

CHANOYU

Quarterly

TEA AND THE ARTS OF JAPAN



"Houn" Kimran

The cover design is an adaptation of a gold embroidered fabric favored by Oiemoto, Soshitsu Sen. The motif is a Chinese "phoenix," *ho*, amid clouds of fortune *un* and is the graphic representation of his Buddhist name, Hounsai.

CHANOYU

Tea and the Arts of Japan

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Nishijin Box 10
Kyoto 602 Japan

Rates: Published quarterly
Subscription (four issues): \$10.00
Single copy: \$ 3.00

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Chanoyu, the tea ceremony, is a synthesis of arts and expresses in principle the many aspects of Japanese culture. From its beginnings in Japan during the fifteenth century until the present, it has been both catalyst and medium in the development of distinctive art forms. Under the guidance of Soshitsu Sen, Urasenke Foundation hopes to encourage the development of these arts and promote a worldwide understanding of the culture of chanoyu.

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Photographs: Kadokawa Shoten, Tokyo; Kitamura House of Weaving, Kyoto; Tanko Publishing Co., Kyoto, Tokyo, and New York; The Institute for Zen Studies, Hanazono (Buddhist) College, Kyoto.

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Martial Spirit

Sen Soshitsu

May, or *Satsuki*, as it was known long ago in Japan, was the time when the young rice shoots would appear. It was a most pleasant season of gentle wind and a gradual awakening of vitality in ourselves and in all our surroundings. Trees and grass show a fresh gloss and the moss in the *roji*, the path to the tea house, revives with a quickening green.

The fifth month is also an important month for festivals and among these is the one called *Tango no Sekku*, Boy's Day. On this day the carp streamers fly colorfully and samurai dolls in ancient armor are set out in the alcove. This festival is also known as *shobu*, or iris festival, and this flower is in full bloom about this time. Shobu in Japan has been celebrated since ancient times because of its phonetic similarity with the word for martial spirit.

The meaning of this shobu, martial spirit or the reverence for martial spirit has interesting associations. The character *bu* meaning 'martial', is composed of two parts — one meaning a halberd and the other, checking or restraining. This meaning then refers to control in the use of arms, or in their restraint. It would be well if we were to re-evaluate our concept of this word in relation to the way of the samurai or Japanese national spirit instead of discarding or misunderstanding them because of their superficial meaning and hasty identification with wartime memories.

Possessed of bravery, perfect confidence, and the real power which may defeat any enemy, the man of true martial spirit aims *not* to reveal it rather than to give it full play. With this attitude I cannot but sympathize. Our respect for martial spirit should lie in the ideal of not resorting to the use of power. It is only too natural that one is inclined to overestimate and to want to exhibit one's experience and knowledge, however insufficient these may be. But Japanese, on the other hand, tend to admire a tasteful restraint and to prefer an inner profoundness to an overt or ostentatious display.

There is perhaps still something which can be identified as a peculiarly Japanese sense of beauty, something which can be isolated in the esthetic attitude. Restraint of self-expression has been highly valued, and direct, open expression of individuality has been regarded as somewhat naive lacking in subtlety, or unrefined. It seems contradictory to define it as "expression by the restraint of expression" but it may be a gesture at a higher level. This distinction is evident in the *No* play in which even the deepest of emotions is portrayed by the slightest motion, and awareness lies in attention to detail. In the famous screen painting of pine trees by Hasegawa Tohaku, the breath and life of the work lie in the unstated elements. Mist, cloud, wind are exerting a tangible force; the pines are in motion. The negative space of the painting is a testament to the hand's restraint. Musical instruments too, such as *shakubachi* and *biwa* require and establish silence between sound to give emphasis. The *haiku* poem casts a stone into water with the brevity of seventeen syllables, but the ripples extend endlessly into the reader's heart and mind.

The love of the imperfect, the restraint of total expression, has also sometimes an accompanying sense of tension arising from a kind of concentration of the many into the single. The famous story of Sen Rikyu and Hideyoshi concerning the morning glories in the garden is an example. The single flower preserved in the tearoom perhaps seemed to have absorbed the beauty of all the flowers in the garden. In their removal, the meaning of the single remaining bloom greatly intensified.

One must keep in mind, however, how far and long the way to achieve this simplicity. In tea, it requires one's constant attention to detail and a persistent devotion continuing throughout one's life. In Japanese history there are many examples of this capacity to express in extreme brevity what has only been attained by the severest of discipline. The Zen priest Ikkyu's transcendent philosophy was sometimes stated by saying that human life is simply a milestone on the way to another world; the priest Shinran condensed his belief into the repetition of *Namu Amida Butsu*. I feel too that the monumental simplicity and purity of line found at the Grand Shrine of Ise shares much with the austerity of design of Rikyu's tearoom Taian.

The circumstances of tea in the time of Rikyu were subject to the vicissitudes of politics, war, and discord of every kind. But it was within these confused circumstances that Rikyu created an elemental calm. He said:

Tea is heating water, making tea, and drinking it.

Rikyu must have been searching in complexity for the true meaning of tea. This poem of the Way was originally meant as a caution against the corruptive and over-indulgent practices of the day, and it remains to us who follow the Way of Tea to continue to put it into practice. It was through the severest personal discipline that this ultimate simplicity could be realized. The restraint which checks the drawing of the sword, which brings the wind to Tohaku's pines, and places a single flower in the alcove, can only be achieved through constant attention to the desire to heat water, make tea, and drink it.

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*I found my shelter --
On the hills of spring
I spent the night
And even in my dreams
The cherry blossoms were falling.*

Ki no Tsurayuki
Kokinshu



Portrait of Sen Sotan with contemporaneous writing by Gyokushu, abbot of Daitokuji temple.

Sen Sotan and Yuin

Iguchi Kaisen

Sen Sotan was born in 1577, a grandson of Sen Rikyu. He was called Shuri in his childhood. It is written in the tea master's family tree and in many books on tea that his father was Shoan who was a child of Rikyu's second wife So-on, by a previous marriage. However, there is some reason to believe that Sotan was a child of Doan whose father was Rikyu.

Doan and his step-brother Shoan were of the same age. When Sotan was born, they were probably about thirty-two years old. Considering Rikyu's first wife's age at death, it was after 1582 that Rikyu married So-on. Then, Shoan was already about forty years old. Because of the social conditions of the time, it seems unlikely that Rikyu would marry a woman who would bring with her to his household a son and his wife with their child.





Interior of the Yuin showing the *tokonoma*, alcove. The *ro*, or sunken hearth, is covered with a lantern-like lid to protect and subdue the charcoal fire within.

The Yuin tea hut built by Sen Sotan, following Rikyu's plans and precepts. The thatched roof is indicative of the *soan* or 'grass hut' style of architecture.

When the reinstatement of the Sens was permitted after Rikyu's death, Toyotomi Hideyoshi ordered the return of the premises of the Sens, not to Shoan, but to the still young Sotan. It would seem that by this Hideyoshi acknowledged Sotan as the descendant of Rikyu.

Thirdly, Sotan wrote in many records that he went to tea gatherings with Doan though he did not say clearly that he was his father. Doan placed Sotan under Rikyu's care when he was young, as his wife died young, and he traveled about the country. Rikyu, then, left him to the priest Shunya as *kasshoku*. Shunya was the hundred-eleventh abbot of Daitokuji temple, and Rikyu, Furuta Oribe, Tsuda Sokyū, and Kobori Enshū practiced Zen meditation in that temple. Kasshoku was the child who waited at the table for guests in the Zen temple, but he was taught reading and writing between his work periods. When he grew up, he practiced Zen meditation also. As there was no temple school yet then, one of the ways of educating children was to send them to a temple. However, it is possible that Rikyu put Sotan under the priest's care when he was taking a second wife. Sotan had very difficult training under Shunya, but Shunya took good care of him.

