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A Side View of Ikkyu's “Insanity”

Ichikawa Hakugen

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western Europe seems to be leading to the likeness of middle age Japan's "gold/silver power" (this is a candidly flaunted type of political authority, as in golden/silver pavilions), if given the chance.

The point of the "Mill Notes" is all but the same and was collected in the "Economic and Philosophic Manuscripts" (1844), sketching the process logic of dehumanisation by means of money: "looking from the eye of God" and "prostitutes cheat the people" (3rd manuscript); and by extension chapters and sections of Shakespeare that called out money. And then, consider the appearance of the human commodity, the wage worker (menschenware), who have no choice but to sell their labor in order to make a living, having a popular metaphorical expression of selling oneself like a prostitute (allgemeine Prostitution). (This stage of Marx's concept of the labor power commodity was never settled). A. Bebel, author of "Women's Theory", later describes prostitutes as a "living commodity" and that, "Japan is not a good market. Japan domestically produces very many unmarried and cheap daughters." The "business women" in Crazy Swarm are not signifying a living commodity. They are effectively dealers of things. The business women sold or didn't sell their sex according to their subjective whim, and those whims were never identical. I'm not able to say if I caught younger Marx's thoughts on the history of the development of money and commodities into the present day, nor the indication of Middle-age Japan's subject nature on dehumanisation, nor encounter Ikkyu's unconscious anguish of Insanity, of which I only started to speak on.

1.

In Ikkyu Sojun's anthology of poems, the word "furyu" (風流) (henceforth, Elegance) can be seen innumerable times (152) with various meanings, while the word "fukyou" (浮世) (henceforth, Insanity) can only be found in two places — "An Insane Visitor Stirs Up a Raging Wind" (狂風をよめる人) (156) and "False Poems, Brilliantly Drunk, I Am Insane" (狂歌をよめる人) (119) — words concerning Ikkyu himself. However, we can examine exceedingly numerous matters on Insanity.

Sidebar: According to "Crazy Swarm" (狂風集), collated by Mr. Toshiko Ito. The Arabic numerals in the quotations are from the same book. The "Self-Admonition Collection" (自戒集) was not included.

In Ikkyu's own case, Insanity was often the equivalent of Elegance (in the broad sense), while in other cases Elegance was a particular orientation that was developed towards (in the narrow sense). We can take Ikkyu's Insanity in the broad definition of madness as a way of life that goes beyond the customs of worldly people, and in that sense, the framework of what is considered normal, that make Elegance and Insanity equivalent to each other, for example, "Pampas grass shoes and bamboo cane of 3000 cognitive objects, staying on the water eating in the wind for 20 years" (三千の認知の物、水の上で風を食う草鞋と竹杖) (117), "The vedana's purpose is the eating in the wind once again staying on the water" (風を食うの目的は、水の上で再び風を食う) (169), "50 years of being a straw hat-sedge cap visitor" (五十年の草帽・藁帽の客) (574), "The beauty of the rivers and mountains, my rice boiled in tea with sake, one laughs their whole life reciting poetry in midwinter" (川と山の美、酒で炊いた米、冬の中、詩を詠んで笑う) (204).

Although Insanity in the narrow sense is not uniform, here I would like to mention some notable ones such as "Another journey inside the Licentious Monk" (狂僧のまた旅) (156), "swimming through the Licentious Monk again" (狂僧をまた泳ぐ) (85), "Drinking and sex, and poetry that is also licentious-

ness”(㊦㊦㊦㊦㊦) (373), “Many cups of brilliant drunkenness, women’s sexuality and male sexuality” (㊦㊦㊦㊦㊦㊦㊦㊦㊦㊦) (574), and (㊦㊦㊦㊦㊦㊦㊦) “Even in the middle of the Licentious Monk, there too is male sexuality” (620). Let’s call the former type “Eating in the wind staying on the water Insanity” (㊦㊦㊦㊦㊦) and the latter type “Barroom Licentious Monk Insanity” (㊦㊦㊦㊦㊦). At this point, let us attempt to investigate the perspective (㊦㊦) of Barroom Licentious Monk Insanity.

Comment: Romance and sexual relations with the blind female attendant Mori are excluded from the category of Insanity. This is because it is not Barroom Licentious Monk Insanity.

2.

