海道本則

KAIDÔ HONSOKU
1628

INTRODUCTION

The present pdf-file contains a full and direct reproduction of my M.A. thesis in Japanology "Early Seventeenth Century Ascetic Fuke Shakuhachi Ideology. The Kaidô Honsoku. A Komosô's Fuke Shakuhachi Credo dated 1628." University of Copenhagen, Denmark, 1987.

The thesis was prepared and completed before the introduction of advanced personal computers, my only tools being an IBM Thermotronic typewriter with rather limited memory, pens, scissors, glue and - a Xerox-copying machine. In order to preserve the thesis digitally I scanned the original 140-odd pages of the thesis in 300 dpi resolution, size 95% or 90%, in order to fit the US letter page format and then imported these into Adobe PageMaker 6.5 for the PC before the final conversion into pdf-format. Only a few appropriate notes and comments have been added on some of the original pages.

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U N I V E R S I T Y O F C O P E N H A G E N

EARLY SEVENTEENTH CENTURY ASCETIC SHAKUHACHI IDEOLOGY

THE KAIDŌ HONSOKU

A Komosō's Fuke Shakuhachi Credo

Dated 1628

Torsten Olafsson

HOVEDFAGSSPECIALE
i
JAPANSK

[M.A. thesis in Japanology]

A thesis submitted to the
Faculty of Letters, University of Copenhagen,
in partial fulfillment of the requirements
for the Degree of Candidatus magisterii
(English equivalent: Master of Arts)

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Prologue

WHAT IS THE MEANING OF 'SUIZEN'?

Those in Japan who know are few
- most of their wordbooks omit it!

'Zen' is to open the mind - to intuit
'Sui' is the flow of the breath - the wind
SUI-ZEN: 'blown meditation'?

No, 'Sui' is to blow the flute, make it ring!
'Zen' is the way of the sceptic ...
yet, knowing that sound of the 'flute without holes'
why would you plead for an answer?

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Preface

This thesis has been prepared in partial satisfaction of the requirements for the Major Subject Examination (Danish: 'Hovedfagseksamen') in Japanology at the Department of Japanese, Eastasian Institute, Faculty of Letters, University of Copenhagen.[i]

The present study is concerned with aspects of the early history of the Japanese bamboo flute 'shakuhachi', but it is not a detailed musicological investigation into the nature and characteristics of early shakuhachi instruments and music as such.

The approach is pre-dominantly that of an inquiry into 'meaning'; that is to say, the paper is rather, technically speaking, the result of a critical analysis of the semantic content of the vocabulary of early Japanese Fuke shakuhachi ideology as it has been made manifest in an early Edo period (1600-1867) manuscript known as the Kaidō honsoku (lit.: 'sea-route basic rule(s)').

This Fuke shakuhachi 'credo', dated 1628, is the only known, substantial account of the life-style and spiritual outlook of the late Medieval itinerant shakuhachi-playing komosō, or 'mat monks', the immediate forerunners of the komusō, 'monks of the void and non-substantial', of the Fuke sect which was established in 1677.

Such being the case, it may seem surprising that the document has in reality been almost completely ignored by Japanese Fuke shakuhachi historianship, one private Fuke shakuhachi research institution even pretending that the Kaidō honsoku never existed,[ii] and none of the three publications which do indeed mention this extraordinary source of Fuke shakuhachi history and ideology contain any thorough and critical explanation of its true and actual significance.[iii]

In my opinion this rather strange state of affairs may be owing to the irrefutable fact that the Kaidō honsoku can not in essence be seen to confirm the commonly prefered belief that 'Fuke shakuhachi' represents an ancient, purely Zen Buddhist musico-religious tradition originating in China.

---

i) A Danish 'hovedfags-speciale' (English: 'major subject specialty thesis') is recognized as the academic equivalent of a 'Master of Arts thesis'. Previous academic (secondary subject) degrees earned: 'Examinatus artium' (Bifag) in Chinese Culture, 1974; 'Examinatus artium' (Bifag) in Japanese, 1981. Eng. equiv.: Bachelor of Arts.

ii) In 1979 the 'Fuke Sect History Publications Association' (Fukeshū-shi kankō-kai[a]) in Tōkyō published Takahashi Kūzan[b]s - otherwise quite thorough - book Fukeshū-shi[c], 'History of the Fuke Sect[d]', which does not mention the Kaidō honsoku at all. Mr. Fujita Etsuzan[d], chief editor of the association, expressed mystification when replying to my inquiry concerning the Kaidō honsoku. Private communication, June 6th, 1986.

iii) Nakatsuka 1979; Ōno 1983; Igarashi 1984. See the conclusion, p. 107.

---

a) 普化宗史刊行会 b) 高橋空山 c) 普化宗史 d) 藤田越山

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To be more specific, certain passages in the Kaidō honsoku clearly demonstrate that the 'Fuke shakuhachi' practised by the late komosō was explicitly influenced by Tantric Buddhism, i.e Shingon, whereas there is nothing in the subject-matter of the document which clearly indicates that the early Fuke shakuhachi movement of the komosō was in any way affiliated with the Zen Buddhist establishment during the Medieval Age.[iv]

In other words, if the exceptional qualities of Japanese solo shakuhachi music cannot be appreciated as a matter of Zen Buddhist philosophy alone, what other ideological trends could possibly underlie the coming into being of such unique bamboo flute music?