Sotan was fourteen years old in 1591, when Rikyu was ordered by Hideyoshi to retire to Sakai. In the second volume of *Chawa Shigetsu-shū*, which Kusumi Soan wrote down based on what his master, Fujimura Yoken heard from Sotan, there is a section which describes what must have been a dramatic scene:

At the time when Rikyu went contrary to Hideyoshi, when I was leaving Daitokuji temple for Kyoto, I met Rikyu in his carriage in front of the main gate. Rikyu opened the bamboo blind and we greeted each other. Later I realized that was the last parting.

Sotan was around fifteen or sixteen when he returned to the Sens. There his step-grandmother, So-on, and Shoan still lived. They educated Sotan in the way of the tea ceremony. Sotan married in his seventeenth or eighteenth year. When he had had two children, Sosetsu and Soshu, he divorced by agreement. He succeeded as head of the Sen family four or five years after he married. In 1598 when Hideyoshi died, the Tokugawas gave Shoan about 500 *koku* (a *koku* equals approximately five bushels) of rice. Soon he retired and transferred leadership of the Sens to Sotan. He built Shonantei at Saihoji temple in Saga outside Kyoto and lived there for the rest of his days. It was in 1600 that his step-grandmother So-on died; he was about fifty-six years old.

Sotan worked to revive the Sen family from his twenties to his forties. The land given by Hideyoshi was located in a remote part of northern Kyoto. It was unfrequented except by some members of the Nichiren sect who walked by on their way to their temple. Sotan first brought Rikyu's residence, which had been in the estate of Jurakudai, to this place, and rearranged the household management. His grandfather Rikyu received an annual stipend of 3,000 *koku* of rice, and he was therefore wealthy. Sotan did not have such an income. Some advised him to find service with feudal lords, but he would not do that, not wanting to repeat the tragedy of his grandfather. He tried to revive the Sen family himself, struggling against poverty. In spite of leading such a difficult life, he did not neglect his practice of Zen nor his studies of the tea ceremony. Sotan's tea ceremony was not exactly like that of Rikyu. He added his own bold originality and he created a new tea ceremony. In the introduction to *Chawa Shigetsu-shū*, there is a reference which will illuminate his personality:

There is a man called Sotan whose grandfather is Rikyu. He never searches for fame and wealth, and lives a simple life. Now he is in his seventies. Sometimes on a snowy morning or a moonlit night when he is in the mood, he spends his days meditating. If someone comes to beg him to teach his way, he answers there is no way to teach because his life depends on Zen.



Roji or garden of the Yuin with the *mame maki ishi*, 'scattered bean' stepping stones, their placement decided by beans which Sotan threw from the small entrance of the *nijiri-guchi*.

Sotan's quiet opposition to the aristocratic tea ceremony was evident not only in procedures of the tea, but also in his taste for tea things. The *Ikkabari* technique of lacquering is a good example. Hirai Ikkan was a Chinese who took refuge in Japan from disturbances during the Ming dynasty. Since he was hiding on Mt. Hirai, he used Hirai as his family name in Japan. Later he lived in Kyoto and practiced Zen under the guidance of Seigan of Kotoin temple in Daitokuji. Perhaps, Sotan met Ikkan through Seigan. Sotan noticed Ikkan's outstanding skill in lacquered wares and had him make tea things according to his own taste. Ikkan could make his living in that way. Works of Ikkanbari are quite distinct and suitable to Sotan's tea ceremony.

Sotan was also affectionate to Dosai and had him make a very simple *furo*, portable brazier, made of wood, which was a different taste from that of clay. He had relatively unknown craftsmen in the town make tea utensils, and he himself made various ones. One autumn eve, he picked up an old barrel floating in the small brook in front of his house, and made of it a round table such as Rikyu liked. Then he painted it with persimmon tannin, the fruits of which ripened in his backyard. Later he had it lacquered in the Ikkanbari style. He also made the container for tea powder out of paper, and did his own scroll mounting. He remarried when he was over forty. This wife was later called Soken, and So-on and Soken were the first of the female tea masters.

Though Sotan avoided association with the powerful, he accepted the invitation of Tofukumonin. Tofukumonin was the daughter of Tokugawa Hidetada and her name was Kazuko. She became the Empress of Emperor Gomizuno-o. Sotan presented a set of tea utensils to her, and in return she gave him the pasted cloth picture of Ono no Komachi which she herself made and a small box made of shells. Sotan made a scroll picture and an incense container from them. We are not sure whether Tofukumonin herself studied the tea ceremony. However, since Sotan first used a red linen tea cloth for wiping the tea bowl, her court ladies seemed to have had lessons. It is said that he dyed the cloth red because it became dirty with lipstick marks when they wiped the tea bowl with it.

Sotan had a warm friendship with Prince Tomotada since he visited the Imperial Palace often. His father, Prince Tomohito, had a profound knowledge of artistic things and he began the building of Katsura Detached Palace, but he died without seeing it finished. Prince Tomotada donated his father's *shoin*, study room, to Jishoin temple. This shoin looks like that of the Katsura Detached Palace, and it is considered to be very valuable and important for study and research of the Katsura Detached Palace. In the west side of the shoin, there was a tearoom in Sotan's taste. That was the ordinary tearoom of four and a half mats with an alcove. In the Buddhist altar there was a hand-wrought earthenware seated figure with a tea bowl in its right hand. According to the legend of the temple, the head of the figure could be removed and the head of Rikyu could be replaced. It was in the later years of the fourth generation, Soshitsu, that people started to worship Rikyu formally, and this is interesting when we think of how the figure of Saint Mary was worshipped in hiding when Christianity was repressed.

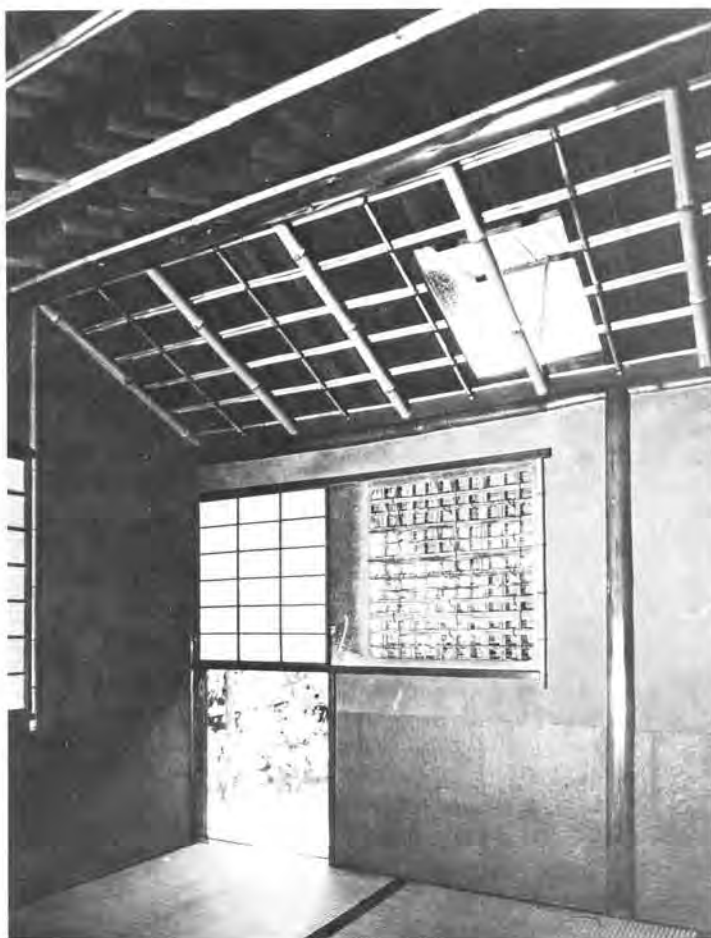
Considering these things, it seems possible that the spirit of Sotan's tea ceremony of quiet taste would be found in the architecture of the tearoom of the Katsura Detached Palace.