Ikkyū’s own Insanity was a humorous expression of self-reliance/self-mockery that was contemplative of the bitterness of self-reflection, and at times a form of play within the pleasures of a pious life. This often overlaps with Elegance. And so Elegance is tinged with extraversion and aggressiveness developing in a particular way, while Insanity in the narrow sense is abrupt, though skillfully. The main part of Insanity in this category is the Barroom Licentious Monk Insanity. What I would like to draw your attention to here are 2 clauses one “abrupt” (㊦) and the other “binding” (㊦) in the gathas “Taken Cognitive Objects, Un-Taken People”(㊦㊦㊦㊦) and “An Elegant Friend with pampas grass shoes and bamboo sticks, A bent wooden bed is Zen’s fame and fortune” (㊦㊦㊦㊦㊦㊦㊦㊦㊦㊦㊦㊦) (14) respectively. To define the abrupt and binding clauses: they are movement toward antithetical targets without tension, it is a mistake to oppose Elegance and fame and fortune, fame and fortune regards Elegance hiding its frustration. In this case, the original meaning of “the ancestors’ way is a reverberating breeze” is connected to the traditions of Bodhidharma, the Sixth Patriarch, Linji, Kyodo, Shuho Myocho, etc. Therefore, this Elegance

A young Yamato Sarugaku (comment, he was Fujikawamaru, Zeami’s childhood name) went out one season as a beggar with nothing but a bowl to earn the favor of the Daiju (Yoshimitsu (㊦㊦)). And thus, although he takes pleasure in this nearby award of office, it is said that the rest of the public approached the slope. He had the intention to leave the estate by means of acquiring a gift from the Daiju, but the Daimyo contested the gift and therefore incurred a great cost. (“Gogumaiki”) (㊦㊦㊦㊦).

In Yuzaki there is a great man called Zeami Motokiyo. It is the spot he loved Rokuenkoso (Yoshimitsu). (“Hanlin Koroshu”) (㊦㊦㊦㊦)

Zeami Motokiyo says in number 6 of the “Kodensho” (㊦㊦) on cultivating beauty:

Regarding the numerous types of people, whether a court lady, court attendant, prostitute, a lecherous person, a handsome man, even a plant, can become a kind of beauty, a form of mysterious profundity.

Noh plays and male homosexuality maintain a deep connection.

b.

In Marx’s “Notes on James Mill” (1844), as well as continued discourses in his “Grundrisse” (1857–58), the established logic of money’s fetish character becomes clear in the sense of how money plays a part in inverting the general equivalence of specific commodities in the exchange process of commodities, further with the expansion of exchange, elucidates the necessity of directing people towards the definite position of general equivalence as the optimum societal functionalism of precious metals as monetary commodities, in particular gold and silver, insofar as as the commodity economy/monetary economy develops, then inverts the person to person relation into a monetary one as a higher purpose. Certainly, modern day

Buddhist thought. Doesn't it seem to be the case that the crime of consciousness is, in some cases, oneself feeling indebtedness to the powerless and oppressed? While at any rate, does the retrograde samadhi of the licentious monk purchasing a "business woman" and playing with her legitimate the existence of the licentious monk and of human trafficking? It may be possible to say that for the premise of manners and customs, as far as Ikkyu is concerned, the bounds regarding his insanity consisted of so-called facts and the retrograde motion of history's complicit nature consisting of so-called facts was a natural unavoidable historical limitation, and if they didn't crystallise into his subjective task, it would forcibly change this grim fact into a philosophy of being for others.

P.S. "If you expel prostitution from society, you will unsettle everything on account of lusts" (St. Augustine)

"Prostitution in towns is like the sewer in a palace; take away the sewers and the palace becomes an impure and stinking place." (St. Thomas) [misattributed]

Supplementary Explanation

a.

In Ikkyu's collection of poems and verses the majority of them concerned male homosexuality. If it is possible to give an example, "XXXXXXXXXX...XXXXXXXXXX"¹ (996), a love poem to the second son of Kamparu Zenchiku (Zeami Motokiyo's son in law). The boom in male homosexuality was a threat to prostitutes. Out of this state of affairs, there appear "dancing girls" (囃子) dressed as men with suikan (水干), upright eboshi (立烏帽子), and on the hip a sayamaki (蓑). The likes of Gio (浄心), an upper class prostitute, other prostitutes, Hotoke Gozen (ほとけごぜん), Minamoto no Yohitune's (頼朝) Shizuka Gozen (静嘉) received Kiyomori's (清和) affection.

becomes a lament or fury, as in "Eating in the wind staying on the water, no one has written about it for twenty years around the Fifth Bridge" (8, "The End of the Life of Daito Kokushi").

