

LIST OF PLATES

All the subjects are in ink on paper unless otherwise noted.

Frontispiece. Ascribed to Mu-ch'i (Mokkei). Persimmons
Late 13th century. 35 × 33.6 cm. Ryōkōin Collection,
Daitokuji Temple, Kyoto. (*See p. 29.*)

Following page 168:

1. Liang K'ai (Ryōkai). Hui-nêng (Enō) cutting the bamboo
Early 13th century. 74 × 32 cm. National Museum,
Tokyo. (*See p. 4.*)
2. Josetsu. Trying to catch a catfish with a gourd (detail)
1386. 173 × 89.7 cm. Taizōin Collection,
Kyōsokuin Temple, Kyoto. (*See p. 15.*)
3. Mu-ch'i (Mokkei). A wagtail on a withered lotus leaf
Late 13th century. 79.4 × 30.9 cm. (*See p. 22.*)
4. Ascribed to Li Lung-mien (Ri Ryūmin) (c. 1040–1106).
Yuima (Vimalakīrti), the Buddhist philosopher
11th century. Painting on silk. National Museum,
Tokyo. (*See p. 411.*)
5. Ascribed to Ma Yüan (Bayen). A solitary angler
Late 12th century. Slight color on silk. 27 × 50 cm.
National Museum, Tokyo. (*See p. 22.*)

6. Yen Hui (Ganki). Diptych: Han-shan (Kanzan) and Shih-tê (Jittoku)
Late 12th century. (*See p. 25 n.*)
7. The Myōki-an Tearoom (interior), Kyoto
(*See p. 26.*)
8. Arrangement of flagstones at a garden corner in the Katsura Palace grounds, Kyoto
(*See p. 26.*)
9. Entrance to the Shōkin-tei, one of the tea houses in the Katsura Palace grounds, Kyoto
(*See p. 26.*)
10. Chishō Daishi. Fudō Myōō (Acala-vidyā-rāja), popularly known as the "Yellow Fudō"
A.D. 838. Painting on silk. 163 × 95 cm. Myōōin, Shiga Province. (*See p. 29.*)
11. Fugen (Samantabhadra) Bosatsu
12th century. Painting on silk. 158 × 74 cm. National Museum, Tokyo. (*See p. 29.*)
12. Liang K'ai (Ryōkai). Śākya (Shaka) leaving his mountain retreat
Early 13th century. Slight color on silk. 119 × 52 cm. Private collection. (*See p. 223.*)
13. Genshin Sōdzu. Amida with two attendant Bodhisattvas
Late 12th century. Painting on silk, decorated with cut gold leaf. H. c. 93 cm. Konkaikōmyōji Temple, Kyoto. (*See p. 29.*)
14. Mu-ch'i (Mokkei). Tiger
Late 13th century. Ink on silk. 148.4 × 93.9 cm. Daitokuji Temple, Kyoto. (*See p. 29.*)
15. Mu-ch'i (Mokkei). Dragon
Late 13th century. Ink on silk. 148.4 × 93.9 cm. Daitokuji Temple, Kyoto. (*See p. 29.*)

16. Liang K'ai (Ryōkai). A drunken man
Early 13th century. Ink on silk. 21 × 18.8 cm. Private collection. (*See p. 29.*)

17. Liang K'ai (Ryōkai). Snow scene
Early 13th century. Color on silk. 111 × 50 cm. National Museum, Tokyo. (*See p. 29.*)

18. Yin-t'o-lo (Indara, Indra). Han-shan (Kanzan)
Middle 14th century. 68 × 53 cm. Private collection, Tokyo. (*See p. 25 n.*)

19. Yin-t'o-lo (Indara, Indra). Shih-tê (Jittoku)
Middle 14th century. 68 × 53 cm. Private collection, Tokyo. (*See p. 25 n.*)

20. Shuai-wêng (Sotsu-ō). Hui-nêng (Enō) listening to the Diamond Sūtra
13th-14th centuries. 92 × 36 cm. Private collection, Tokyo. (*See p. 126 n.*)
Inscription, by Enkei Kōmon (Yen-ch'i Kuang-wên, 1189-1263):