One can also see the influence of the architecture of the Imperial Palace in Sotan's Kanuntei -- in the bamboo pillars at the edge of the roof, the arched transom, and other architectural features.

When Sotan was sixty-five years old, Soshu was forty-eight, and the youngest son Soshitsu was twenty-one. He decided to retire then. He gave Fushinan to his third son, Sosa, and he lived with Soshitsu. For that, he had Kanuntei and Yuin built. It is said that Kanuntei was built before Yuin, and there are some good grounds for that assumption. When Kano Tanyu drew the pictures on the sliding doors of Kanuntei, he drew a picture of Sotan thinking how to arrange the stepping-stones leading to Yuin. So we can conclude that Kanuntei was built first, and then or at the same time Yuin's construction was begun.

Konnichian was built in 1648 when Sotan was seventy-one. There is the record that they had a tea gathering at Yuin in 1644. From that record, let us consider the order of construction and the origin of the name 'Konnichian'. First Sotan built the eight mat room Kanuntei as his living quarters. Then he built the Yuin for his living quarters. He built a room of *ichijo-daime* or one and three-quarter mats, and he named it Konnichian from the words which Priest Kokei gave Rikyu. There is also the popular story that says Sotan took it from a written phrase on a piece of paper by his teacher, Priest Seigan. It is also said that Yuin was built after Konnichian, but considering the architecture of the tearooms, it is more reasonable to think the order mentioned above is right. It is also natural that Sotan moved eventually to the smaller room.

There were two kinds of four and a half mat rooms in Sotan's taste. One was the same type as Yuin, and it is referred to as a formal four and a half mat room in Rikyu's preference. Perhaps the four and a half mat room of Jurakudai was like this. The other type had no *nijiri-guchi*, crawling-in entrance, but it had *kinin-guchi*, walking-in entrance. We can see some alterations in the tearoom of this still existent type compared with the one in Jurakudai. The wall near the host is nearly blank as opposed to the elaborate architectural features of the earlier room; the atmosphere of quiet taste is emphasized. There are only two windows and the ceiling is low. It is written in the book *Chafu*, a kind of reference book on tea matters of the time, that Sotan built a tearoom modeled on Rikyu's



Interior of the Yuin showing the opened *nijiri-guchi* and the *tsukiage mado* through which moonlight may enter.

Fushinan, and displayed it in a plaque with the words 'Fushinan'. There was a garden path leading to the tearoom and near the entrance was a bush, through which passed a small path. "Fushinan", in this record, might be a four and a half mat room known as "Kanei", or it might be Yuin.

In his retirement, Sotan lived free from worldly cares, practicing the tea ceremony and the way of tea. During that time he wrote *Zencharoku*, on the unity of tea and Zen.

In 1652 his first son, Sosetsu died. He was the son Sotan expected most of. Since Sosetsu's way of thinking about the tea ceremony was different from that of Sotan, he had left home and travelled about the country. This is similar to that of Rikyu and his son, Doan. When Sotan heard that Sosetsu was seriously ill, he visited him at Shodenji temple just before his death. Later his grave was to be found next to Sotan's in Jukoin temple of Daitokuji which seems to indicate the great affection Sotan had for him.

It makes an old man sad to have his son die before him. After Sosetsu's death, Sotan wrote a farewell poem:

*We come into the world with nothing,
And leave with nothing,
Accompanied by the sound of bells.*

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Zen Priests and their Concepts of Tea

Nishibe Bunjo

In order to better understand present ideas of tea and to be able to conjecture about its future, it is necessary to go back and look at the relationship between Zen and tea as it has developed and changed over time. The following is an exploration of several particularly important concepts of tea as developed by Zen priests throughout Japanese history.

Muso Kokushi and the Concept of Muchu Mondo

The Zen priest Muso Kokushi (1275-1351) was born in the city of Ise, a year after the first attempted Mongol invasion of Japan. In 1325 he became abbot of Nanzenji temple in Kyoto. He also held posts at Jochiji and Engakuji temples in Kamakura and in 1333, by Imperial order, became abbot of Rinsenji temple in Kyoto and later abbot of Nanzenji temple again. He also founded numerous temples during his lifetime, such famous ones as Tenryuji, Saihoji, and others. During his seventy-seven year lifetime, he was the respected teacher of three emperors beginning with Go-Daigo (reigned 1318-1339). After his death, four other emperors visited his grave and declared him a great teacher and each of these seven emperors bestowed upon this man a name, 'Muso' being the name given by Emperor Go-Daigo. The term 'Kokushi' literally means 'a teacher of the nation' and was a title given to a priest held in very high esteem. From these facts we can see the extent which Muso Kokushi was revered, and as a result, why he had a great influence on Japanese history during this period of great turbulence. He was, in addition to being a great religious advisor, also a master of calligraphy, the author of exquisite *waka* poems, and a master designer of gardens. His disciples included the famous Zen priests Shunroku Myoha (1311-1388), Gido Shushin (1325-1388) and Zekkai Chushin (1336-1405).

Muso's writing entitled *Muchu Mondo* was not specifically a book on tea. Rather it provided a general outline on Buddhist doctrine in a question-answer form and it included numerous examples from the world of tea. In this, Ashikaga Tadayoshi, son of the first Ashikaga Shogun, asked the following question:

Zen teaches that no matter what one does in one's daily life, whether its working in the fields, calculating on the abacus, sleeping, waking, standing, or whatever, every action is part of Zen training and need not be done in any particular designated place such as in front of the Buddha. So it is also written in the *Hokkekyo*, the Lotus Sutra. This state of mind is Zen. But the priest Dogen (1200-1253) wrote that one must get rid of every possession and unnecessary action in order to practice Zen. How then, can one do both, know Zen in one's every action and possession, and at the same time cut himself off from those same actions and things? Is this not a contradiction?



Renowned portrait of Muso Kokushi, by Muto Shui.

Muso answered this question by referring to mountain water and then to tea drinking. In essence, he said,

From the viewpoint of Zen, mountain water and tea drinking, singing songs, reading poems, anything one does in one's daily life or experiences is a means of gaining *satori*, enlightenment, which is the only way to realize the Way of Buddha. But, there is an inherent danger in just gathering things and experiences, the threat of greed, and one must be ready at anytime to get rid of all in order to avoid this threat. Mountain water, drinking tea, songs and poems, these kinds of things are not in themselves good or bad. They are only thought to be in the heart of the one who sees or does them. As an example of what would be considered "bad", there is *tocha*, a kind of gambling tea ceremony that is practiced by the samurai and upper class families at temples and shrines. This kind of tea ceremony is in no way artistic, in fact such use of the fine arts degrades them!

Muso also saw tea as a way to gain Zen enlightenment was naturally opposed to such misuse of it. In 1336, on the advice of Muso, the Ashikaga Shogun made a law heavily fining all those participating in such "misuses" of it. Nevertheless, *tocha* ceremonies continued until the middle of the Muromachi period. It could be said that despite all Muso had said on this subject that his words went largely unheeded. Such however was not really the case; he was singularly revered. There is an interesting example of this in a story about him which occurred in 1411, sixty years after his death. A poem writing gathering of priests was held at the Kenninji temple in Kyoto. The subject was *kashōseki*,

having to do with stones containing fossilized pine needles. The shogun at the time, upon hearing of this was greatly angered that the topic should so closely resemble Muso's posthumous name "Soseki", and he exiled the four priests involved. It is easy enough to imagine from such an occurrence, even so long after his death, that he must have been greatly respected and that his words and thoughts were of permanent influence. As written in the *Namboroku*, a record of Sen Rikyu's teachings on tea: when making tea in a small room, the most important thing to keep in mind is that it is Zen training. Muso's idea of *cha zen ichi mi*, Tea and Zen are one, was not quickly nor widely accepted, but it has persisted and taken deep root.