By the way, Gojo Riverbed, and Kamo Riverbed, which was much larger than it is today, was a region where political evil, social contradictions, and natural disasters concentrated and ended up a region of "non-human" people such as eta (穢), hinin (人), beggars, lepers, and low class laborers. At the top of this human existence were the extravagant and oppressive powerful families, such as Shogun Ashikaga Yoshimasa and his wife Hino Tomiko, while at the bottom were the rebellious local people, ronin (浪人), and villains, as well as courtesans of various ranks.

3.

Eating in the wind staying on the water Insanity is a kind of "progress" that follows the correct path of Buddhism, both in terms of jnana (wisdom) and karuna (compassion). Barroom Licentious Monk Insanity is an attack on other peoples' hypocrisy and depravity, even if it is a paradoxical criticism; self pleased and pious play, and an inhuman offense against Buddhist commandments even though the pair are wrapped into one. A Barroom Licentious Monk way of life and an Eating in the wind staying on the water way of life mutually contradict each other and yet are difficultly compatible. Vimalakirti, Bodhidharma, Linji, Puhua, Hanshan do this, unlike Kodo and Shuho Myocho, who both did not consistently live as one or the other. The inseparability of klesha and bodhi, immorality and the Buddha path are the honor of Mahayana Buddhism. Eating in the wind staying on the water Elegance and Barroom-Licentious Monk Elegance are contradictory equals; one's body, by means of daily life in

Comment: A short outline of this yokyoku is about a naturally occurring lay Buddhist householder rescuing a young girl bought by a slaver, it is observed that this practitioner was not confined to the place of not thinking about good and evil or the non-duality of good and evil, concluding that “this woman is a good person, the merchant a bad person, the forked road of good and evil rule them” (XXXXXXXXXXXXXXXXXXXXXXXXXXXX)

Furthermore, slave merchants’ torture as well as threats were unyielding “To roughly torture a prisoner certainly should not be taken downstream of the fate of the samsara of renouncing the flesh of the world...” (XXXXXXXXXXXX(X)XXXXXXXXXXXX(XXXXX)XXXXX) and sitting onboard with a thump (Sit Alone On Baixong Peak? (XXX XX?)), the daughter was finally rescued, “for the sake of practicing the Buddha way, the body of a discarded person must not be rescued” (XXXXXXXXXXXX XXXXXXX) as a belief’s praxis. I would like to point out that the creator of the yokyoku was of an especially low caste (XX).

Whilst the drunken licentious zen practitioner poured drinks with cloudy sake and prostitutes, his ear was bent to the “caged bird’s” lament, the listening too it seems on a separate opportunity, the naturally occurring householder’s renouncing the flesh of the world was used to express low caste complaints. Ikkyu talked with prostitutes and kawaramono (XX, lowest ranking entertainers), there was not such a wide difference between the low caste individuals. Around that time there was the encyclopedia “Kagakushu” (XXX) states, “the eta are butchers and kawaramono” (XXXXXXXXXXXX), also the “Inryoken Nikki” (XXXXX) of the 2nd year of the Chokyo era (7 years after Ikkyu’s death), 8 months since “They slaughter horses and cattle, eating only the leftovers, many of them are thin” (XXXXXXXXXXXXXXXXXXXX), and the “Gaun Nikkenryoku” (XXXXX) of the Bun’an Era’s 2nd year (Ikkyu’s 53rd year), 12 months since, “lid, to this extent the lowest of society butcher dead horses and cattle for the sake of others”

coming and going high level prostitutes. If Ikkyu had been on friendly terms with sake merchants in Kyoto or Sakai, he would have been entertained with sake, food, prostitutes and enjoyed the singing and dancing of Shirabyoshi (XXX). The previously mentioned sake dealers were the targets of raids during the peasant uprisings, including uprisings for the cancellation of debts (XXXX), horse lending revolts (XXXX), and cart lending revolts (XXXX). There is a verse titled “Moratorium on Debt” in “Crazy Swarm.” “Thieves originally struck against the unhoused poor, there is nothing strange in the isolation of riches in the 10,000 nations, unbelievable, good fortune returns to a place of wickedness, 100,000 bronze Reijin (XX) vanish.” It says that the poor were not the target of the revolt’s assault. That by becoming a slave to money, the human soul becomes an empty shell. Ikkyu was not criticizing the uprisings demanding debt cancellation orders.