*The heavy load is carried on his shoulders,
He makes no mistake in wending his homeward steps:
When he knows the mind that moves on, abiding nowhere,
He knows at whose house to deliver his kindlings.*

21. Calligraphy of Hsü-t'ang Chih-yü (Kidō Chigu, 1185-1269)
Early 13th century. (*See p. 30.*)

A letter from Hsü-t'ang Chih-yü to his friend Wu-wêng (Goō), the Zen master, who had been the first to send a message of sympathy when Hsü-t'ang's temple was plundered by a band of robbers. Hsü-t'ang expresses his deep gratitude for his friend's words of consolation, saying that he can never forget the kindness. In the preceding year he had been informed that Wu-wêng was sick; but later, learning that the friend was recovering, he is relieved and congratulates him, saying "with a man of virtue and merit, things are sure to take a smooth and harmonious turn in every way." He goes on: "Now I am told

that one of my head monks, Ming, is about to visit your place, and I hasten to write this letter of inquiry and friendship, and pray that everything continue well with you. Most respectfully yours . . .”

22. Calligraphy of Ning I-shan (Nei Issan, 1248–1317). “Poem on snowy night”

1315. 90.3 × 30.3 cm. Kenninji Collection, Kyoto.
(See p. 30.)

*A heavy snowfall once buried Eka (Hui-k'o) up to his
loins as he stood behind Daruma (Ta-mo) at the
Shōshitsu (Shao-shih);*

*Another time the snow imprisoned a company of monks
at Gōzanten (Ao-shan-tien) and happened to open
the eyes of Seppō (Hsüeh-fêng) to the truth of
Zen.*

*Listening to it this evening as it beats noisily and
heavily against my windows,*

*I am induced to think of things of the long past, once
more reviving the dreams of Ignorance.*

23. Calligraphy of Daitō Kokushi. “Kanzan,” title which he gave to his disciple

Early 14th century. 66.7 × 61.8 cm. Myōshinji Collection, Kyoto. (See p. 30.)

*The road is utterly blocked and impassable,
Where the cold clouds like a belt encircle all the moun-
tains around.*

*Ummon's one word is impregnated with the deepest
secrets of Zen,*

*But when it's squarely scrutinized it's still one thousand
miles off the mark!*

*The gāthā on the name “Kanzan” [frontier mountain]
which is given to Gen the librarian [as the testimony of
his understanding Ummon's “Kwan!”].*

1239, Shūhō Myōhō [Daitō Kokushi].

24a. Calligraphy of Jiun Onkō. “Kan-gin” (leisurely humming)
18th century. (See p. 30.)

24b. Calligraphy of Yüeh-chiang Chêng-yin (Gekkō Shōin)
Middle 12th century. (See p. 30.)

A poem probably on his monastery life. Abstract:
 "I enjoy its remoteness from worldly affairs; I share
 my life with creatures and objects of nature,
 and also with my Brotherhood—though the latter may
 not be one of the best desirable, just as I cannot be
 said to equal an ancient master such as Huang-po. But
 who can say there is no one able to discover a
 genius among us?"

25a. Calligraphy of Ikkyū (1396–1481)

Late 15th century. (See p. 30.)

*Last night's rain scattered the flowers all over the
 ground,
 And the scented streams are flooding the whole village.*

25b. Calligraphy of Hakuin

Middle 18th century. 31.1 × 81.5 cm. Private collection.
 (See p. 30.)

A vertical combination of two Sanskrit characters in
 the *siddham* (*shittan*) style: *hām* and *maṃ*. They
 symbolize Acala-vidyā-rāja, "the immovable one."

26. Calligraphy of Kokwan Shiren (1278–1346)

Late 13th century. (See p. 30.)

