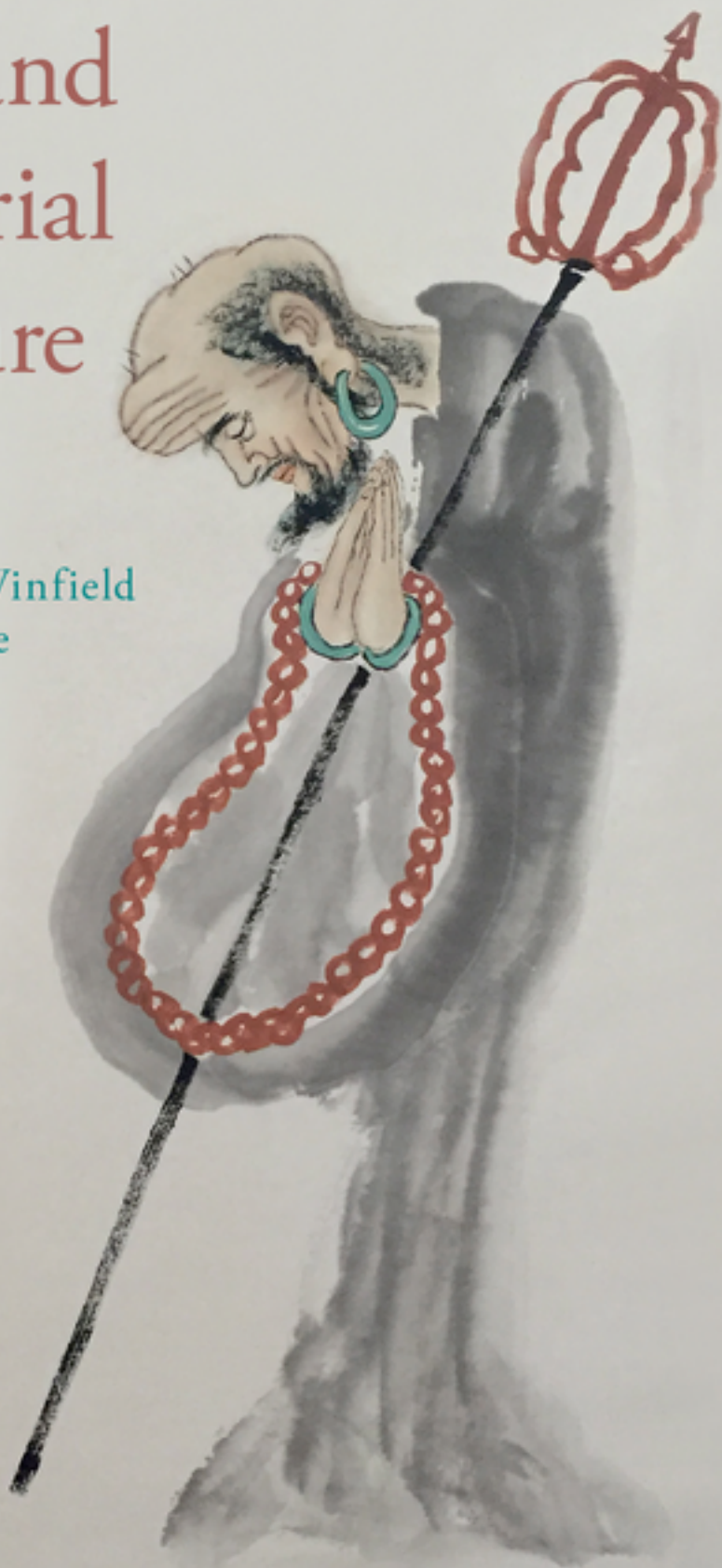


# Zen and Material Culture

EDITED BY

Pamela D. Winfield  
Steven Heine



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PAMELA D. WINFIELD

STEVEN HEINE

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*To Jacques, Thomas, Lucas, and Nicholas*  
*PDW*

*To the Sōtō Angels*  
*SH*



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## *Introduction: Zen Matters*

*Pamela D. Winfield and Steven Heine*

“Things are good to think with,” as Claude Lévi-Strauss famously observed, but in Zen, things are also good to practice with.<sup>1</sup> Zen implements, accessories, and other material objects, as well as Zen images, icons, artworks, and artifacts, are all literally instrumental to the disciplinary practices of Zen monasticism. In various ways, these articles serve as utilitarian utensils, pedagogical tools, ritual paraphernalia, or means for focusing the mind. They instantiate institutional authority into recognizable symbols of legitimacy and power, and they help to negotiate fundraising exchanges and sociopolitical networks. They materialize the ineffable dharma into physical and visual form, and they help to facilitate the cultivation of mindfulness and awakening. This edited volume presents the latest interdisciplinary scholarship exploring the vital role that material and visual culture play in creating and sustaining a distinct tradition of practice and attainment in Japanese Zen. Objects such as robes and rags, staffs and prayer beads, tea bowls and monastic buildings, temple collections and retail commodities all contribute to our constructed notions of Zen religious life.

