IKKYŪ SŌJUN:
A Zen Monk and his Poetry

SONJA ARNTZEN

Occasional Paper No. 4
Program in East Asian Studies
Western Washington State College
Copyright 1973

by

PROGRAM IN EAST ASIAN STUDIES

Western Washington State College
Bellingham, Washington 98225

Library of Congress Catalog Card Number: 73-620051

Correspondence and manuscripts should be sent to the Editor:
Professor Henry G. Schwarz
Program in East Asian Studies
Western Washington State College
Bellingham, Washington 98225
To

My Mother
## TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>List of Illustrations</td>
<td>vii</td>
</tr>
<tr>
<td>Preface</td>
<td>ix</td>
</tr>
<tr>
<td>Chapter I: Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Chapter II: Ikkyū and His Times</td>
<td>5</td>
</tr>
<tr>
<td>Chapter III: Poems About Zen</td>
<td>23</td>
</tr>
<tr>
<td>Chapter IV: Poems of Criticism and Protest</td>
<td>83</td>
</tr>
<tr>
<td>Chapter V: Poems About Love</td>
<td>111</td>
</tr>
<tr>
<td>Notes</td>
<td>158</td>
</tr>
<tr>
<td>Index to the Yamato Bunka Kan Edition of the Kyōunshū</td>
<td>164</td>
</tr>
<tr>
<td>Bibliography</td>
<td>167</td>
</tr>
<tr>
<td>About the Author</td>
<td>171</td>
</tr>
</tbody>
</table>
LIST OF ILLUSTRATIONS

1. A statue of Ikkyū. The indentations around the mouth and chin are where hair was once stuck in. Unlike other monks, Ikkyū was not clean-shaven. Courtesy of the Shūonan in Takigi. .................................................. 29

2. Perhaps the most famous portrait of Ikkyū, done by his disciple Bokusai. The inscription at the top is a jisan composed by Ikkyū but written by Bokusai. See page 96 for translation. Courtesy of the Tokyo National Museum, Tokyo. .............................................. 33

3. A portrait of Bodhidharma, the First Patriarch of Zen, done by Bokkei, another disciple of Ikkyū's, and dated 1465. The inscription at the top is Ikkyū's praise of painting. Courtesy of the Shinjūan, Daitokuji, Kyoto. ..................................................................... 37

4. Hanging scrolls of Ikkyū's calligraphy. They read "Do not do the several vices" (right) and "Perform the many virtues" (left). Courtesy of the Shinjūan, Daitokuji, Kyoto. ................................................................. 47

5. Ikkyū's death poem in his own hand. See page 22 for translation. ................................................................. 53

6. A portrait depicting Ikkyū during the last year of his life, probably done after his death. The inscription at the top was written by Saigaku and consists of several poems from the Kyōunshū. ......................................... 75
7. Portraits of Ikkyū and Lady Shin by an unknown painter. The poem above Ikkyū's portrait is in his own hand and reads:

Through the halo appears the whole man,
The true face of Hsu-t'ang emerges from the painting.
The blind girl's love songs make fun of the pavilion girls;
Before the flowers, one song, 10,000 years of spring.

The postscript to this poem indicates that Ikkyū gave this portrait to one of his disciples named Soshin Shōetsu. Above Lady Shin's portrait, a waka in her own hand reads:

A sleep of longing,
Floating and sinking
On a transient bed,
But for tears,
There is no consolation.

113
PREFACE

Some eight years ago when I had just started my first course in Japanese, I heard Professor Kato Shūichi give a lecture about Ikkyū in a general survey course. Even though no translations of Ikkyū's poetry existed at that time, Professor Kato was eager to introduce his students to this unusual figure in Japanese literature, a "Japanese John Donne," as Kato described him then. I was fascinated by the lecture and approached Professor Kato afterwards with all the naive enthusiasm of a novice student in East Asian languages to inquire if I, with one year of Japanese, might be able to read Ikkyū's poems for myself. Professor Kato laughingly shook his head and told me I would have to wait before attempting such an ambitious project. Several years and a period of stay in Japan later, when I was casting about for a suitable topic for my Master's thesis, Kato reminded me of Ikkyū. The translation of Ikkyū's kambun poems has been an absorbing project for me ever since and has resulted in the present work.

The following rules have been followed with regard to technical matters. Characters are furnished for all proper names and titles at first occurrence except for those appearing in the bibliography. Personal names appear in East Asian style, i.e. surname first. Names of Chinese monks and other figures are given in Wade-Giles modern Chinese romanization. I have provided those names prominent in Japanese Buddhism with the Japanese reading in parentheses the first time they appear, after which they are referred to by the Chinese reading only. The exception to the last rule is the monk Lin-chi (Rinzai) whose name is far more famous in Japan than in China; he is referred to as Rinzai throughout the work so that the connection between the Chinese master Lin-chi and
the Rinzai sect that flourishes to this day in Japan will be clear to the reader. Names of buddhas and bodhisattvas are given in Japanese romanization; other Indian figures are given in Sanskrit romanization. Buddhist terms are given in their Japanese romanization except for Sanskrit terms that have been adopted into English. The Japanese readings for the prose passages have been omitted for the sake of brevity. Although I have roughly divided the translated poems into the categories of Zen, protest, and love, in many instances these themes overlap. I have tried to place poems according to which theme predominates.

As a basic text, I have used the Yamato Bunka Kan edition of the Kyōunshū which consists of 1,060 poems. It is the most recent and, to my knowledge, the only edition based on a thorough comparison of all existing manuscripts. I have translated fifty-six of these poems, and readers wishing to locate them in the Yamato edition should consult the index in back of this book.

Finally I wish to express my gratitude to Professor Katō Shuichi who first inspired me in this work and Professor Iida Shotarō who has been my constant guide and goad throughout. I would also like to express my appreciation to Professor Ichikawa Hakugen of Hanazono Daigaku in Kyoto who was kind enough to look over and criticize my translations and whose recent book on Ikkyū helped me immeasurably in revising the introductory section of this work. I wish also to give my thanks to Dick Van Nostrand whose photographic skills provided the illustrations, to my husband for his help and encouragement and to my mother who has regularly and uncomplainingly looked after my babe so that I might have time to do the revisions necessary for the publication of this work.