Copy of Ranshuku's *Shucharon*.

Ranshuku Genshu: Theory of Tea and Sake

Ranshuku Genshu (? - 1580) was a great Zen thinker and scholar who lived during the latter part of the Muromachi period. The famous general Oda Nobunaga was among his followers. In 1580 he was given permission by the emperor to wear *shui*, literally 'purple robes', which was a practice of emperors of designating high ranking priests that started in 1249. In 1586, Emperor Go-yozai bestowed upon him the name 'Seijo Honnen Zenshi'. Ranshuku's writing *Shucharon*, A Theory of Tea and Sake, was written in 1576, the same year that Nobunaga built his castle at Azuchi on Lake Biwa.

It was a period of great political unrest and war which makes it all the more unusual that such a book could have been written and so widely accepted at that time. Thoughts as the following are included. Lovers of tea are called *dekihanshi*, while those who love *sake* are called *boyukun*. His book is written in a question-answer format on the merits of tea and *sake* as discussed by a *dekihanshi* and a *boyukun*. For example:

A fine spring day a *boyukun* who had spread his straw mat under the cherry trees, starts a conversation with a *dekihanshi*, who is sitting nearby under some pines. He says, "This is not the place for gossip or falsehood. Why don't you tell me about the merits of tea, and I'll tell you all that is good in regards to *sake*." To this, the lover of tea replies, "What? Do you think there is anything good about *sake*? I say, no! Remember the famous priest Shakuson who having drunk too much soiled his clothes, making them no better than rags. Isn't this a good reason to avoid *sake*? Furthermore, there is a saying that you'll fail in your every endeavor if you drink *sake*. The lesson of Shakuson teaches us that not only power but even life can be lost, and all because of *sake*. Is it worth it?

To this, the lover of *sake* replied, growing angry, "You talk a lot in an effort to frighten people. It's too bad you only remark upon uninteresting things and not what is really important. Shakuson taught us also the *sake* is like a good medicine. Even in the scriptures it says that *sake* is a good thing, praising its virtues on numerous occasions, but where is there anything good written about tea?

The discussion went on in this way for a long time with many examples from Indian and Chinese history being cited on the virtues and sins of both *sake* and tea. But despite all this, neither *dekihanshi* nor *boyukun* would give in. Eventually a man of leisure came strolling by and said, "All is well, peaceful and harmonious in the land, is it not? And yet, you two sit here making every effort to upset this tranquility. I drink both *sake* and tea and can tell you that no matter what you say, both are fine things. Listen to my poem:

*There are clouds over the pines
and mist on the flowers,
Two fine men sit and speak of
the two best things in the land;
Sake, oh sake,
and
Tea too, yes, tea too.*

With this, the two men stopped their arguing.

The book is filled with such exchanges making it not only informative for lovers of tea, *sake* or both, but also revealing on the relationship between Zen and tea as well as just an interesting book for the layman to read. Perhaps it is the latter characteristic that won it such wide and general acceptance among the people of that time.

for the layman to read. Perhaps it is this latter characteristic that won it such wide and general acceptance among the people of that time.

Despite its brevity, *Shucharon* had its impact too on later generations. For instance, the book called *Shucha Mondo*, Questions and Answers on Tea and Sake, as well as many others written during the Edo period were for the most part the same as *Shucharon* in content or merely interpretations of the original by Ranshuku. This long-standing argument on which is better, tea or sake, brings to light the fact that as sake inebriates one, tea sobers him again -- a perfectly matched combination of contrasting drinks.



Portrait of Takuan Osho.

Takuan Osho: Notes on Tea

Chateinoki is a record of discussions that took place between the Zen priest Takuan, the 430rd abbot of Daitokuji who died in 1645 at the age of 73, and Kobori Enshu (1579-1647), the famous designer of tea houses and gardens; it took place at a tea house of Enshu's design. Despite the brevity of this record, Takuan's thoughts on tea are remarkably clear.

Takuan began by writing that tea was for the purpose of enjoying *Tenchi Chuwanoki*, literally 'the spirit of peace and harmony of heaven and earth'. In this state, mountains, rivers, trees, the large and the small, the tall and the short, everything in existence reveals its different essence, and yet all are in harmony, the harmony of "pure unadulterated nature". This setting is not the place for eating,

drinking, or discussion, nor the place to display the beauty of the tea house, the bowls or related utensils, nor one's proficiency in serving the tea. This was a criticism of the tea ceremony of that time though it seems no less relevant today. Descriptions like the following are used to express the essence of this atmosphere:

Climbing lofty mountains enshrouded in clouds
and mist, the winds blowing, no matter where one looks, a
world of peace and harmonious beauty is to be seen. Water
flows beneath the leaves of the trees over glistening rocks,
falls over rapids and flows down to the great sea . . .

Takuan's images of harmony of heaven, also similarly expressed in the teachings of Sen Rikyu as recorded in the *Namboroku*, are the real essence of Tea,

. . . a tea house beneath the bamboos with water and
stones, trees and shrubs, a place for burning coals, kettle,
flowers and the tea utensils; being able to taste the joy of
nature in a single tea house. Such a heaven on earth, in the
spring with white cherry blossoms everywhere, of nature in
the fall — the moon, in summer — its breezes, and winter —
snow, the delicate changes throughout the four seasons, . . .

all this is the pleasure of tea. "The quiet of the breezes blowing through the pines, a world in which every care and worry can be forgotten and washed away in the fresh water", is the atmosphere that the participants in the Way of Tea experience.

Seigan So-i: Sixteen Articles on Tea

Article 1

The person performing the tea ceremony should make every effort, as money and facilities allow, to perform a ceremony in a manner befitting each guest, for a *daimyo*, feudal lord, in the manner of a daimyo, or for a commoner in the style of a commoner.

This "doing in a manner suitable to each guest" seems natural enough but to accomplish it is quite another matter. In fact, there are cases where just the opposite occurs. If a *wabijin*, a lover of *wabi* (literally, 'quiet taste'), but more often than not a rather poor person who loves *wabi* not so much for its own sake but because that is what he can afford, is the guest, the host may go out and spend unreasonable sums on high-priced utensils that have "lots of *wabi*". He may do so in an effort to show his guest how much he is willing, not necessarily able, to spend on a tea ceremony. Also, recently in Japan, there have been *chakai*, tea gatherings, supposedly for children and students but that ended up in being anything but suitable for their guests. This is because rather than tailoring the ceremony to people who perhaps have a passing interest and little understanding of tea and the cere-



The Zen phrase *Shacha* written by Seigan. *Sha* means 'thankfulness', *cha*, tea.

mony, the host, in an effort to avoid being laughed at by someone who just might know a bit more, will use a tried and tested approach suitable to students of tea instead. One would think that more free approaches that enable the layman to also readily enjoy tea could be used. But, freedom without guidelines can end in chaos. This is the meaning of Seigan's first article.

Article 2 and 3

These two sections relate in great detail exactly what elements the tea house should be made of, what should be included, and where they should be placed. These rules are particularly suited to the homes of daimyo and land owners.

Article 4

Here are listed eleven types of tea ceremonies discussed in the following articles.

Article 5

Konobon Tea: Nothing is now known about this type of tea.

Article 6

Imanobon Tea: This is a highly decorative kind of tea ceremony to which the ordinary person could not be invited.

Article 7

Daimyo Yuroku (rich landlords') Tea: This is a ceremony where the atmosphere of *wabi* dominates. The tea house generally built today is most suitable for this kind of tea ceremony.

Article 8

Furunowabi Tea: Nothing is known about this type today either.