As it will be seen in the following, the Kaidō honsoku manuscript supplies a wealth of information which satisfyingly replies to the above question. The task of translating and interpreting the text fulfillingly has, to be honest, not been an easy one, in the first instance because the original Kaidō honsoku, having disappeared from the archives of the Kōkokuji (! p. 4) has not been available for a direct examination, secondly because so little has been done by Japanese scholars with respect to illuminating the deeper layers of meaning in the text.

Fortunately, there are two extant reprint versions of the Kaidō honsoku (p. 11) which do in fact confirm one another to such an extent that I have found it worth the effort to attempt a thoroughgoing investigation - after all.

The way in which the findings are being presented is the following:

The introduction (part I) contains general information concerning the Kaidō honsoku as well as two other early Edo period texts which have been consulted in order to determine the authenticity and historical significance of the manuscript in question. Previous studies and statements on komosō matters are introduced here, too.

Part II first presents the complete English translation of the Kaidō honsoku (pp. 15-18); then follows a comprehensive commentary, paragraph by paragraph, including illustrations whenever appropriate. The most central findings have been summed up in the conclusion (pp. 106-107).

In Part III follows an appendix with the Japanese sources in reprint. Roman numbers occurring in the text refer to the sources reproduced here. After the bibliography I have added a few pages of supplementary information and corrections. Wherever there has been inserted a 'star' (★) in the preceeding text, look up the number of the page in the addenda. Two stars refer to Addenda 2 on p. 133.

Finally, I should like to mention that even though English is not my native language, I have been willing to accept the challenge of recording my findings in a fashion which makes them accessible outside of my own country, too.

---

iv) The only Fuke sect temple which ever was incorporated in the Japanese Zen establishment was the Kyōto Myōanji (1767?). Sanford 1977:431.

Torsten Olafsson
Graested, 30/8 1987

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INTRODUCTION

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INTRODUCTION

In 1677, fifth year of the Empō Period, a new, extraordinary temple sect of Japanese Buddhism was granted permission by the Tokugawa government to establish its headquarters in the neighbourhood of the capital Edo.

Two temples, Ichigetsuji[a] and Reihōji[b], were appointed 'twin mother temples' of the sect which was named the Fuke-shū[c] after the Chinese Zen monk P'u-hua[d] (var.: P'u-k'o[d]) who lived during the first part of the ninth century. Only masterless samurai, the socalled rōnin[e], were admitted as members of the Fuke sect, and they called themselves komu[f], or komusō[g], the 'monks of the void and non-existent', or 'monks of non-substantiality'. Following the example of P'u-hua, who is recorded to have walked the streets waving a hand-bell, the komusō played the bamboo-flute shakuhachi[h] as a peculiar way of Buddhist asceticism, shugyō[i]; covering their heads with large, braided baskethats, the tengai[j], they were allowed to travel freely all over Japan as practitioners of takuhatsu[k], religious mendicancy.[1]

The practise of the shakuhachi was made the exclusive privilege and monopoly of the Fuke sect by government decree, but long before the sect was finally abolished in 1871 the instrument had attracted the attention of 'secular' music lovers who, occasionally, succeeded in arranging private music sessions for shakuhachi and other musical instruments.[2]

After the Meiji Restoration many former komusō felt free to become professional musicians and shakuhachi teachers. Innovative composers of traditional Japanese music did not hesitate to blend the sound of the koto and shamisen with that of the shakuhachi and, moreover, new music for the shakuhachi came to display the increasing impact on Japanese music of the aesthetics of Western tonality and polyphony.

There were, however, among the Fuke shakuhachi adherents those who did not sacrifice their Buddhist ideals, and it is thanks to them that a majority of the original Fuke shakuhachi 'airs' of the Fuke sect, the honkyoku[l], have been kept alive till today.

---

1) The most detailed, Western introduction to the characteristics of the Fuke sect is James H. Sanford's article 'Shakuhachi Zen. The Fukeshū and Komusō.' Monumenta Nipponica XXXII/4, 1977, pp. 411-440.

2) Fritsch 1979:15; Waterhouse 1970:1.