The topic is worthy of scholarly attention as it fills in noticeable lacunae in the literature of three distinct yet interrelated fields. First, it complements religious studies scholarship on Japanese Zen, which to date has largely focused on textual studies, institutional histories, or ritual performances. It also broadens Japanese art historical scholarship, which has traditionally analyzed the iconographic, stylistic, or aesthetic values of canonized masterpieces, rather than the functions of the everyday objects and images that are so central to Zen practice. Finally, it contributes to the emerging fields of material and visual culture studies, which have showcased Japanese popular culture but have for the most part neglected the material and visual dimensions of Zen. This seems especially the case

for Sōtō Zen, which, based on Dōgen's (1200–1253) teaching, is largely perceived as aniconic or even iconoclastic in its orientation. Chapters in this volume, by contrast, highlight such topics as Sōtō robes, rags, beads, buildings, and staffs, while other chapters focus on Ōbaku imports, Rinzai abbesses' art, and the role of Rinzai in the material culture of tea. The final essay on contemporary “Zen retail” advances the growing interdisciplinary scholarship on Japanese religious material and visual culture by critically examining its impact in the United States. The volume's wide-ranging historical and geographical scope; its consideration of diverse Japanese Rinzai, Sōtō, and Ōbaku traditions; and its inclusive treatment of male and female as well as lay and monastic contexts are intended for a wide audience of specialists and nonspecialists alike.

### *Rationale*

The title of this introduction highlighting the overall theme of the volume plays on a triple entendre. All of the chapters compiled here focus on particular Zen matters (material and visual objects) that speak to more essential Zen matters (ideas and ideals) that actually do *matter* a great deal (in the predicate sense) to lay and monastic practitioners. An additional fourth sense of the term “Zen matters” emerges when one considers the practical (financial and economic) concerns that have often fueled the production and promotion of objects and artworks for Zen practice in Japan and elsewhere.

By deliberately exploiting such polyvalent meanings, this volume strives to accomplish several interrelated objectives. First and most importantly, it seeks to break down any lingering stereotypes that construct Zen as a purely meditative, minimalistic, or iconoclastic tradition that somehow lacks the material and visual culture of other iconic Buddhist sects. This objective corresponds to the first sense of Zen matters in that it demonstrates the tactile materiality and iconic abundance of the tradition, thereby calling attention to the vast range of “stuff” in Zen.

Second, *Zen and Material Culture* explores the ways in which Zen images, objects, structures, scrolls, or other cultural artifacts materialize abstract idea(l)s into concrete form. This objective corresponds to the second meaning of Zen matters, which pertains to various issues and concerns, virtues and challenges involved in Zen practice. For example, the *kesa* robe is not merely a patchwork vestment made of cloth but also

a material marker of invested ideals such as detachment, renunciation, monastic discipline, and the precepts as informed by societal factors. In this way, the volume complicates the usual, common-sense divide between tangible, visible objects and intangible, invisible ideas. In such cases, the signifying thing does not just express the signified idea, matter does not just indicate mind, nor does the object just symbolize enlightenment as some distant, displaced referent. Rather, in Zen, the empirical article is utilized to abrogate such bifurcations and materialize the dharma before one's eyes.

Third, the volume as a whole sheds new light on articles of Zen practice that have significantly advanced its own institutional, sociocultural, or political-economic status. This objective corresponds to the latent financial dimension of Zen matters, and it draws attention to the pragmatic demands of constructing and maintaining a visible and identifiable Zen culture in Japan and beyond. It also corresponds to the third predicate sense of Zen matters, which do matter a great deal to past and present practitioners of the tradition and are therefore worthy of scholarly investigation. In this way, *Zen and Material Culture* challenges previously held assumptions regarding Zen's material/visual culture and amplifies our understanding of the ways in which physical substances and symbolic constructs have functioned within an ostensibly aniconic or insubstantial tradition.

Contrary to the antimaterialistic rhetoric and iconoclastic stereotypes of Zen minimalism, the Zen textual and literary canon in fact abounds with kōans, anecdotes, and scriptural citations referencing the vast material culture, visual imagery, and ritual paraphernalia involved in Zen practice and monastic discipline. As Steven Heine in Chapter 1 observes, the twenty-volume *Classified Anthology of the Chan Forest* (Ch. *Chanlin lieju*) is an early fourteenth-century compendium of Chinese kōans, verses, and commentaries that are organized into over one hundred categories. It includes classifications for passages about apparel and footwear, various implements, the zither and chess, curtains, boats and vessels (vol. 15), whisks and hammers, prayer beads, tin bottles, walking sticks, bamboo hats, mirrors, door panels and fans (vol. 16), household utensils, swords, bows and arrows, antiques (vol. 17), and incense and lamps (vol. 19). In terms of visual culture, furthermore, the *Classified Anthology* also includes categories for kōans about Buddhist statues, "true images," and lion statues (vols. 2, 10, 20), *ensō* circle paintings (vol. 7), and architectural

structures such as the monastery's main hall, abbot's hall, pagodas, doors, and bridges (vol. 3).

In addition, temple inventories and catalogues throughout history have itemized the immense art collections that make up Zen's enormous canon of images and icons, including thousands of *chinzō* portrait paintings and master sculptures, symbolic circles and *kōan* narrative paintings, hanging scrolls, *emaki* handscrolls, folding screens, *fusuma* sliding door paintings, coffered ceiling images, tea bowls and other tea implements, spontaneous humorous genre scenes (e.g., by Hakuin or Sengai), monochrome Song dynasty-influenced landscapes by masters such as Shubun or Sesshū, White-Robed Kannon and gibbons reaching for the moon, miscellaneous inscriptions, and various exemplars of calligraphy. Individual guidebooks, moreover, provide plans for the annual airing of famous Rinzai temple treasures at Daitokuji, Nanzenji, Kenninji, Myōshinji, and Tenryūji, among other temples, attesting to the importance that public displays have held for the Kyoto literati.<sup>2</sup> The sheer number of articles involved in Zen life and practice, and the important ways in which these tangible objects figure as material markers of intangible Zen ideals, are the foci of the varied studies in this volume.