Article 9

Imanowabi Tea: In this type, a poor person borrows large sums of money to have a tea ceremony in the style suitable to daimyo and rich landlords, similar to 3. above. It is designed to win the praises of the rich and powerful for the host as a person of long experience and great knowledge of tea.

Article 10

Machiyaku Tea: The reason for this ceremony is also not primarily to enjoy tea, but rather because one feels he has a duty to invite political leaders to tea, or because one may wish to avoid gossip, or for some other politically motivated reason. In today's society, the mayor's election promotion *chakai* would probably be a good example of this type of tea ceremony in Japan.

Article 11

Denju Tea: This type is particularly useful to those teaching the art of tea ceremony. However, the teacher would not usually invite guests to a formal tea ceremony for its own sake but rather use it as an occasion to speak and explain about tea. Many used this kind of tea to win themselves praise as living the "elegant life".

Article 12

Toriwari Tea: Those affiliated with making tea utensils and implements, or buying and selling them, are most likely to use this kind of tea ceremony. It has also been used by those simply proud of their abilities in tea.

Article 13

Hitomane Tea and *Myomon* Tea: Literally, *Hitomane* Tea means someone who knows nothing about tea but does what others do because he thinks it is the thing to do. It typifies the kind of training many receive now. It is not bad when seen as a means and not as an end, but when learned and done in the same way for decades without change, neither the host of the ceremony nor the ceremony are in anyway substantially improved. *Myomon* Tea is aimed at getting the reaction of others to one's tea abilities. Such tea is generally viewed as merely a luxurious hobby.

Article 14

Nanashi Tea: This type of tea ceremony is aimed strictly at self-pleasure and is best done by the host for himself alone. The performer is considered most noble of heart possessing within himself the maximum amount of *wabi* and *sabi* (quiet, rustic, natural feeling) reflected in a natural tearoom containing not the least amount of artificiality or gadgetry, no pretense, no show, and no superfluity. Seigan wrote in the greatest detail about this most natural kind of tea. Perhaps it was because it was the type he himself most preferred. This may well account for the fact that he was commonly referred to as "a man away from men". It was his aloofness which kept others from knowing him well during his lifetime.

Article 15

This article relates that it is not necessary whether tea utensils are expensive or not. The important thing is not its price, but the 'thing' itself.

Article 16

In this article Seigan wrote that one who aims at *Nanashi* Tea as a goal, will become famous, on the contrary, for the fact that he aimed strictly at self-pleasure and disregarded any criticism of the world. He lamented this result, saying, that it was a very sorrowful thing.

Finally, perhaps it can be said that Seigan's concept of tea is best reflected by Zen priests who lived in the Awataguchi area of Kyoto, near Nanzenji temple. His only possession was a pot from which he ate and in which he made his tea as he sat and drank listening to the temple bells sound in the forested misty hillsides. When he died, he left nothing but that pot which simply rusted away. It is this primitive yet basic joy in the tea itself that Zen priests enjoyed and Seigan himself longed for. As close to *Nanashi* Tea as it seems, there is yet some other quality not included in any of the above types that is really at the heart of Seigan's concept of tea.



Chasetsu written by Ikei Soetsu.

Ikei Soetsu: Treatise on Tea

Ikei Soetsu (1644-1714) was the 253rd abbot of Daitokuji temple in Kyoto and also the founder of Kogenin temple within the Shinagawa Tokaiji temple grounds. He believed tea to be a completely spiritual and humble experience, not the luxurious or showmanship type that was practiced as at the time he wrote. The lineage of his way of tea starts with the great Rikyu, followed by Doan (1546-1607), Kuwayama Sosen (1560-1606), and Katagiri Sekishu (1605-1673). Rikyu's way of tea was a mixture of ordinary man's *wabi* tea and the more luxurious samurai type of tea. In *Chasetsu*, Ikei's treatise on tea, it can be seen that his concept is not a cold copy of his predecessors but rather a way that developed naturally after long years of practice. It is not tradition for its own sake, but tradition well understood and creatively developed in his own personal way.

In this brief treatise Ikei describes how he feels that those who are learning tea should not make light of its tradition and rules. One must pursue for many years what one learns in order to do something worthwhile. Then, one may be able to attain the deepest perception of it. Without diligent practice one cannot achieve this. One must begin to practice from the first step, and when one has learned the whole, one must again return to that first step.

Torei Enji: Goke Sanshoyoromon

Torei Enji (1721-1792) was a follower of Kogetsu Zenzai (1667-1750) and Hakuin Ekaku (1685-1768). His way of tea, however, most closely resembles that of Hakuin. His book *Goke Sanshoyoromon* was originally an introductory text for those wishing to enter any of the five Zen sects, the *Rinzai*, *Unmon*, *Soto*, *Igyo*, and *Hogen*. It is in the section devoted to the Igyo sect that his explanation of his way of tea is to be found.

Torei wrote that in order to gain enlightenment, it is necessary to have three things: *hon*, *matsu*, and *chu*. *Hon* is concerned with the problem of perfection of the tea host as a human being. If he has found enlightenment he will have learned to accept whatever comes with a quiet heart. Nothing can interfere with his spiritual tranquility.



Writing and *hoju*, flaming jewel,
by Torei Enji.

In the course of preparing for and actually serving the tea, there are five things the host does almost unconsciously. In order they are: 1. Cleaning the room, 2. Arranging the room, 3. Setting out the utensils, 4. Making the tea, and 5. Relating to the guest. When one is a guest at a tea, there are likewise five things one does: 1. Enter the tearoom, 2. Sit down, 3. Straighten one's clothes, 4. Drink the tea, and 5. Taste the tea one is drinking. The tea ceremony is not just a matter of the host serving the tea and the guest drinking it, however. Rather, if the actions involved are performed by each person with the same precision and in the same frame of mind, both may overcome basic desires and live a more natural life, closer to spiritual purity. This is *hon*.

In the Igyo sect from oldest times, the goal has been to completely overcome any semblance of conflict or discord; that is, the unity of apparently opposed elements. This state is called *matsu*. Once achieved, one also has automatically achieved *bon*. The perfect achievement of both *bon* and *matsu* is what Torei meant by the achievement of *chu*. One who has achieved these three, then, and thus the perfection of this humanness will have necessarily achieved Zen enlightenment. Only with this can one fully and freely control his every feeling and emotion throughout the moments of his daily life. This is the *okugi*, or secret, the mystery of the way of tea that enables one to spiritually improve and perfect oneself.

Once *bon*, *matsu*, and *chu* have become a conscious part and parcel of one's spirit, then it becomes necessary to forget these things as conscious concepts and simply live them as the unity they are. If, however, one ever has to refer to these concepts thereafter, it is time to start the process all over again for they are no longer, if in fact they ever were, really and truly achieved in the first place. Torei tells us that nevertheless, once achieved, the way of tea becomes the way of one's whole life and living.

Seisetsu Shucho: Fukoan Tokushitsu Hanashi

Seisetsu (1746-1820) was a follower of the famous Zen priests Hakuin Ekaku (1685-1768), Getsusen Zenne (1702-1781) and Gasan Jito (1727-1797), the latter of whom he was a direct disciple. He began his career at Enkakuji temple in Kamakura, and by 1809 he moved to Shokokuji temple in Kyoto. Numerous daimyo and wealthy landlords of the time sought him for advice and consultation. In addition for being known for his courage and skill in the martial arts, he was also a leading enthusiast of the cultural and esthetic arts. He studied tea with Matsudaira Fumai, poetry with Kagawa Keiki, and was highly skilled in calligraphy and brush painting.