A passage from a sūtra:

*The world-honored one, when he was about to enter
 nirvāṇa, stroking his golden-colored body, said:
 You all see me now, but if you would say, "He is
 passing into a state of nonexistence," you are
 not my disciples. Nor are they my disciples who
 would say, "He is not passing into a state of non-
 existence."*

27. Kao Jan-hui (Kō Zenki). Sunrise in the mountains

14th century. Painting on silk. 50.8 × 52.6 cm. Konji-in
 Temple, Kyoto. (See p. 30.)

28. Artist unknown. Musō Kokushi

Late 13th century. Painting on silk. 120 × 54 cm.
 Obai-in Temple, Kamakura. (See p. 31.)

29. Ma Kuei (Baki). Yao-shan (Yakusan) the Zen master, interviewing Li Ao (Ri Kō) the scholar
12th century. Painting on silk. 113 × 47 cm. Nanzenji Temple, Kyoto. (*See p. 37.*)
30. Bunsei. The three laughing sages at Hu-ch'i (Kokei)
Middle 15th century. (*See p. 31.*)
31. Shūbun. Landscape
Early 15th century. 134 × 33 cm. National Museum, Tokyo. (*See p. 31.*)
Inscription by Son-an Reigen (Ts'un-an Ling-yen, 1403–1588):
*Wherever there is a stream and pleasant mountains,
there's my hut;
But what I like most is where the bamboos are thick.
The gate is kept closed—it is not that I don't care to
see companionable visitors
But that I still have some books to read for my daily
lesson.*
32. Sesshū. Landscape, autumn
Late 15th century. 46.9 × 29.2 cm. National Museum, Tokyo. (*See p. 31.*)
33. Sesshū. Landscape, winter
Late 15th century. 46.9 × 29.2 cm. National Museum, Tokyo. (*See p. 31.*)
34. Miyaguchi Ikkwansai the swordsmith at work (1957)
(*See p. 91.*)
35. Artist unknown. Takuan the Zen master
Late 16th century. (*See p. 94 n.*)
- 36a. Shi K'ō (Sekkaku). A Zen master in meditation
10th century. 35 × 64 cm. Shōhōji Collection, Kyoto.
(*See p. 105 n.*)
- 36b. Calligraphy of Bukkō Kokushi (1226–86)
Late 13th century. (*See p. 30.*)

The writing is a kind of public announcement which the writer (also called Mugaku Sogen [Wu-hsüeh Tsü-yüan]) made on behalf of Ichi-ō of Chōrakuji, whose attainment in Zen is here testified to be in full accordance with the writer's. Ichi-ō while in China studied Zen under Busshun Shihan, who was also the teacher of the writer. But they did not know each other until Sogen came to Kamakura at the invitation of Hōjō Tokimune, who was at the time virtually ruler of the island empire. Signed: "Kofuku, 1279. Mugaku Sogen."

- 37a. Shi K'ō (Sekkaku). A Zen master and a tiger
10th century. 35 × 64 cm. Shōhōji Collection, Kyoto.
(See p. 105 n.)

37b. Calligraphy of Takuan

Late 16th century. Tōkaiji Temple, Tokyo. (See p. 30.)

*the angry face with a broadly
relaxing air of tenderness*
BITTER SEVERITY *the compassionate heart with
the frosty wintriness of an
unbending spirit*
1644, Takuan

38. Artist unknown. Miyamoto Musashi (Niten). Possibly a self-portrait

Early 17th century. Tōryūji Temple, Fukuoka. (Photographed under the direction of Taniguchi Tetsuo, Kyūshū University.) (See p. 143 n.)

The inscription says, in essence, that Miyamoto Musashi is the originator of the Nitōryū school of "two swords." The writer eulogizes Musashi's wonderful attainment in the art and describes with what briskness and freedom, agility and efficiency, the swordsman handles his swords, giving the opponent no chance whatever for defense once Musashi makes up his mind to attack.

39. Detail of 38

40. Hakuin's portrait, by one of his disciples, with an inscription by Hakuin

Early 18th century. (See p. 203.)