### *Contribution to the Fields*

This ambitious project situates itself at the intersection of Japanese Zen Buddhist studies, Zen art history, and the relatively new academic field dedicated to Japan's material cultures. The first two disciplines are well established but only rarely come together in a single work, whereas the emerging field of Japanese material culture adds a new set of questions and methodological approaches to Zen studies that enrich and deepen the conversation.

*Zen and Material Culture* may be the first publication since *Living Images: Japanese Icons in Context* (2001) by Robert and Elizabeth Horton Sharf to assemble scholars of religious studies and art history into conversation about the material and visual culture of Japanese Buddhism, and it is the only such interdisciplinary study that focuses exclusively on Japanese Zen.<sup>3</sup> As such, it contributes to a growing trend among other religious studies scholars who look carefully at the physical "stuff" of Japanese Buddhism, just as it supplements the work of other art historians who consider everyday objects in addition to elite masterworks that have been included in the canon by connoisseurs. In addition, the chapters in

this volume integrate but also advance the methods and insights of other specialists in the history of Japanese material culture by applying different methodologies (e.g., ethnography, textual-historical analysis, feminist critique) specifically to the study of Zen matters. A volume such as this, therefore, seeks to start a conversation that fills in a noticeable gap in the literature of three intersecting areas of expertise. It therefore includes chapters by scholars from each of these three cognate fields, whose contributions enhance one another in new and exciting directions.

## Zen Buddhist Studies

First and foremost, this volume both reflects and advances the recent trend in religious studies scholarship that recognizes the importance of visual and material culture to religious life and practice. In particular, notable publications in the field of Buddhist studies have begun to engage material and visual culture in substantive ways. Various treatments of these topics have appeared in *Oxford Bibliographies* and *Religion Compass*, in addition to John Kieschnick's *Impact of Buddhism on Chinese Material Culture* (2003), Klemens Karlsson's "Formation of Early Buddhist Visual Culture" in *Material Religion* (2006), and the *History of Religions* (2014) issue devoted to Buddhist visual culture in South and Southeast Asia.<sup>4</sup> These works are all indicative of the wave of scholarship generated in the field of religious studies.

In addition, in-depth studies of specifically Japanese Buddhist material and visual culture are beginning to emerge, such as Richard Jaffe's pioneering *Material Religion* article on pan-Asian Buddhist architecture in Japan (2006), Fabio Rambelli's *Buddhist Materiality* (2007), and Hank Glassman's *The Face of Jizō* (2012).<sup>5</sup> These studies followed Ian Reader's *Religion and Contemporary Japan* (1991), and Reader and Tanabe's *Practically Religious* (1998), both of which dealt with the impact of materiality on Buddhist forms of practice.<sup>6</sup> In addition, groundbreaking publications by Japanese art historians trained in visual culture have crossed over disciplinary divides and been marketed under the rubric of "Buddhism" instead of "Art History," such as Patricia Graham's *Faith and Power in Japanese Buddhism* (2007), and Karen Gerhart's *Material Culture of Death in Medieval Japan* (2009).<sup>7</sup> Moreover, Japanese art historians working with Yale University's Initiative for the Study of Material and Visual Cultures of Religion (2008–present) have published their work in Sally Promey's *Sensational Religion* (2014), and this kind of interdisciplinary collaboration

has contributed much to our understanding of Japanese Buddhist material and visual culture.<sup>8</sup>

Nevertheless, religious studies scholarship pertaining specifically to Japanese Zen has been relatively slow to adopt the topic of material culture. Most publications in this field have historically showcased philological studies of Zen texts, institutional or historical studies of sects and temples, and performance- or reception theory-based studies of Zen rituals. With the exception of Pamela Winfield's partial treatment of Zen imagery in *Icons and Iconoclasm in Japanese Buddhism* (2013), Inken Prohl and Tim Graf's journal issue on popular and material culture in "Global Zen" (2015), and Jolyon Thomas' revisionist article on innovative Zen temple marketing techniques in Japan (2015),<sup>9</sup> scholars have traditionally overlooked material elements of Zen practice to favor the role of linguistic-literary, doctrinal-philosophical, or institutional-historical content.