He wrote his famous book *Fukoan Tokushitsu Hanashi* in 1807 in his early sixties. In it, he wrote that tea needs *mucha*, literally 'no tea'. There are two types of people who say such things: Zen priests, who cannot really practice tea and are merely trying to cover their ignorance, and those who merely speak of it. Seisetsu is, of



Picture of Daruma by Seisetsu.

course, not the former type. His *mucha* is not simply the opposite of *yucha*, a tea of style and rules. It needs to be understood at another level, one in which all is equal, and there are no divisions between things. *Mucha* in its purest form is the achievement of Zen enlightenment.

How does one go about entering the world of *mucha*? It is explained in the *Josbu Kissako* or Book on the Taste of Tea, about which Seisetsu wrote at length. The feeling of his concept is best reflected by Seisetsu himself when he wrote about Seigan and his kettle listening to the temple bells.



Ebisu carrying a carp by Sengai.

Sengai Gibon: Sado Gokui

Sengai Gibon (1750-1837) was a follower of Seisetsu. He was the teacher of many who later became powerful Zen priests and was as well a fine painter of pictures reflecting aloofness from the world. His brief theory states simply that the "key" to tea is not only in the heart nor only in

technique, but in the subconscious harmony of the two. Behind the way of tea there is, of course Zen. The spiritual side is very important but the art of tea is also concerned with the taste of tea. Without a criterion, the way of Zen cannot be followed. Zen priests tend to emphasize the spiritual side of tea at the expense of technique. On the other hand, most so-called experts on tea tend to do just the opposite, not trying to deepen their understanding of the spiritual aspects. There must be both, spirituality and technique in tea. But even if one masters the spirit and art of tea, it is not necessarily true to say that one has mastered tea. It is only when one has both the spirit and the art and can forget that he has them that he has achieved *bitoaji*, literally 'one taste'. This is the ultimate integration of tea into every aspect of life and the main point in Sengai's concept. Interestingly but not surprisingly, as one of the later exponents of the way of tea, many of the concepts introduced and developed by his predecessors are once again drawn upon, including, the idea of unity of the host and the guest, the suggestion that tea should fit one's means, and flexibility in the rules to fit each occasion.

What then is tea? If one cannot hear the sound of wind in the pines, then one is not in the proper frame of mind to know the meaning of tea no matter how often one performs or attends tea gatherings. The elimination of all extremes and concerns, the peace and harmony of the heart, forgetting all rules once mastered and all things extraneous is the tea Sengai wrote about, which is the *mucha* of the tea of Seisetsu.

The tea we know today has been a long time in its development. We have briefly explored this path from remote beginnings in Japanese history to the present. Despite the various detours and deviations along the way, we have not lost sight of the common thread of this most spiritual and yet practical of arts that makes it as alive and vital to human living as it ever was. As the turbulence of the present and future increases, the human heart is certain to increasingly long for the kind of peace, tranquility and beauty that tea can continue to offer us.

* * *

*Light throughout the sky
Warms gently
On a day in spring
But with unquiet heart
The cherry flowers fall.*

Ki no Tomonori
Kokinshu

An Invitation to Tea

Ishikawa Sojin

This is a continuation of an article which appeared in issue 11 under the same title.



Koshikake Machiai

The components and plan of *roji* may vary according to the taste of the host. As the composition of the *roji* became more formalized, it was divided into two parts: the *soto roji* or outer, and *uchi roji* or inner, which is closer to the *chashitsu*. The *soto roji* has a *koshikake machiai* or bench for waiting before entering the *chashitsu*; the *uchi roji* has a *tsukubai* or stone basin for rinsing the hands and mouth. A small hedge and *chumon*, a small gate, separate the two parts of the *roji*. The guests are seated at the *koshikake machiai* and relax with conversation while appreciating the natural surrounding.

Soon the guests hear the sound of the host's sweeping in the *chashitsu* and his opening of the *chashitsu* door. Then the faint scent of incense comes and it is time for *mukaetsuke*, the host's welcoming of the guests. Even without speaking, some sound and scent serve as communication.



Chumon, middle gate, separating the *soto* and *uchi roji*, outer and inner garden.

Mukaetsuke

The host takes a bucket of water out to the *tsukubai* to renew the water in it. He himself rinses his hands and mouth with the new water and refills the *tsukubai*. This pouring sound reminds us of small waterfalls in the mountains. At this sound the guests silently prepare to greet the host.

When the host comes over to greet the guests at the *machiai*, and the guests stand and return a bow in silence, the *shokyaku* or main guest in front. This bow of the host indicates that all preparations for tea have been made and it is time to proceed to the *chashitsu*. Then the host returns to the *chashitsu* leaving the *chumon* open. The guests see him leave and return to the bench. In a moment the *shokyaku* makes a bow to the *jikyaku*, second guest, and excuses himself for going first, *osaki ni*. He passes through the *chumon*, rinses his hands and mouth at the *tsukubai* and replaces the *hishaku*, ladle, where it was. This procedure is to purify one's mind and attitude, to prepare to enter the *chashitsu*, removing mundane cares and thoughts of the world. In this meaning, the *roji* differs from the garden in general which is primarily for visual appreciation.

Chashitsu

Whether the host uses a smaller room or a larger room depends on the occasion of his invitation, the season and the number of guests. A small room of less than four and a half mats is called a *koma* while a larger one is a *biroma*. The former is used by less than five guests and the latter when there are more than five.



Nijiri-guchi

A koma, a smaller room, generally has a *nijiri-guchi*, a small entrance through which one must crawl to enter. The host leaves it open about two inches to let the guests know that they may enter.

Kutsunugi ishi

The stone in front of the *nijiri-guchi* is a little higher than the others. It is called *kutsunugi ishi* and it is here the guests take off their sandals made of twisted sheathing of bamboo stalks or *zori*. The *shokyaku* steps onto the stone, crouches, opens the *nijiri-guchi*, bows with his *sensu*, folding fan, in front of him. He crawls into the *chashitsu* and puts his *zori* beside the stone. While he is entering the *chashitsu* in this manner, the second guest rinses his hands and mouth.

Then the *shokyaku*, with his *sensu* in his right hand, moves to and sits in front of the *tokonoma*, alcove, to appreciate the scroll. After that he moves to the *temaeza*, the place where the host will make tea and appreciates the *furo*, portable brazier, and the *kama*, kettle.

The last guest, *tsume*, puts the *koshikake machiai* in order, locks the *chumon*, enters the *chashitsu* after rinsing his hands and mouth and closes the *nijiri-guchi*.

When all the guests finish inspecting and appreciating the scroll and some utensils, the *shokyaku* takes the seat nearest the *tokonoma*. The usual space for a guest is half a mat. The *sensu* put at the back of each guest shows which is his place. There remains some faint scent of the incense. The sole presentation of the scroll in the *tokonoma* indicates a formal occasion that is a *chaji* or a formal presentation of tea and light meal. Some flowers in a container are set in the *tokonoma* in the case of a less formal gathering usually called *chakai*, on which occasion only *koicha*, thick tea or *usucha*, thin tea will be served.



Aisatsu

The host opens the *sado-guchi*, host's entrance from the preparation room, *mizuya*, when he thinks all the guests are settled. The host and the guests bow together, *sorei*. The shokyaku asks the host to come forward into the chashitsu. When the host moves into the room in a sitting position, the shokyaku moves slightly forward to thank the host for the invitation. The other guests similarly thank the host in turn. When these *aisatsu*, greetings, are over, the shokyaku compliments the host for his careful preparation of the gate area, *machiai*, and *roji* and asks him about the scroll. The shokyaku with the recognition that he is the representative of all the guests must take the other guests' interest into consideration. After these *aisatsu* and conversation are over, the host withdraws to the *sadoguchi* to remark that he will now present some sort of simple meal. He then closes the *sado-guchi*. This is observed during the *furo* season from May to October. During the *ro*, hearth, season from November to April, the *aisatsu* is followed by adding *sumi*, charcoal, so that the guests may enjoy the meal in a warmer room. *Sumi* is added after the meal during the *furo* season.

