The One-Page Testament of Rikyū

Rikyū Ichimai Kishōmon

Chanoyu as we now practice it is not the chanoyu that has been discussed and proclaimed in the past by the accomplished teamen of China and Japan. Neither is it to partake of tea having grasped its essence through scholarly study. It is simply to drink tea, knowing that if you just heat the water, your thirst is certain to be quenched. Nothing else is involved.

Concerning [the ideal of] *suki:* Know that when you simply cleanse your heart and mind, all things essential are inherent in that. If you imagine there to be some profound matter apart from this, you will isolate yourself from the compassion of others and fail to be among those who manifest the mind of *suki.*

Though you may have acquired fine utensils, both native and Chinese, if you entrust yourself to this way of tea, then you should-becoming an impoverished person ignorant of even a single written character, or the same as the women and men who enter the Buddhist path while remaining at home-without assuming the manner of a "person of *suki,*" simply heat the water with wholeness of heart.

THE ONE-PAGE TESTAMENT OF RIKYŪ

The "One-Page Testament of Rikyū" (*Rikyū Ichimai Kishōmon*)[174] provides a view of chanoyu from the perspective of the Pure Land Buddhist tradition, a mode of thought and feeling often ignored as an influence on tea. Together with Zen, the Pure Land path functioned as a vital element in the lives of the Muromachi period masters who gave form and direction to the development of chanoyu; this is seen in Jukō's early temple training, Yoshimasa's construction of a Pure Land chapel in the Higashiyama villa, and Jōō's affiliation with the Honganji. Although from as early as the *Record of Yamanoue Sōji* it has been asserted that chanoyu "originates from Zen," and the phrase "Tea and Zen are of one taste" goes back even earlier, it is also clear, in examining the major documents associated with Jukb and Jōō, that many of the concepts they employ to formulate their ideals of tea derive from cultural expressions of Pure Land Buddhism. In the "One-Page Testament of Rikyū," we have a writing traditionally associated with Rikyū that presents a persuasive grasp of tea practice based on Pure Land thought.

The earliest version of the "One-Page Testament of Rikyū" is

that in *Sukidō Shidai,* a collection of writings concerning tea. It is included in the third fascicle, the earliest manuscript copy of which is dated the thirteenth day of the eighth month, Keichō 7 (1602). It appears, therefore, that the "One-Page Testament of Rikyū" was already in existence within ten years of Rikyū's death in 1592. A slightly different version of the "One-Page Testament of Rikyū" is also included in another collection of old tea writings, *Chaji Shūran,* in four fascicles, completed in 1852. There it is titled "One-Page Testament on Chanoyu by Zen Master Takuan" (*Takuan Oshō Chanoyu Ichimai Kishōmon*), and includes a note, "Also attributed to Rikyū." Takuan Sōhō (1573-1645) was only thirty in 1602, so while it is not impossible that he wrote the "One-Page Testament," it seems highly unlikely. It is possible that the document was already in existence from the time of Rikyū, for it expresses the ideals of *wabicha* developed by Jōō and Rikyū.[175]

The "One-Page Testament of Rikyū" is modeled after one of the best-known writings of Japanese Buddhism, a document by Hōnen (1133-1212), the central figure in the establishment of Pure Land Buddhism as an independent school of practice in Japan. The circumstances of its composition are recorded in a biography:

> The master [Hōnen] lay with the end approaching. [His disciple] Seikan-bō, even though he had listened to Hōnen's teaching for some years, requested that he set down the essentials of the nembutsu-faith briefly in his own hand, saying he would cherish it thereafter as a keepsake.

Hōnen's response-also known as Ichimai *Kishōmon* ("One-Page Testament")—is the final statement of his mature thought, written in forceful, vigorous language in the first month of 12 I?, on the twenty-third day, two days before his death at the age of seventy-nine.

Hōnen's letter speaks of the practice of nemhutsu, saying the Name of Amida Buddha, "Namu-amida-butsu." All bodhisattvas make vows of wisdom and compassion which they promise to fulfill in the course of their practice for Buddhahood. The vow of Amida ("Immeasurable Life Buddha") embodies the essential spirit of the bodhisattva's compassion, which will never rest until all beings are liberated from painful existence and brought to the other shore of