## Zen Art History

At the same time, this volume also helps to expand the parameters of traditional art historical scholarship on Japanese Zen Buddhism, which was premised on formal stylistic analysis and socially constructed aesthetic values. Classic studies such as Helmut Brinker and Hiroshi Kanazawa's *Zen Masters of Meditation in Images and Writings* (1996), and Steven Addiss and Audrey Yoshiko Seo's exhibition catalogues on early modern Zen art (1998), twentieth-century Zen art (1999), and Hakuin (2010) are but a handful of English-language monographs and exhibition catalogues that have contributed extensively to our understanding of the history of Zen art in Japan.<sup>10</sup> In addition to these, however, the pioneering *Object as Insight* exhibition (Katonah Museum of Art, 1995) was among the first to include noncanonical Zen images and objects, and to address the ways in which Zen ritual implements actually function and shape the lives of religious practitioners.<sup>11</sup> Gregory Levine's *Daitokuji* (2006) was equally groundbreaking in its broad conceptual and historical scope.<sup>12</sup>

*Zen and Material Culture* builds upon this new wave in art historical scholarship and extends it further. We take Zen objects and artworks as our point of departure and showcase the current generation of art historians who are trained in the broader contexts and concerns of Zen visual culture. Our contributors focus on the phenomena integral to the myriad "lives" of Zen items as they travel through time and space, providing

sedimented histories of Zen's various representations in China, Japan, and beyond. They also trace their social and political histories and historiographies as well as their systems of patronage and production, reception and interpretation, preservation and commerce, literature and lore.

### Japanese Material/Visual Culture Studies

The field of material culture necessarily overlaps the field of visual culture, and as a result, the “material turn” in the evolving field of art history is evidenced by such symposia titles as “Materialities in Japan” (Institute of Fine Arts, New York, 2014), and “Materialities of the Sacred” (Sophia University, Tokyo, 2016).<sup>13</sup> The former conference emphasized the restoration and representation of secular Japanese subjects, while the latter project focused primarily on real or represented objects in premodern Japanese esoteric Buddhism. This volume, by contrast, includes three leading art historians who are actively working on the material aspects of Japanese Zen and, in so doing, counteract the general perception that Zen is still somehow immaterial and invisible.

The “material turn” in the discipline of history has also impacted our understanding of premodern, but most especially early modern through contemporary Japan. Historians of Japanese material culture have also tended to favor secular subjects to date, such as Susan B. Hanley's *Everyday Things in Premodern Japan* (1999) or Edmund de Waal's best-selling biography of a *netsuke* bauble called *The Hare with Amber Eyes* (2010).<sup>14</sup> However, when the methods of this emerging interdisciplinary field are applied to Zen specifically, as they are in this volume, old assumptions are reassessed and overlooked items are brought to light. Textual analysis combined with material inquiry, for example, revises conventional wisdom about everything from Zen teabowls to retail commodities, and uncovers overlooked evidence for everything from temple plans to sect-specific prayer beads. To this day, these latter items are sold in well-stocked Sōtō “goods” stores providing all of the accoutrements necessary for outfitting a proper Sōtō home or temple altar, yet until now this rich trove of *materia liturgica* has been largely ignored by scholars of material culture.<sup>15</sup>

### Chapter Summaries

The sequence of chapters follows a roughly chronological order, beginning with the origins of Zen in the thirteenth century and continuing to

present-day Japan, with the final chapter focusing on Japanese Zen material culture in contemporary America.

In Chapter 1, Steven Heine considers both the material and rhetorical dimensions of Zen staffs, not only as physical objects of ritual protocol and dharma instruction but also as revered symbols of authority and authenticity. He surveys Chinese kōan collections that became central to Kamakura-era Zen (e.g., the *Blue Cliff Record* [1125] and *Women's Barrier* [aka the *Gateless Gate*] [1228]) as well as related Japanese Rinzai and Sōtō texts. His analysis of these sources reveals numerous references to the forms and functions of staffs, fly-whisks, scepters, warning sticks, and other handheld implements of Chan/Zen masters from the Tang dynasty through today. Moreover, by playfully referencing “Thy Rod and Thy Staff” from Psalm 23 in his title, Heine insightfully demonstrates that like the Lord’s shepherd’s crook, the Zen staff provides comfort, guidance, trust, leadership, and every now and then, a startlingly swift and severe (yet ultimately compassionate) corrective to the wandering mind.

Similar to Heine’s rhetorical and material approach, in Chapter 2, Pamela D. Winfield underscores the importance of both language and form in the construction of a new Zen monastery. She considers Sōtō Zen master Dōgen’s (1200–1253) persuasive words regarding Chan temple architecture and analyzes how he leverages his knowledge of Chinese material theory and cosmology in the *Bendōwa* fascicle (1231) to fundraise and physically lay out the ideal seven-hall sanctuary at Kōshōji (est. 1233), Japan’s first Sōtō Zen monastery. She then demonstrates how Dōgen also makes use of the catchphrase “grasses and trees” (*sōmoku*) to indicate the physical materials of the distinctive Monks’ Hall, as well as the practice-realization of the novices and masters active therein. In so doing, Winfield unpacks the latent Daoist influences and discursive reversals in Dōgen’s writings, uncovers his pragmatic concern for securing material support for his monastery, and gives new and heightened meaning to his immaterial materialist doctrine, arguing that insentient beings can preach the dharma (*mujō seppō*).