Chaji

A *chaji* has various procedures of service according to season and the host's theme. However, the fundamental framework is applied to any *chaji*. It starts with the service of some light meal followed by *naka-dachi*, the guests resting themselves outside the chashitsu. The guests re-enter the chashitsu at a sign from the host meaning that he is ready to serve tea. *Koicha* and *usucha* are served with the rearrangement of the *sumi* between the two services. The whole service takes about four hours between eleven and three if daytime. Candle stands are characteristic of the *chaji* held in the evening or night.



Kaiseki

This is the light meal served at a chaji. In the Muromachi period, they generally had two meals a day, that is, a breakfast and an evening meal. This became three meals a day around the 18th century. Since it was thought improper to drink koicha when one was hungry, the light meal of one soup and one dish or three dishes had begun to be served during daytime chaji. The word 'kaiseki' originally meant the heated stone Zen monks held during practice in winter. Zen monks warmed stones of good size in a bonfire, covered them with some cloth and held them next to their stomachs to ease the cold. The simple, humble meal took the name after this stone. Lately the standard kaiseki is composed of one soup and three dishes. The principle of kaiseki lies not in the use of rare tastes from the seas and mountains but in the sincere preparation by the host himself using the flavors and foods of the season. Ready-made food is not appropriate. The host should prepare the food just before serving the guests.

* * *

*Across the fields of spring
The haze drifts in banners
Pleasing to the heart,
And in the dusk of evening
A warbler sings.*

Otomo Yakamochi
Manyosbu

The Time Talisman

Felix Marti-Ibanez

*The old pond!
A frog jumps:
Sound of water!*

The *haiku*, a seventeen syllable verse: meter in three lines of 5-7-5, is famous among the millions of such poems written in Japan during the last several centuries. Composed in the seventeenth century by Matsuo Basho, the most gifted master of the haiku form, it owes its popularity to the beauty of the picture it so deftly paints, using words instead of brushstrokes.

Although the incident related in this haiku seems commonplace, the poem nevertheless is extremely beautiful. In a Buddhist temple there is a quiescent pool of dark green water surrounded by tall emerald-green grass. Peace and quiet pervade until suddenly a frog leaps into the pond. Immediately one hears the splash. This particular haiku has been interpreted as a symbol of the contemplative state unexpectedly interrupted by the external world. For the Japanese, the poetic effect is created primarily by the use of onomatopoeia, with the assonance of the short 'o' sounds repeated five times, suggesting to their ear the sound of water when the frog jumps into it.

This essay is devoted to that magic talisman of Time, the capsule of infinity that is haiku, the shorthand of poetry which embodies the whole eternity of a single moment exactly as it happens *here* and *now*. This is a poetic excursion into the forests of a form of poetry that is not well known in the West but deserves study because it teaches us the value of conciseness of speech combined with profundity of thought.

Haiku, the epitome of Japanese poetry, may be summed up in the words of Dr. W. G. Aston: "There is in them a perfection of apt phrase, which often enshrines minute but genuine pearls of true sentiment or pretty fancy. Specks even of wisdom and piety may sometimes be discovered upon close scrutiny."

Harold Stewart remarked in his splendid and elegantly illustrated book on haiku, *A Net of Fireflies*, that the artistic genius of the Japanese attains perfection in minuteness: ivories carved and worn on the sash, *netsuke*, metal-inlaid sheaths for swords, *tsuba*, dwarfed trees, *bonsai*, and their most exquisite verses, haiku.

Haiku is Lilliputian verse, as diminutive as those Japanese ceramics and paintings that often can be appreciated only by peering through a magnifying glass, or as compact as those miniature Japanese gardens studded with goldfish ponds, rocks, sand, and trees imprisoned in an area no larger than a tea tray.

In spite of its limited form, the scope of haiku is immense, encompassing beauty, subtlety, serenity, tragedy, and humor. A typical example of the supreme serenity and mystery encased in such minuteness, like a precious relic in an old sandalwood chest, is another haiku composed by Basho:

*A cloud of blossoms,
An evening bell --
Ueno? Asakusa?*

The season is spring with the cherry blossoms in bloom and the time is dusk when only the bells of the temples in Ueno and Asakusa can be heard. The Japanese reader would know that Basho was referring to a particular place in Tokyo where both the cherry blossoms could be seen and the bells from either temple could be heard.

An instance of humor is expressed in one of Buson's haiku:

*What a delightful game
It is to let the fireflies loose in bed
Beneath the net!*

And in Kikaku's lines:

*A sudden downpour!
Thunderclouds are cracking!
And round the house the duck runs, quacking!*

To these must also be added Mogan's evocation of a romantic atmosphere:

*The curtain of the daimyo's palanquin
Was lifted ---
Cherry petals drifted in.*

And Ryota's masterpiece:

*The host said not a word,
The guest was dumb,
And silent, too, the white chrysanthemum.*

According to Stewart, the same silence prevails in the haiku as reigned when Buddha raised the lotus blossom and smilingly imparted to Kasyapa the secret of Zen.

Haiku is therefore a condensed formula for expressing poetic experience, a mantra, or spell in words, potent but refined, which allows the reader to re-create within himself, through imaginative collaboration with the words, the poet's moment of fulfillment. Each haiku is an account of one moment of the *satori*, or instantaneous flash of enlightenment, recording a metaphysical insight, a transcendent vision of the Unity and Reality of all things. This haiku captures what Wordsworth called

"spots of time," those moments that have, for some mysterious reason, an important, pervasive meaning.

The complete impression or mood evoked in such brevity has been compared with that created by a many-hued butterfly or by limpid dew on a summer lawn. It is the concentrated essence of pure poetry. For me, haiku is a star carrying the whole weight of the sky's expanse on its luminous back. It is like a honeybee flitting from flower to flower bearing with it a grain of pollen from each.

Haiku is a vignette, a spot of color on an inch of canvas, from which the total picture must be mentally constructed. Sometimes haiku resembles the title of a painting, as in:

*A troop of sea-gulls,
And a gust offshore
That breaks their whirling flight.*

Sometimes a landscape is created, as in:

*O'er the summer moor,
Our guide ---
One shouldering fodder for his horse.*

The reader can visualize a green and lustrous Japanese landscape, the rolling plains covered with shoulder-high grass obliterating every pathway, but in the distance a pack on the shoulders of a farmer shows the travelers their way.

Thus, haiku relies greatly on the reader's imagination, for each poem is a miracle of succinctness and beauty, a mere suggestion. In just a few syllables an idea is outlined, like a landscape against a background of mist, from which the reader must fill in the details, just as he would in a sketch made with a few brushstrokes by an accomplished teacher. That is why haiku has been described as "an art hung, as a web, in the air of perfume," a description exemplified by one of Bashō's loveliest haiku, a true poetic gem, depicting a peaceful autumn morning:

*An early morning breeze
A single goose up in the white clouds,
Nothing more.*

There is not a verb in the entire poem; just two light strokes of the brush and the image is complete.

Basho

Matsuo Basho was born in 1644 into a *samurai* family. At the age of eight he entered the household of a nobleman as a page for his son, and by the time Basho was nine he was already composing verses. After the premature death of his young master and friend, Basho went to a monastery, renounced the world, and began the serious study of haiku. Before he reached the age of thirty, Basho had started a school in Edo, Tokyo, his first student being the son of a rich merchant, a boy named Kikaku, who was later to become famous. One day, the two of them were walking in the country and the boy composed a haiku verse:

*Red dragonflies!
Take off their wings,
And they are pepper pods!*

Basho remarked that as such the poem was not a true haiku, but it would be if it were:

*Red pepper pods!
Add wings to them,
And they are dragonflies!*

Basho revolutionized the art of haiku by filling with extraordinary thought and deep emotion the empty poetic shell that he inherited. The following haiku is representative of the new concepts he developed:

*On a withered branch
A crow has settled ---
Autumn nightfall.*

The mood of solitude and melancholy is created by the simple description, so that we "feel" the clear, thin air, the sky like a cobalt mirror, the peaceful background of autumn blue turning to deep purple, against which the lone, tall tree is delineated, with the black crow perched on one of its bare branches. Moreover, the two parts of this haiku are compared to each other as distinct phenomena, making the differences as important as the similarities. Thus, the contrast is emphasized between the small black body of the crow and the amorphous mass of the dark autumnal night, both of which gradually merge into each other as the night progresses.