---

a) 一月寺 b) 鈴法寺 c) 普化宗 d) 普化 e) 浪人 f) 虚無 g) 虚無僧 h) 尺八 i) 修行 j) 天蓋 k) 托鉢 l) 本曲

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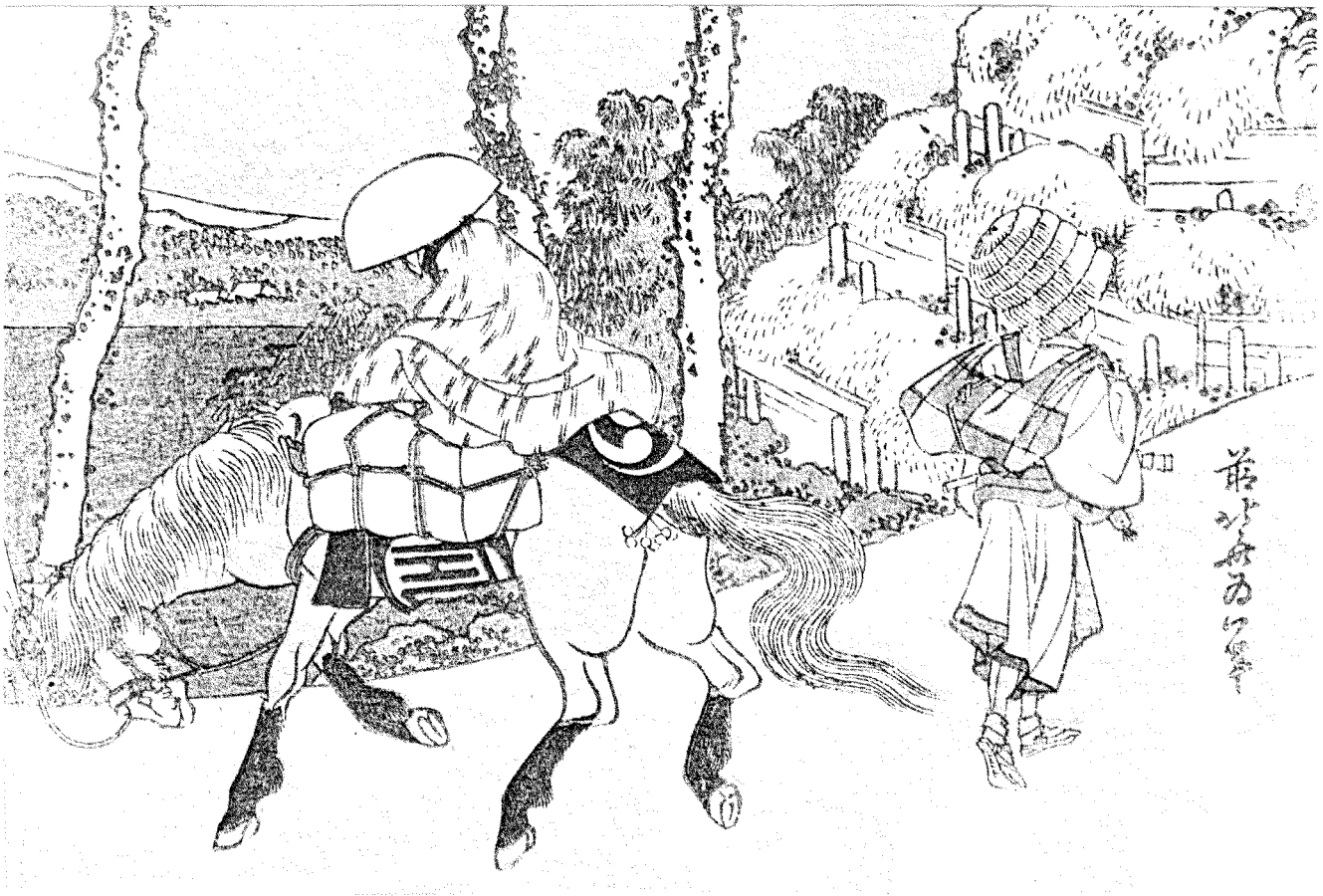


Fig. 1. Travelling komusō. Detail of wood-block print by Hokusai Katsushika (1760-1849). One of the '36 Views of Mt. Fuji', c. 1828.
From: Kondō 1968, pl. 23.



Fig. 2. 'Japanese-Western Music Performance.' Meiji period (1868-1912).
Painting by Sakaki Teitoku, 彭城貞徳 (n.d.)
From: NBST 11, colour pl. 7. Mitsui Collection, Tōkyō.

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It is noteworthy that while modern practitioners of 'Buddhist' shakuhachi are highly conscious of belonging to several, different 'schools', or 'lines of transmission', they nonetheless share a common pride in being the transmitters of what they regard as an ancient - and unique - musico-religious tradition which was brought to Japan from China in 1254 by the renowned Japanese Rinzai Zen monk Kakushin[a] (1207-1298).

There exists, however, not a single piece of historical evidence in support of such belief. Judging from the earliest surviving Fuke shakuhachi documents and other, early references to Buddhist shakuhachi practise in Japanese literature the komusō tradition of the Fuke-shū was first of all a Japanese culture phenomenon which originated during the fifteenth century with the immediate forerunners of the komusō, namely the socalled komosō[b], the 'mat-monks'.

Despite their important role in the development of Buddhist shakuhachi practise in Japan the komosō have a rather bad reputation, and the only Westerner who has so far attempted an authoritative description of their activities is James H. Sanford who states as follows:[3]

- - - "The komusō movement was actually a purely Japanese product that began in or just prior to the Tokugawa era as a 'little tradition' phenomenon with no discernible Zen connections whatsoever. The traditional history of the Fuke sect was, in fact, a fantasy forged and disseminated in the middle of the Tokugawa period by komusō leaders who were engaged in a quite conscious program of self-legitimization. Prior to this proces of rationalization, the komusō had been no more than a guild of begging musicians whose only connection with religion was a very nominal claim to the status of Buddhist lay-brother, a status that functioned primarily to justify their practice of begging for alms.