In Chapter 3, by contrast, Morgan Pitelka questions the extent to which Zen principles can be found in material objects, as he amplifies—yet also complicates—Rinzai Zen’s reputed connection to tea wares. He questions the extent of Daitokuji abbot Ikkyū’s (1394–1481) purported influence on Jukō’s (1423–1502) simple implement arrangements (*toriawase*) and rustic (*wabi*) style of tea, and he notes that the Raku family of potters favored by

the great tea master Sen no Rikyū (1522–1591) were actually affiliated with the Nichiren sect, not Zen. It appears that Rikyū's peer Yamanoue Sōji (active c. 1588–1590) provides the only contemporaneous documentation directly linking Zen calligraphy and hanging scrolls to tea gatherings. Yet even this tea diary is suspect, since Sōji may have invented a miraculous backstory and a century-old Ikkyū-based provenance to artificially inflate the value of a scroll in his own family collection. Many later texts claim that “tea and Zen have the same flavor” (*chazen ichimi*), but Pitelka's careful textual-historical approach compels us to reconsider the evidence and concludes that there are indeed some occasional—but inconsistent—connections between Rinzai Zen and the material culture of tea.

If the staff is one of the most emblematic objects in the Zen ritual toolbox, then prayer beads, despite their ubiquity today, are among the most overlooked. Michaela Mross remedies this oversight in Chapter 4 and breaks new scholarly ground by examining, for the first time in English, the understudied *kirigami* texts of the Sōtō school pertaining to the symbology of the 108 *mālā* beads. The earliest of five extant *kirigami* on rosaries dates to 1609, with other creation or transmission dates ranging from the first half of the seventeenth century through 1682, although one diagram is undated and unsigned. All of these secret documents of oral instruction exhibit the legacy of Keizan's (1268–1325) integration of the esoteric Buddhist pantheon into the Sōtō imaginary, yet also feature Chinese zodiacal mansions, constellations, classical Indian *dhyana* stages, gendered yin/yang and womb/diamond world symbolisms, and other cosmological features. This eclectic selection of deities map their immaterial identities onto the material string of beads, and through its highly coded iconography, as Mross puts it, “mandalizes” the cosmos into one's very hands.

In Chapter 5, Patricia J. Graham takes up the related issue of importing and integrating Chinese Chan material and visual culture into Japan, especially as she discusses the exotic luxury goods and Chinese-style temple decoration at Manpukuji (Ch. Wanfusi) temple, in the town of Uji just south of Kyoto. When Ingen (Ch. Yinyuan, 1592–1673) established this Ōbaku sect headquarters in 1663, he accepted a lay donation of valuable Thai teakwood that Dutch traders had decided to sell in Japan instead of Taiwan. He commissioned Chinese artists such as Han Dōsei (Ch. Fan Daosheng, 1635–1670) to sculpt lifelike Buddhist figures, Daoist deities, and even Chinese folk heroes such as General Guanyu to enliven his halls. Ingen's importation of other foreign forms and customs, such as the

practice of infusing and consuming sencha tea, marked Manpukuji as the center of Sinophile studies in the early modern period.

In Chapter 6, Patricia Fister explores the extraordinarily prolific material and visual creations of two Rinzaï Zen abbesses who, like Ingen, also established (or in one case, breathed new life into) their respective Zen institutions. Before establishing Nara's Enshōji training convent in 1669, the royal recluse Daitō Bunchi (1619–1697) spent more than twenty years producing embroidered, painted, or sculpted images of Kannon, Śākyamuni, Bodhidharma, and later her own lineage teachers, while also writing poetry. She copied sutras in blood and skin to possibly transcend her gender through self-mortification, and also created votive calligraphy out of other bodily relics such as tonsured hair and her emperor father's fingernails. In contradistinction to her austere and ascetic self-discipline, Tokugon Rihō (1672–1745) was the eighteen-year-old abbess who, influenced by the sophisticated cosmopolitanism of the Ōbaku intelligentsia, restored Kyoto's imperial Hōkyōji Rinzaï convent to prominence. Interestingly, Bunchi's portrait depicts her in a simple black robe, stressing her adherence to Zen ideals of humility and frugality, whereas Rihō is depicted in the imperial purple chrysanthemum robe, embellished with a colorful golden peony motif.

This same study in creative contrasts is at the heart of Diane E. Riggs's Chapter 7 on Zen robes (*kesa*). Like Zen staffs and beads, the *kesa* manifests dharmic authority and mandalizes the cosmos into symbolic material. The question of whether that cloth should be made out of patchwork rags or golden threads was central to scriptural and sectarian debates throughout Buddhist history. In particular, Riggs takes up the Edo period dispute between two eighteenth-century Sōtō scholar-monks and concludes that Tainin Myōryū's (1705–1786) pioneering study of ancient vinaya texts needs to be weighed against Kazen Sosan's (active c. 1760) apologist rationale for promoting institutional prominence through lavish textiles, especially in a period of sumptuary laws proscribing ostentatious extravagance. The crucial question of the nature of the *kesa*'s cloth is a key Zen matter that continues to matter today, as scholars, laity, and clergy alike continue to grapple with the inherent contradictions between Buddhist ideals of renunciation and nonattachment, on the one hand, and the display of exquisite brocades, on the other hand.

In Chapter 8, Paula Arai addresses the matter of Zen cloths and rags in a different light. She first provides an ontological reflection on

the nondual nature of rags, which are seen as being neither pure nor impure, neither high nor low. She then supplies her own contemporary ethnographic research (i.e., cleaning practice and extended interviews) at Aichi Senmon Nisōdō training convent in Nagoya to elucidate various Zen practices in which rags “wipe, wring, clean, protect, and heal.” In this way, Arai reveals rags to be instruments that teach present-mindedness, patience, perseverance, care, gratitude, and the always-already interconnectedness of being. In many ways, this chapter echoes Dōgen’s sentiment discussed in Chapter 2 that insentient and seemingly insignificant articles such as rags can preach the dharma by their very suchness, precisely because they are nothing other than Buddha nature, just like everything else.