5.

In China, the word “shushi” (XX) often means a store that sells alcohol. “Daozi sent courtiers to make a shushi (XX), buying and selling by the water side.” (XX,XXXXXXXX,XXXXX.) (Book of Jin, The Tale of King Daozi of Kuaji) (XXXXXXXXXX). “The sound of a cracking whip passes through the shushi, a black-dress robe walks in, instigating the door. (XXXXX,XXXXX) (Chu Guangxi, Chang’an Road Poetry) (XX, XXXX) From Tetsuji’s (XX) “Daikanwa” (XX) vol.11, page 357.

Crazy Swarm’s shushi’s sake seem to be of an inferior grade. In the middle of the Muromachi period, around the front gates of temples and shrines were self-named “tea-houses” called “one-sip-one-sen” (XXXX) where very young tea-serving-women — sometimes serving double as bathhouse prostitutes — would bring out tea and sake and songs of their services to sell. In Crazy Swarm, the language of “The

teahouse is a beauty who is a good enemy” (茶屋の美女は良き敵)(479) and “Elegant teahouse with ancient singing” (茶屋の美女は古き歌)(483) can be seen. It is considered that the prostitutes Ikkyu messed with were those of the common class. The approach to Gojo bridge’s dry riverbed served as a base of all kinds of day-walkers, night-walkers, street-walkers and the lowest of low caste geisha-prostitutes (茶屋の美女), the prostitutes that Ikkyu messed with were considered — Crazy Swarm’s “business women”- not the higher-class courtesans of the day. The courtesan establishments — Crazy Swarm’s “brothels” — were a kind of courtesan agency, a place which was a special privilege to reside in. It seems that Crazy Swarm’s Licentious Monk was a courtesan establishment. Licensed red light districts, licensed prostitutes, and high ranking noh actors were the summit of prostitution’s status, established in the Edo period, and in Ikkyu’s period there were already the likes of Nishinotoin and Yanaginobanba, which were well-known willow planted red light districts. It is a Japanese concept based in Chinese origin; by means of Ming Dynasty trading vessels and priests, both as a means of money making, but also the ground, arrangement, and rules of the red light districts were imported. They (prostitutes) would stand in as representatives for corrupt monks, and now corrupt monks and prostitutes have deep connections. (There were also bride peddlers selling young women.)

6.

In Yokyoku (唄) music, prostitutes serve as the subject in many pieces. The slave trade became popularised in the Muromachi Period. This spurred on the development of the monetary economy. The development of commerce and transportation exerted a currency’s controlling power over the peasants. The phrase “茶屋の美女” (loosely translates

to “money makes the world go round”) refers to the authority of that “money” that dominated the period. By means of tax levied by feudal lords, shugos (守護), and land stewards (地頭), and by its compulsion to be paid in money rather than land (代金), the peasants were made destitute. “Propertyless people borrowing silver on doubled interest would demolish their fields and residences, or even sell their children in order to pay it back. If the correct amount of tax was not paid in a fixed sum, they would do anything to get it, from forcing the wife and children to lie naked in thorn bushes, to the bound husband being forced to walk barefoot on ice, to being thrown in a cage submerged in water, to being afflicted with a cold wind, in order to get their payment.” (Honjo Ejio “Social and Economic History of Japan” Page 242)

Despotism and calamities caused by the destitution of the peasants was also a factor in the increased occurrence of prostitution. If we look at it from the side of the monetary economy, many prostitutes’ path to important positions of a stage of prosperity, development of commerce, and the degree of circulation of money served as a barometer. Kidnapped daughters of farming/mountain/fishing villages, being shipped away to distant foreign countries, transform fragments of a tragic history, for instance, an Edo period kouta (狂歌) from Yoshiwara, “curse the slavers boats, so many bodies sold, then calmly rowing away, oh Mr. Kanta!” (茶屋の美女は良き敵 茶屋の美女は良き敵), or the Muro-machi period one, “slave boats row on the open sea, row calmly as always with those sold bodies, Mr. ferryman!” (茶屋の美女は良き敵 茶屋の美女は良き敵) (“Kanginshu” (寛政)). The Kana’ami yokyoku “Naturally Occuring Housholder (茶屋の美女) depicts the conditions of the abuse of prostitutes as well, “we can’t voice our cries only because of the kutsuwa (gag made of cotton) holding back the oceans in our mouths” (茶屋の美女は良き敵 茶屋の美女は良き敵).