Hakuin's "self-eulogy":

In the assembly of one thousand Buddhas, the one disliked by one thousand Buddhas;

In the company of a multitude of demonic spirits, the one hated by all the demonic spirits;

The one who would crush all the false devotees of "silent illumination" of the present day;

The one who would slaughter all the blind monks advocating the doctrine of "annihilation"—

Such an ugly, shabby, dim-sighted, bald-headed one [that he is]!

[As he is portrayed here], his ugliness is all the more aggravated, indeed!

Hakuin was one of the greatest Zen masters and the most inspiring pedagogue of modern times. The survival of Zen in Japan today can probably be attributed to him.

41. Miyamoto Musashi (Niten). Bodhidharma (Daruma)

Early 17th century. (See p. 143 n.)

42. Hakuin. Bodhidharma (Daruma)

Early 18th century. (See p. 203.)

To attain Buddhahood

By seeing into the Nature.

43. Sengai. A traveling monk with a *kyōku* ("crazy poem")

Late 18th century. Private collection, Tokyo. (See p. 244.)

The pilgrim's progress is beset

With one frontier gate after another:

Fifty-three in all,

Equal to the number of winds

The horse breaks out.

44. Miyamoto Musashi (Niten). A shrike on a dead branch

Early 17th century. 125.6 × 54.3 cm. National Museum, Tokyo. (See p. 22.)

45. Ma Yüan (Bayen). Tung-shan (Tōzan) crossing the stream
12th century. Painting on silk. 80 × 33 cm. National
Museum, Tokyo. (*See p. 223.*)

Plates 45, 46, and 47 are three instances of *satori*-
experience: Tung-shan (Tōzan) while crossing the
stream, Ling-yün (Rei-un) while viewing the blossom,
and Hsiang-yen (Kyōgen) when a piece of stone
struck a bamboo while he was sweeping the ground. See
also pl. 12.

46. Kanō Motonobu. Ling-yün (Rei-un) viewing the peach blos-
som
Early 16th century. 173 × 90 cm. National Museum,
Tokyo. (*See p. 223.*)

47. Kanō Motonobu. Hsiang-yen (Kyōgen) and the bamboos
Early 16th century. 174 × 136 cm. National Museum,
Tokyo. (*See p. 223.*)

48. Bashō. A cottage and a banana plant, with a *haiku*
Late 17th century. (*See p. 238.*)

*The voice of the bagworms;
O come to my hut,
And hear them cry.*

(Tr. Blyth.)

49. Artist unknown. Portrait of Bashō, with his *haiku*
Late 17th century. (*See p. 227.*)

*It rains over all the earth;
Still more upon the dwelling-place
Of Sōgi.*

(Tr. Blyth.)

50. Bashō. Bamboos and a *haiku*
Late 17th century. (*See p. 244.*)

*Bending, bending,
The way the bamboos keep on waiting
For the snow ever steadily falling!*

*How yieldingly the bamboos bend,
They are waiting for more snow—
Oh, the bamboos!*

51. Sengai. Banana plant and frog, with a *haiku*
Late 18th century. Private collection, Tokyo. (See p. 244.)
*If there were a pond [around here],
I would jump in, and let Bashō
Hear [the plop]!*
52. Yosa Buson. Panels of the six-fold screen illustrating Bashō's
Oku no Hosomichi
1779. See Blyth, *Haiku*, III, pp. 441 f., for a partial translation. (See p. 255.)
53. Unknown artist of the Yamatoye school. Emperor Godaigo
(reigned 1318–1339)
Probably late 14th century. Painting on silk. 131 × 77
cm. Daitokuji Temple, Kyoto. (See p. 55.)
54. View of the garden attached to the Myōki-an Tearoom,
Kyoto
(See p. 26.)
55. Hakuin. Daitō Kokushi, founder of Daitokuji Temple and
teacher of Emperor Godaigo
Early 18th century. (See p. 300.)
*Wrapping himself in a straw mat,
He tried to hide himself among the beggars;
And he is captured alive,
Just because of his greed for the melon.
If you peel the melon without using the hands,
Yes, indeed, I might come here without using the
legs.*
56. Artist unknown. Daitō Kokushi
1334. (See p. 300.)
57. Bokusai. Ikkyū the Zen master (1394–1481)
Late 15th century. 43 × 242 cm. National Museum,
Tokyo. (See p. 272.)
Ikkyū's own "eulogy":