There was, however, a pre-komusō guild of semi-religious beggar musicians who were called komosō, or 'mat monks' after the bed-rolls they carried on their wanderings. They seem to have first appeared in late Ashikaga times, and, like the later komusō, they attracted alms-givers by playing the flute, specifically the hitoyogiri[c] type of flute. These komosō were seen as quite low-class itinerants and not as Zen musicians. 'Komusō' and 'komosō' are, of course, virtual homophones, and it is probable that the komosō 'mat monks' were actually nothing but early komusō 'emptiness monks' and that the latter name, with its heavy Buddhist overtones, is simply a Zennicised version of the older term." - - -

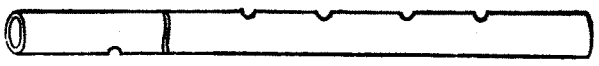


Fig. 3. 'Hitoyogiri' shakuhachi.
In: Taigensho[d], 1512.
From: Kurihara 1975:70.

3) Sanford 1977:412-413.

a) 覺心, b) 薦僧
c) 一節切 d) 體源抄

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The reliability of this statement is rather questionable in that, first of all, Sanford obviously does not take any account of the totality of source materials which have been made available by the two pioneers in the field of shakuhachi historical research, Kurihara Kōta[a] and Nakatsuka Chikuzen[b], as well as those reproduced in the 'Section on Religion, part 1' in volume 9 of the Koji ruien (KR).[c]

Although but a very small minority of the hundreds of literary sources of Fuke shakuhachi history date from before the Fuke sect was officially recognized in 1677, among those few there is one, distinctly interesting document the content of which no less than drastically refutes the picture of the komosō which Sanford has presented us with in his above-mentioned article.

The document in question was discovered by Nakatsuka Chikuzen in the Zen temple Kōkokuji[d] in Yura[e], Wakayama Prefecture, in the mid-1930's, and it bears the title Kaidō honsoku[f], the literal translation of which is 'Basic Regulations for the Coastal Highways'. It is dated "Kan'ei 5, 21st day of Midspring" (March 26th, 1628), and signed "Boro"[g], which is in reality an ancient appellation for certain types of nembutsu monks who had been active since the Kamakura period.

Nakatsuka published his discovery in the music magazine Sankyoku[h] in 1937; the document appeared in print again in 1938, now included in a source-collection published by the Kōkokuji itself, and - alas! - sometime afterwards, but before about 1980, the original Kaidō honsoku has disappeared from the temple, that is, more precisely, the document may have been deliberately removed!

This deplorable state of affairs was first revealed to me when in Spring 1985 I consulted with the Kōkokuji in order - among additional requests - to obtain a xerox-copy of the original Kaidō honsoku manuscript. "As for the Kaidō honsoku," replied the then deacon of the temple, Mr. Yamakawa Sōkyū[i], "it is missing for the time being."[4]

Later, in Spring 1986, Mr. Ōno Osamu[j] who has been in charge of registering all of Kōkokuji's documents in his capacity as director of the Central Public Citizen's hall in Yura, confirmed and commented on the loss of the Kaidō honsoku that "apparently some inconsiderate scholar has removed it".[5]

---

4) Kaidō honsoku ni tsuite wa, genzai funshitsu shite orimasu.[k] Private communication, April 19th, 1985.

5) Dokoka e mochisarareta to omowaremasu. Kokoro nai kenkyūsha to omowaremasu.[l] Private communication, May 25th, 1986.

---

a) 栗原廣太 b) 中尺家竹禅 c) 古事類苑 d) 興国寺
e) 由良 f) 海道本則 g) 暮露 h) 三曲 i) 山川宗休
j) 大野治 k) 海道本則については、現在紛失しております。
l) どこかへ持ち去られたと思われます。心ない研究者と思われます。

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Finally, Mr. Shimura Satoshi[a] who is assistant professor in music-technology at Ōsaka University of Fine arts has informed me that the Kaidō honsoku was missing already in 1981 when he and Mr. Tsukitani Tsuneko[b], professor in music at the same university, visited the Kōkokuji for a thorough registration of all the temple's Fuke shakuhachi related documents.[6]

There seems, in other words, to be no doubt that the Kaidō honsoku original has really disappeared, and the interesting supposition that someone deliberately removed it inevitably gives rise to the theory of mine that the document may in fact have been 'purged' because of the very implications of the information it contains on the characteristics of early Fuke shakuhachi practise in Japan.