If everything is Buddha nature, however, then is anything wrong with “retail Zen” (i.e., the mass marketing of vaguely Zen-like articles by multinational distribution chains for maximum profit)? Furthermore, if all things are ultimately nondual, then is the inverse “Zen retail” (i.e., the selective sale of sustainably sourced Zen items by nonprofit Zen monasteries to support adherents’ practice) necessarily better? Finally, if the latter approach of Zen retail does seem preferable, then how does the monastery’s use of modern merchandising methods square with Buddhist ideals such as right livelihood and right consumption? In Chapter 9, Gregory P. A. Levine provides a critical coda that directly engages the crucial question of Japanese Zen material culture and materialism in a contemporary American monastic context. He considers Zen Mountain Monastery, established by John Daido Looi near Woodstock, New York, in 1980, and he provides a visual and critical analysis of The Monastery Store’s mail-order catalogue, website, and brick-and-mortar facility on the monastery grounds. In so doing, Levine’s analysis contributes greatly to our understanding of Buddhist economics, practice, ethics, and other Zen matters, and highlights Zen’s ever-evolving imperative to adopt adaptive strategies for material sustainability in new cultural contexts.

### *Conclusion*

In conclusion, Levine’s final chapter highlights for readers today some of the various financial themes previously introduced in several chapters. Essays on rags, sticks, and beads did not necessarily touch on economic

matters (though these objects certainly carry great value in the Zen context), but other chapters do revolve around issues of material wealth. The debates among Edo period scholar-monks about the appropriateness of wearing sumptuous golden vestments as opposed to humble patchwork robes is a case in point. The acquisitive collecting of tea ware and tea accoutrements, whether associated with Zen or not, is another iteration of this debate. Daitsū Bunchi and Tokugon Rihō saved money on commissions not because they had to, but because they were genuinely pious and believed they were gaining karmic merit by creating their own devotional art as promised in the *Lotus Sūtra*. Rihō also brushed hundreds of calligraphy plaques to support her temple reconstruction projects. This same notion of karmic exchange was the ideological currency not only behind Dōgen's fundraising campaign for Kōshōji but also behind the generous patronage that gifted Ingen with wayward hardwoods from Siam. Zen Mountain Monastery may be handling the perennial question of financial stability and institutional viability as intentionally as possible given the current global economic model of advanced late capitalism, but tensions and challenges still remain. Whether we like it or not, religion is not immaterial, and particularly in its institutional form, it is an enterprise like anything else that needs monetary support in order to be able to function.

Other conceptual connections abound across chapters. The microcosmic mandalization of the world is a recurrent theme that appears in the chapters on temple layouts, staffs, beads, robes, and even teabowls, which as Pitelka argues, may or may not contain the entire universe, depending on the practitioner's perspective. Araï's compass orienting us to the manifold meanings of Zen rags echoes the functions and directional locations of monastic buildings in the Chan temple layout, and her ethnographic work on contemporary Zen nuns amplifies and updates the gendered histories of Bunchi and Rihō's extraordinary Edo period accomplishments.

Several chapters illuminate Zen's interreligious relations, such as the inverted influence of Daoist cosmology in the Chan temple plan, the presence of Daoist immortals and neo-Confucian learning at Manpukuji, and a Catholic nun's first encounter with Zen rags. Inter- and intrasectarian Buddhist relations also manifest in long-standing debates about the proper material for robes, the influence of esoteric Buddhism on Sōtō Zen prayer beads, and John Daido Looi's dual transmission in both the Rinzaï and Sōtō lineages. Several chapters illuminate the translation of Chinese Chan

forms into Japanese Zen, just as the Japanese idiom is now being transplanted into US soil. *Sencha* and *matcha* tea are associated with Ōbaku and Rinzai Zen monasteries, respectively, while hair, whether added to Ingen and Gomizuno-o's lifelike portrait statues, gathered for the Zen master's fly-whisk, or used in the calligraphy brushes whose traces end up on The Monastery Store's packing boxes, reinforce Dōgen's dictum that insentient entities can preach the dharma.

These Zen matters, in all of their variety and complexity, may perhaps lead us to ask a very kōan-like question. As explained in the first chapter, when masters Baizhang (749–814), Rujing (1163–1228), and Dōgen (1200–1253) were asked, “What is the most extraordinary matter?,” each responded in the spirit of kōan one-upmanship and attempted to surpass his predecessor's level of understanding by emphasizing both material objects and spiritual ideals. This volume, likewise, hopefully serves as an opening salvo for future scholarly rejoinders and other capping critiques that will continue to reveal some of the “extraordinary matters” of Zen and deepen our shared insights into the suchness and significance of Zen things.