*Kesō's descendants know nothing of Zen;
 Who dares talk about Zen in front of Kyōun?
 For thirty years my shoulders have borne the heavy
 load—
 It is I, a lone person, who is upholding Shōgen's Zen.*

Ikkyū, who sometimes called himself "Kyōun" (a cloud gone mad), was a strange personality. He strongly protested against the Zen of his contemporaries. He thought he was the only one who could teach Zen as it ought to be taught, hence this diatribe and "self-eulogy."

58. Sengai. The three laughing sages at Hu-ch'i (Kokei), with a thirty-one-syllable poem
 Late 18th century. Private collection, Tokyo. (See p. 244.)

*What are they laughing at?
 The clouds making no vows,
 In the morning, in the evening,
 How easily they pass over
 The stone bridge spanning the valley.*

59. Artist unknown. Toyotomi Hideyoshi (1536–98), with inscription by Hideyoshi's young son Hideyori
 Early 17th century. (See p. 301.)

Hideyori has written his father's posthumous name: Toyokuni Daimyōjin, "The Great Illuminating God of the Prosperous Land." The two poems in Japanese refer to the "dream" and "dewdrop" mentioned in Hideyoshi's farewell poem. (See p. 303 n.)

60. Hakuin. The three sages tasting vinegar
 Early 18th century. (See p. 203.)

*The three teachings agree in one point,
 In one point the three teachings agree.
 What is it after all?
 The limit is absolute good.*

61. Enkai. Prince Shōtoku
 1069. Wood. H. c. 109 cm.
 Yumedono, Hōryūji Temple, Nara. (See p. 410.)

62. Calligraphy of Ryōkwan (1758–1831). “Shin-gachi-rin” (Mind-moon-circle), a theme for contemplation
18th or early 19th century. Engraving on wood potlid.
(See p. 30.)

63. Sengai. A contented man in the summer evening with a
haiku
Late 18th century. Private collection, Tokyo. (See
p. 244.)

*Just because we are
In the midst of good and evil,
We enjoy this cool!*

In certain districts “reed” is *yoshi*, which also means
“good,” in other districts *ashi*, “bad”: hence
Sengai’s play on words.

64. Ascribed to Wu Tao-tzŭ (Godōshi). Kwannon
Early 8th century. Painting on silk. 226 × 125 cm.
Daitokuji Temple, Kyoto. (See p. 252.)

Following page 32:

- A. Soga Jasoku. The Daruma triptych: Lin-chi (Rinzai), Zen
master of the 9th century; Bodhidharma (Daruma);
and Tê-shan (Tokusan), also of the 9th century
Late 15th century. H. 87 cm. Yōtokuin Temple, Kyoto.
(See p. 31.)

Following page 354:

- B. Artist unknown. The Buddha entering into Nirvāna
Early 18th century. Woodblock print, printed by
Munakata Shikō. 60 × 104 cm. Suzuki Collection. (See
p. 377.)

In upper right, Queen Māyā, the mother of the
Buddha, with her handmaidens. She has thrown down a
bag of medicine, which has caught on a tree at the left
of the Buddha. Below and to her left is the Buddha’s
disciple Mahākāśyapa, who arrived too late. The
mourners include human and nonhuman beings and
animals, and the trees have burst into bloom.

Following page 384:

- c. Mu-ch'i (Mokkei). Triptych: Mother monkey; Kwannon; and Crane

Late 13th century. Ink on silk.

Respectively 174.5×98.7 cm., 173×97.8 cm.,

174.5×99 cm. Daitokuji Temple, Kyoto. (See

p. 379.)

Following page 400:

- d. Kuzumi Morikage. A family of three under the gourd trellis, looking at the summer moon

Middle 17th century. 149×166 cm. National Museum,

Tokyo. (See p. 393.)