A close and critical examination of the subject matter of the Kaidō honsoku shows with sufficient clarity that prior to the emergence of the Fuke-shū in 1677 a 'Fuke shakuhachi tradition' had already been in existence for a considerable amount of time and that its original representatives called themselves 'komosō'. However, if we compare the ideological orientation of the komosō, exposed in the Kaidō honsoku, with that of other, early Edo period Fuke shakuhachi/komusō sources, it becomes evident that the komosō movement, originating during the Japanese Middle ages, soon proved to be a veritable anachronism under the new Tokugawa regime which had been established in the year 1600.

In this context there are two distinctly important, by and large contemporary Fuke shakuhachi documents with which the Kaidō honsoku should be compared, namely the Kyotaku Denki[c], 'History of the Tradition of the Empty Bell', and "Isshi oshō komusō honsoku"[d], 'Priest Isshi's Basic Komusō Rules'.

Both of these are, like the Kaidō honsoku manuscript, highly controversial, and because of their significance to the study of the 'phase of transition from komosō to komusō', before entering the detailed discussion of the Kaidō honsoku itself, a general introduction to the two texts will be appropriate.

---

6) This piece of information was disclosed to me during a meeting with Mr. Shimura in Tōkyō, June 22nd, 1986.

---

a) 志村哲 b) 月溪恒子 c) 虛鐸傳記
d) 一絲和尚虛無僧本則

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The Kyotaku denki

In 1795 (Kansei 7) the publishing house Kōto Shorin[a] in Kyōto produced a book entitled Kyotaku denki kokujikai[b], 'History of the Tradition of the Empty Bell Rendered in the Japanese Language'. It had been compiled by a certain Yamamoto Morihide[c] (n.d.) from Kyōto as early as in 1779-80 and contains the original, Chinese language - or kambun - version of the Kyotaku denki text together with Yamamoto's commented 'translation' into classical Japanese as well as a general introduction to the significance of priest Fuke and the activities of the komusō. Original editions are preserved in various Japanese libraries.[7]

It is stated in the Kyotaku denki that it was written by a person named Ton'o[d] who, according to Yamamoto, was a Buddhist monk active during the Kan'ei period (1624-1644), but apart from the Kyotaku denki itself nothing substantial is known about its author.

James H. Sanford characterizes the Kyotaku denki as 'a prime source of the traditional self-understanding of the Fuke sect and the modern misunderstanding of its history',[8] and Tsuge Gen'ichi who has supplied the only full English translation of the text shares his opinion:[9]

> 'Kyotaku denki kokuji kai is a legendary history of the kyotaku, or fuke-shakuhachi (an end-blown flute) and its tradition. However, its credibility as an historical source is generally questioned by historians and musicologists (- - -), simply because there are far too few historical materials concerning the origin of the tradition in both China and Japan or about the alleged author of this book and the original copy on which it is based to corroborate the stories it relates.
>
> Yet in the history of shakuhachi music this book was the only published source providing an outline history of the Fuke-shakuhachi tradition which gained widespread credence, at least among komusō (shakuhachi playing mendicant priests), by the middle of the seventeenth century. In a way, it is no exaggeration to state that the musico-religious tradition of the Fuke sect of Zen Buddhism was built on this legendary history, and the legend has provided the ethos of contemporary shakuhachi music since the eighteenth century. - - -'[10]

However, to be more precise, quotations from the Kyotaku denki which will be presented in the following will show that the document was not so much a 'source of the traditional self-understanding of the Fuke sect' in general as, more likely, of one particular branch of the sect, namely that of the Myōanji[e] in Kyōto.

7) KSM 9:564. 8) Sanford 1977:416. 9) Asian Music VIII/2, 1977:47-63.

a) 皇都叢林 b) 虚鐸傳記國字解 c) 山本守秀 d) 遁翁
e) 明暗寺

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"Isshi oshō komusō honsoku" [11]

'Priest Isshi's Basic Komusō Rules' is another of Nakatsuka Chikuzen's highly significant discoveries at the Kōkokuji in Yura, Wakayama.[12] Fortunately, the manuscript has been preserved and the former temple deacon, Mr. Yamakawa Sō-kyū, kindly supplied a xerox-copy of the original in April, 1985.

This undated letter which bears the signature Isshi oshō[a] is, at least among shakuhachi historians, attributed to the well-known Rinzai Zen monk, writer, and painter, Isshi Bunshu[b] who lived from 1608 to 1646.[13] Being addressed to a komusō by the name of Sandō Mugetsu[c] and composed in pure kambun style this 'letter' is in fact an 'essay' - or 'lecture' - which sets forth clear and solid statements concerning the historical, philosophical, and musicological essentials of early Fuke shakuhachi practise.

The true significance of this important Fuke shakuhachi document has not yet been thoroughly explained, and one major problem which remains to be solved is that of ascertaining the identities of Sandō Mugetsu and Isshi oshō and the actual nature of their relationship.

As for Sandō Mugetsu, that is a name which figures prominently in the annals of the Edo Fuke temple Reihōji.[14] Isshi Bunshu, however, is not being credited for having had any Fuke shakuhachi connections whatsoever.[15] Still, we should not rule out the possibility that Mugetsu may once have been a lay-student of Isshi Bunshu's and that the letter about Fuke shakuhachi matters might perhaps somehow be connected with Mugetsu's deciding to become a komusō.