## Notes

1. We use this familiar phrase intentionally, though we acknowledge that it only paraphrases a poor translation of Lévi-Strauss's work on totems. The original English sentence reads: “natural species are chosen [as totems] not because they are ‘good to eat’ but because they are ‘good to think’” (Claude Lévi-Strauss, *Totemism*, trans. Rodney Needham [Boston: Beacon Press, 1963], 89). The original French sentence, however, plays upon plural noun endings to indicate that totemic animals are not “good(s) for eating” but rather “good(s) for thinking” (les espèces naturelles ne sont pas choisies parce que “bonnes à manger” mais parce que “bonnes à penser”) (Claude Lévi-Strauss, “Le Totémisme Aujord’hui.” *Archives de Sociologie de Religion* 16, no. 1 [1963]: 128). It is with this original sentiment of individual objects triggering thought that we invoke Lévi-Strauss here.
2. SKS, vol. 9, as cited in Levine, *Daitōkuji, Visual Cultures of a Zen Monastery* (Seattle: University of Washington Press, 2006), 374n55. See also Helmut Brinker, *Zen in the Art of Painting* (London: Arkana, 1987).
3. Robert and Elizabeth Horton Sharf, *Living Images: Japanese Icons in Context* (Palo Alto, CA: Stanford University Press, 2001).
4. <http://www.oxfordbibliographies.com/obo/page/buddhism>; Richard D. Mann, “Material Culture and the Study of Material Culture and Hinduism and Buddhism,” *Religion Compass* 8, no. 8 (2014): 264–273; John Kieschnick, *Impact of*

- Buddhism on Chinese Material Culture* (Princeton, NJ: Princeton University Press, 2003); and Klemens Karlsson, "The Formation of Early Buddhist Visual Culture," *Material Religion: The Journal of Objects, Art and Belief* 2, no. 1 (2006): 68–96. *History of Religions* 54, no. 1 (2014).
5. Richard Jaffe, "Buddhist Material Culture, "Indianism," and the Construction of Pan-Asian Buddhism in Pre-War Japan," *Material Religion, The Journal of Objects, Art, and Belief* 2, no. 3 (2006): 266–292; Fabio Rambelli, *Buddhist Materiality: A Cultural History of Objects in Japanese Buddhism* (Palo Alto, CA: Stanford University Press, 2007); and Hank Glassman, *The Face of Jizō: Image and Cult in Medieval Japanese Buddhism* (Honolulu: University of Hawaii Press, 2012).
  6. Ian Reader, *Religion and Contemporary Japan* (Honolulu: University of Hawaii Press, 1991); and Ian Reader and George J. Tanabe, *Practically Religious: Worldly Benefits and the Common Religion of Japan* (Honolulu: University of Hawaii Press, 1998).
  7. Patricia Graham, *Faith and Power in Japanese Buddhist Art, 1600–2005* (Honolulu: University of Hawaii Press, 2007); and Karen Gerhart, *Material Culture of Death in Medieval Japan* (Honolulu: University of Hawaii Press, 2009).
  8. *Sensational Religion: Sensory Cultures in Material Religion*, ed. Sally Promey (New Haven, CT: Yale University Press, 2014).
  9. Pamela D. Winfield, *Icons and Iconoclasm in Japanese Buddhism: Kūkai and Dōgen on the Art of Enlightenment* (New York: Oxford University Press, 2013); Inken Prohl and Tim Graf, "Global Zen Buddhism—Looking at the Popular and Material Culture of Zen," *Journal of Global Buddhism* 16 (2015); and Jolyon Baraka Thomas, "The Buddhist Virtues of Raging Lust and Crass Materialism in Contemporary Japan," *Material Religion: The Journal of Objects, Art and Belief* 11, no. 4 (2015): 485–506.
  10. Helmut Brinker and Hiroshi Kanazawa, *Zen Masters of Meditation in Images and Writings*, trans. Andreas Leisinger (Honolulu: University of Hawaii Press, 1996); Stephen Addiss, *The Art of Zen: Paintings and Calligraphy by Japanese Monks 1600–1925* (New York: Harry N. Abrams, 1998); Audrey Yoshiko Seo, *The Art of Twentieth Century Zen: Paintings and Calligraphy by Japanese Zen Masters* (Boston and London: Shambala Publications, 1999); and Audrey Yoshiko Seo and Stephen Addiss, *The Sound of One Hand: Paintings and Calligraphy by Zen Master Hakuin* (Boston and London: Shambala Publications, 2010). In addition, see for example, *Zen Painting and Calligraphy* (Boston Museum of Fine Arts, 1970); *Traditions of Japanese Art* (Fogg Art Museum, 1970); Shin'ichi Hisamatsu, *Zen and the Fine Arts* (1974); *Japanese Ink Paintings from American Collections* (Princeton Art Museum, 1976); Kanazawa Hiroshi, *Japanese Ink Painting, Early Zen Masterpieces*, trans. Barbara Ford (1979); John Rosenfield, *Songs of the Brush* (Seattle Asian Art Museum, 1979); *Masters of Japanese Calligraphy* (Asia Society, 1984), *The Paintings of Jakuchū* (Asia Society, 1989); Helmut Brinker, *Zen in the*

*Art of Painting* (1988); *Zen Paintings from the Drucker Collection* (Clark Center for Japanese Art, 2000); *Zen Painting and Calligraphy, 17th–20th Centuries* (San Francisco Asian Art Museum, 2001); *The Written Image: Japanese Calligraphy and Painting* (Boston Museum of Fine Art, 2002); *Awakenings: Zen Figure Paintings from Medieval Japan* (Japan Society, 2007); *Zen Mind, Zen Brush: Japanese Ink Paintings from the Gitter-Yelen Collection* (Boston Museum of Fine Arts, 2008–2009); *Zen Buddhism and the Arts of Japan* (University of Tennessee, 2012); *Zen and Sumi-e: Japan and America* (San Francisco Zen Center, 2012); and *Zen, Tea and Chinese Art in Medieval Japan* (Freer Museum of Art, 2015).

11. Samuel and Anne Nishimura Morse, *Object as Insight: Japanese Buddhist Art and Ritual* (Katonah, NY: Katonah Museum of Art, 1995).
12. Gregory Levine, *Daitokuji: Visual Cultures of a Zen Monastery* (Seattle: University of Washington Press, 2006).
13. <https://www.nyu.edu/gsas/dept/fineart/research/mellon/mellon-materiality-japan.htm>; and [http://icc.fla.sophia.ac.jp/html/projects/Materialities\\_of\\_the\\_Sacred\\_2016.html](http://icc.fla.sophia.ac.jp/html/projects/Materialities_of_the_Sacred_2016.html).
14. Susan B. Hanley, *Everyday Things in Premodern Japan: The Hidden Legacy of Material Culture* (London: University of California Press, 1999); and Edmund de Waal, *The Hare with Amber Eyes: A Hidden Inheritance* (New York: Picador, 2010). Other publications are indicative of the secular focus in Japanese material culture studies, e.g., Ofra Goldstein-Gidoni, “The Making and Marking of the ‘Japanese’ and the ‘Western’ in Contemporary Japanese Material Culture,” *Journal of Material Culture* 6, no. 1 (2001): 67–90 (<http://www.materialworld-blog.com/2006/11/light-and-luminosity/>); and Inge Daniels, *The Japanese House: Material Culture in the Modern Home* (Oxford: Berg Publishers, 2010).
15. In coining this new phrase, I intentionally invoke the pharmacological valences of its root term *materia medica* in order to indicate the necessary ingredients or materials for ritual healing.



## Abbreviations

- BDK Dōgen, *Shōbōgenzō: The True Dharma-Eye Treasury*, 4 vols. trans. Numata Center for Buddhist Translation and Research (Bukkyō Dendō Kyōkai English Tripitaka Translation Series, 2007–2008)
- DZZ *Dōgen zenji zenshū*, 7 vols., eds. Kawamura Kōdō et al. (Tokyo: Shunjūsha, 1988–1993)
- DZZ *Dōgen zenshi zenshū*, 2 vols., ed. Ōkubo Dōshū (Kyoto: Rinsen shoten, 1989) (used only in Chapter 2)
- J *Taishō Supplemental Buddhist Collection*, available on SAT text database.
- SKS *Shinshū Kyoto sōsho*, ed. Shinshū Kyoto sōsho kankōkai, 23 vols. (Kyoto: Rinsen Shoten, 1967–1976)
- T *Taishō shinshū daizōkyō*, available on Cbeta.org.
- X *Xu zangjing (Zoku zōkyō)*, available on Cbeta.org.
- ZSSZ Zoku sōtōshū zenshō kankōkai, 10 vols., ed. Zoku sōtōshū zenshō (Tokyo: Sōtōshū shūmuchō, 1974–1977)



## *Chronology*

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<b>China</b>		<b>Japan</b>	
Shang	17th c.–1046 BCE	Jomon	14,000–300 BCE
Zhou	1046–246 BCE		
Warring States	475–221 BCE	Yayoi	300 BCE–300 CE
Qin	221–207 BCE		
Han	202 BCE–220 CE		
3 Kingdoms	220–280		
Jin	265–420	Kofun	300–552
S/N Dynasties	420–589	Asuka	552–710
Sui	581–618	Nara	710–794
Tang	618–907	Heian	794–1185
5 Dynasties	907–960		
Song	960–1279	Kamakura	1185–1333
Southern	960–1126		
Northern	1127–1279		
Yuan	1279–1368	Muromachi	1333–1568
Ming	1368–1644	Momoyama	1568–1603
Qing	1644–1911	Edo	1603–1868
		Meiji	1868–1912
Republic	1912–1949	Taishō	1912–1926
People's Rep.	1949–	Shōwa	1926–1989
		Heisei	1989–

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*Thy Rod and Thy Staff,  
They Discomfort Me*

ZEN STAFFS AS IMPLEMENTS OF INSTRUCTION

*Steven Heine*

THIS CHAPTER EXAMINES the role of the staff as perhaps the primary religious symbol representing the profound aptitude of the spiritual authenticity as well as institutional authority of Zen masters. By virtue of evoking and embodying an adept's greatest levels of accomplishment, the staff serves as an especially expedient means for implementing his particular method of instructing disciples and, thereby, also becomes an effective method of transmitting the teaching style and legacy of his lineage. Charles Egan notes that "the monk's walking staff was such a common piece of equipment that it took on multiple meanings. It was support (of the dharma); the journey (to enlightenment); and synecdochically, the individual monk himself. The master's staff was his symbol of authority, and, related to its use to beat sense into dull disciples, a trigger to enlightenment. It might even serve as an all-encompassing symbol for the 'Chan of the patriarchs.'"<sup>1</sup>

Egan's comprehensive view of the staff's numerous practical and iconic functions includes its ability to appear as an animated force that upends conventional views and topples thorny stereotypes as a necessary part of the pedagogical process. This is also evoked by the heightened rhetoric of