Suffice to say: Isshi's letter to the komusō Sandō Mugetsu certainly represents a special and difficult case in the field of Fuke shakuhachi research. The orientation of its subject matter is quite different from that of both the Kyotaku denki and the Kaidō honsoku with which it is more or less contemporary, but that only indicates that the world of Fuke shakuhachi at this time was indeed both variegated and complex, and the document which best illustrates that situation is, definitely, the Kaidō honsoku.

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11) So entitled (or 'nicknamed') in Mori 1981, part 3:72.
12) Nakatsuka published the text with a commentary in Sankyoku, no. 188, November 1937, pp. 26-28. Reprinted in Nakatsuka 1979:268-271.
13) Nakatsuka dated the letter 1646 (Shōhō 3), i.e. the year of Isshi's death. Nakatsuka 1979:339. Mori 1981, part 3:78. Takahashi 1979: 24, 93. Ōno 1983: 92-96. Igarashi 1984:81.
14) Acc. to a death register of the Reihōji in which the last entry is dated 1841 (Tempō 12), Sandō Mugetsu was the temple's nineteenth abbot and died in 1598 (Keichō 3). Nakatsuka 1979:113. The part of the register covering the period before 1677 is most certainly an unreliable fabrication.
15) Zen bunka 101, July, 1981:20-159 (Special issue on Isshi Bunshu). DJJ 1:243. DNJJ 2:251-252. NRJJ:84. NKDJ 2:207. NJDJ 1:300. KBJ:933; ZJ:42.

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a) 一絲和尚 b) 一絲文守 c) 山道無月

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Fig. 4. Isshi Bunshu (1608-1646). Artist unknown.
From: Zen Bunka 101, pl. 12.

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General remarks.

It has already been mentioned that this old Fuke shakuhachi document is reported to have disappeared from the Kōkokuji in Yura, Wakayama, at some time after Nakatsuka Chikuzen had discovered and studied it there in the mid-1930's. According to his brief description of the original, the Kaidō honsoku was a hand-scroll which measured 254,52 by 13,94 centimeters (in English measures: 8 feet 4 1/5 inches by 5 1/2 inches), and it was written on somewhat thick tori-no-ko[a], i.e. 'baby bird' or 'chicken', -like manuscript scroll paper.[16] This special kind of fine-quality handmade Japanese paper has its name from the goose flesh-like surface and the lemon-yellow or straw colour resembling that of a hen's egg. It was manufactured since the Heian period for the purpose of books and letter-paper and since the Kamakura period also for sliding doors, various types of coloured paper, as well as for the socalled tanzaku[b], i.e. a kind of small, vertical poem cards. The dominant areas of manufacture were those of present Hyōgo and Fukui prefectures, west and north of Kyōto, respectively.[17]

Modern, cheap-quality 'tori-no-ko' paper.

It is stated in the second paragraph of the document itself that it was issued from Yura in the Kii[c] province, i.e. present Wakayama prefecture, and the date is given in the last paragraph, namely 'Kan'ei 5, Mid-spring, 2lst day', which is equivalent with March 26th, 1628.[18] The word boro[d] (p. 4) acts in place of an actual signature so as for the authorship of the manuscript it should be termed 'anonymous'.

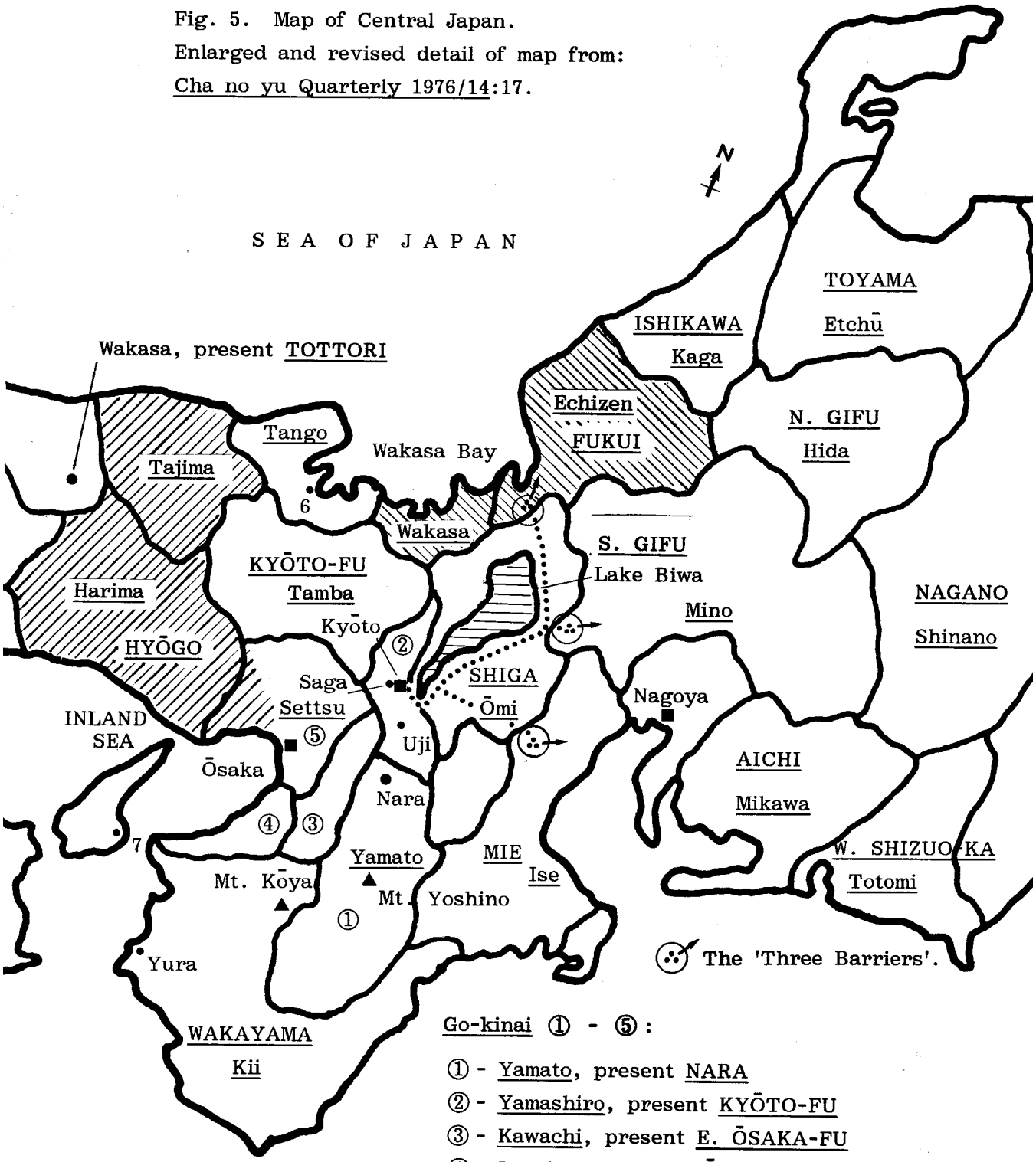
It is not known when - nor how - the Kaidō honsoku was embodied in the Kōkokuji manuscript collection - only that it was in the custody of that temple when it was examined by Nakatsuka Chikuzen, probably in 1937, as well as in 1938 when it was included in a source-book published by the Kōkokuji. Sometime afterwards, as mentioned on page 4, someone who was given access to the manuscript treasury at the Kōkokuji decided to remove the Kaidō honsoku for reasons which we can but guess about.

16) Kono gempon wa, nagasa hasshaku yonsun, tate yonsun rokubu, tori-no-ko-zama no sukoshi atsui makigami de aru. Nakatsuka 1937:28; 1979:271.
17) NKDJ 15:77. OKJ 1981:752. Map p. 10. 18) Tsuchihashi 1952:96.

a) 鳥の子 b) 短冊 c) 紀伊 d) 暮露

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Fig. 5. Map of Central Japan.
Enlarged and revised detail of map from:
Cha no yu Quarterly 1976/14:17.



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Printed versions.

Prior to its disappearance the Kaidō honsoku text had been published twice in print; both of these duplicate versions have been available for the present study and they have been carefully examined and compared in detail:

Nakatsuka 1937 version.

In: Fujita Reirō, ed., Sankyoku, no. 188, Tōkyō, November 1937 (Shōwa 12), pp. 28-29; commentary and evaluation pp. 29-31.[19] (VIII)

In 1979 all of Nakatsuka Chikuzen's articles which had appeared in Sankyoku from July 1936 through July 1939 were republished in a single volume entitled Kinkō-ryū shakuhachi shikan[a], 'Investigations into the History of Kinkō-ryū Shakuhachi', ed. by Hirano Kenji and Kamisangō Yūkō, Nihon Ongakusha, Tōkyō.

The Kaidō honsoku is here reproduced on pages 271-273, but some old-fashioned character writings have been changed in accordance with modern writing usage.[20] (X)

Mori 1938 version.

In: Mori Hikotarō, ed., Shūhō Yokō[b], 'Lingering Light on the Eagle Peak', published by the Department of History, Kōkokuji, Yura, 1938 (Shōwa 13), Part 3, pp. 72-74. (IX)

In this indispensable collection of source materials preserved at the Kōkokuji, the Kaidō honsoku is 'nicknamed' Boro komusō honsoku[c], ' Basic Regulations for the Boro-komusō'.

Shūhō Yokō was republished by the Kōkokuji in 1981 (Shōwa 56) as a direct photographic reprint of the original 1938 edition.[21]

It seems probable that the official Kōkokuji version, edited by Mori Hikotarō, should be valued as the most authentic of the above versions of the Kaidō honsoku. A comparison with the Nakatsuka 1937 version shows that Nakatsuka Chikuzen did not render the exact wording faithfully, but took the liberty to 'correct' quite many of the obvious language irregularities which characterize the version presented in Shūhō Yokō. Furthermore, it turns out that part of a sentence is missing in Nakatsuka's copy of the original; otherwise, it ought to be stressed, there is in fact general agreement between the two versions.

19) See appendix. A xerox-copy of this issue of Sankyoku was kindly supplied by Mr. Shimura Satoshi in July, 1986.
20) See appendix. A copy of the 1979 reprint was kindly supplied by the Isseido Shoten in Tōkyō in 1983.
21) See appendix. Copies were kindly supplied by Mr. Ōno Osamu in May, 1986, and Mr. Yamakawa Sokyū in June, 1986.

a) 琴古流尺八史観 b) 鷲峰余光 c) 暮露虚無僧規則

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Previous studies.

It may, at least partly, be due to the unfortunate loss of the original Kaidō honsoku that only a few Japanese shakuhachi historians have found it worthy of any attention. In fact, the text is only mentioned in two recent studies both of which are primarily concerned with the controversial question whether the Kamakura period Zen monk Kakushin (posthum.: Hottō Kokushi[a]) could really have been the original transmitter of the Fuke shakuhachi tradition to Japan, as claimed in the annals of the Fuke sect:

Ōno Osamu, 'Hottō kokushi wa Fuke shakuhachi no so ni arazu ka,' 'Was Hottō Kokushi not the Founder of Fuke Shakuhachi,' in: Yura-machi no bunkazai, 'Cultural Assets of the Town Yura' (periodical), no. 10, Yura, March 1983 (Shōwa 58), pp. 89-100.[22]

Here the Kaidō honsoku is mentioned on pp. 96, 97, and 98, part of the Mori 1981 photographic reprint version being reproduced on pp. 96-97. Ōno only states that because the Kaidō honsoku has disappeared he has not been able to examine it for a verification of its genuineness but, anyhow, Ōno characterizes it as "valuable material dating back to the early Edo period".[23]

Igarashi Bunzō, 'Hottō Kokushi no denki to densetsu ni tsuite,' 'About the Life and Legend of Hottō Kokushi,' in Ichi-on jō-butsu, 'Buddha-hood in a Single Sound' (periodical), no. 8, Tōkyō, November 1984 (Shōwa 59), pp. 66-83.[24]

According to Igarashi the Kaidō honsoku is, merely, "an account of the personal effects of the komusō, rendered in plain kanamajiri style," i.e. written in a mixture of Chinese characters and Japanese phonetic script.[25]

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22) Xerox-copies were kindly supplied by Mr. Yamakawa, April 1985, and by Mr. Ōno, May 1986.

23) Edo shoki ni sakanobaru (sakanoboru?) kichō na zairyō de aru.[b] Page 97.

24) Xerox-copy kindly supplied by Mr. Ōno in May, 1986.

25) Komusō no shojihin no iware o kanamajiri no kudaketa bun ni shita mono de aru.[c] Page 81.

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a) 法燈国師

b) 江戸初期にさかのぼる貴重な資料である。

c) 虚無僧の所持品のいわれを仮名まじりのくだけた文にしたものである。

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The overall structure of the work.

The Kaidō honsoku is composed of four main sections:

Section 1: Opening paragraph: foreword, or preface.

Mori considered this section to consist of two, separate prefaces, hashigaki[a]:

Par. 1: Written exclusively in kanji, it states that Hottō Kokushi was accompanied by four Buddhist laymen, mentioned by names, when he returned from China.

Par. 2: Written in mixed script, this paragraph gives the title of the work, Kaidō honsoku, as well as the place of its origin, Yura in the Kii province.

Mori added in brackets that par. 1 was written differently, i-hitsu[b], that is either (a) with another type of writing brush than the rest of the document or perhaps, more specifically, (b) in a different handwriting. This is important in that it may imply that par. 1 was added to the text later.

Section 2: paragraphs 3 to 18, the main body of the Kaidō honsoku.

Written in mixed script (kanji and katakana) this section clarifies the philosophical and ideological significance of the paraphernalia and shakuhachi practise of the 'komo monks', the komosō[c]. The greater part of this section is structured as rhetorical questions and answers (par. 3-11, 13, 17, and 18), interspersed with supplementary, deepening explanations and poems about the shakuhachi. The language is, generally, straightforward and clear.

Section 3: paragraphs 19/0 to 19/17, a list of the sixteen branches of the sect.

Written in mixed script the geographical area names are given in kanji, whereas all except one of the branch sect appellations are written in kana.

Section 4: paragraphs 20 and 21, date and 'pseudosignature'.

Written in kanji.

Notes on the translation and commentary.

After the full, English translation of the Kaidō honsoku on pages 14 to 17 follows the commentary, paragraph by paragraph or, in case of long paragraphs, sub-paragraph by sub-paragraph. For the sake of easy cross reference the translation has been split up accordingly; each paragraph, or sub-paragraph, is repeated together with the corresponding part of the 'original', reproduced from the Mori 1938 (1981) version, and a transliteration into romaji is given in square brackets. Often the diacritical marks, nigori-ten, which indicate voiced syllable initials, are absent; the 'missing' marks have been suggested with an asterisk (*) over the consonants in question.

a) 端書 b) 異筆 c) 薦僧

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