Basho believed that haiku must burst forth from the heart and not the technique, that it must be "unchanging truth in fleeting form," that sympathy must be its foundation, and truth, consisting of repose and simplicity, must be the marrow of its style. For him haiku resembled a willow branch shaken gently by a soft shower and quivering slightly in the breeze. Basho also felt that one should observe and turn to nature, and for that reason he can be looked upon as a Japanese St. Francis of Assisi, a friend of shy wild flowers, of birds, frogs, flies, crickets, snakes, and locusts, as evidenced throughout his work and in particular by this haiku:

*Sparrow, my friend,
Oh! Do not eat the bees
That hover o'er the flowers!*

Although he renounced the world, Basho did not permanently confine himself to a monastery nor later was he bound to his school, but he spent much of his life wandering throughout the countryside, preferring the simple life. He delighted in roaming through the moss-carpeted woods, bathing in brooks, resting in shady valleys, and always meditating on the transitoriness of man's existence.

After 1672, Basho, between wanderings, lived in Edo in a small house located in the beautiful garden of a rich friend. In the midst of the garden grew banana trees, whose leaves in the autumn breezes displayed a certain pliancy that Basho felt was symbolic of his own ephemeral existence, and from this symbolic association came his pseudonym Basho, meaning 'banana leaves'.

The simplicity in which Basho and his students lived can be seen in the description of the life of his most famous followers, Kikaku and Ransetsu, along with another pupil. The three students were huddled together in a 8-mat room of Basho's house. Furnished with nothing more than a pan, a kettle, and image of the infant Buddha, and a single quilt for all three, which was too short to cover their legs completely, in the depth of the night when the poets became too cold to sleep, they would get up and compose verses for the master.

Basho's poems symbolize to the Zen Buddhist the sudden enlightenment of man's soul in total stillness and long contemplation, and they denote a milestone in his spiritual progress. It was

about 1682 that Basho underwent a second conversion to Zen Buddhism, and from this period dates his most celebrated poetry, including the haiku about the pond and the frog that introduces this essay. The people of the West look upon the lowly frog, like the monkey, as a caricature, but the Japanese treat the frog as their "nightingale," for its croaking sounds like a song to them. In Japanese the frog even has, in addition to its common name, the poetic name *kawazu*.

In 1689 Basho started on the longest journey of his life. Beginning in Nikko, he worked his way north, wandering over mountains, alongside rivers, and through woods in a perennial communion with nature. His goal was self-enlightenment, the achievement of the Buddhist ideal. He always traveled on foot, sometimes followed by two or three disciples, dressed in the patched apparel of the pilgrim, his only baggage being a satchel containing a few books and a brush and ink for writing his poems.

Although welcomed and regaled in palaces, Basho, as a devotee and poet of nature, favored the humble life. On one occasion during his northward journey, he was honored with a sumptuous banquet at Kanazawa. Basho graciously accepted the entertainment, but when it was over he mentioned that he would rather sit beneath a tree or near a brook and eat simple fare. Impressed by his modesty, at the next meal, after long dissertations on haiku, he was offered only cold rice and pickles, served by the host himself, which pleased the poet greatly.

Another time at a country inn in the north, Basho slept in a room next to one in which two courtesans spent the entire night discussing the wretchedness of their lives. Both Basho and the women were on a pilgrimage to Ise. Next morning, seeing Basho garbed as a monk, they begged him to let them travel in his company. From this experience, he composed a haiku saying:

*Courtesans and I
Slept in the same house --
The lespedeza and the moon.*

In this poem Basho is saying that chance often brings together strange companions, like the moon in the sky and the lespedeza blossoms on earth, like monks and courtesans. On a higher level, Basho cautions man not to condemn those who are less fortunate than himself.

Actually, the moon was the subject of many of Basho's poems. Another anecdote relates how, when on a trip to a remote place in Japan where he was known only by reputation, Basho arrived one night at a tea shop on a mountain where local poets, gathered together on the narrow veranda, were drinking *sake* and composing haiku in celebration of the glory of the full moon. The exhausted traveler was invited to join them. After a pause he began speaking: "It was the new moon's light . . ." whereupon there arose a chorus of protest, for it was in fact the full moon. The poets let him continue, however, to hear what other nonsense might come forth, and Basho finished his haiku:

*It was the new moon's light . . .
Since then I have watched it, and waited . . .
And lo! -- tonight!*

Awestruck by such perfection, the poets, discovering who he was, sat at his feet until dawn learning the principles of haiku.

Enfeebled by his constant wanderings, Basho died in 1694 at the age of fifty in Osaka at the home of the poetess Sonojo. As was customary, he had composed his own obituary poem:

*On a journey ill,
And o'er fields all withered, dreams
Go wandering still.*

On his last day of life, he took a bath, talked with his followers, made his will, and accepted a Buddhist sutra of the Goddess of Mercy. Basho's body was then buried in the Gichuji temple. Of

his material existence, only a few possessions remained, including an image of Shakamuni, a copper bowl, a wooden inkstand, a cape, and a few books and scrolls. But of his spiritual existence there is a priceless collection of rare jewels contained in his haiku through which he will always remain alive.

In his poetry Basho always tried to avoid the commonplace and the obvious, and, although he could not fully escape all the literary conventions of his time, he did do to a great extent. Of his many hundreds of haiku, not one refers to Mount Fuji, to the cherry blossoms of Yoshino, or to the pine islands of Matsushima --- favorite themes for all Japanese poets --- although Basho had visited all of these places.

Basho's poetry has often been likened to that of Walt Whitman, although Basho worked within a far more limiting verse form. Noguchi Yone has compared Basho's obituary haiku just quoted with Walt Whitman's lines:

*I am an open-air man: winged.
I am an open-water man: aquatic.
I want to get out, fly, swim,
I am eager for feet again
But my feet are eternally gone.*

After Basho more than a hundred of his followers achieved fame in Japanese poetry. One of his favorite disciples, Ransetsu, wrote this haiku:

*Chrysanthemums in bloom
Butterflies at play ---
What a painter's palette,
Spread with colors gay!*

Another famous haiku of the Basho school is concerned with the great bells of Japanese shrines that are so close to the ground and protected only by a small roof, so it is likely that a butterfly might alight on a bell:

*The butterfly sleeps well
Perched on the temple bell . . .
Until it rings!*

In this haiku, man the butterfly, spends his life with its difficulties and delights resting on some universe, until, perhaps, he is sharply jolted out of his euphoria.

Haiku was originally the fusion of many different streams of Oriental thought and art: Buddhism, via India and China, Taoism, Zen, Chinese and Japanese painting, and Confucianism. Haiku unquestionably has become one of the arts most symbolic of Japanese culture, as exemplified by the more than one million haiku published every year and the fifty-odd journals devoted specifically to this poetic form. In addition another fifty journals are devoted to *tanka*, a longer poetic form.

The popularity of haiku reveals a great deal about the Japanese and their way of looking at the universe. According to Noguchi, a Japanese haiku is like a bell in a Buddhist temple. When the bell is silent it has no meaning, but when the bell peals it may do so with a golden voice, and the quality of that voice depends wholly on the person who makes it ring. Thus, a haiku is a silent poem until it has a reader who can collaborate with the poet, a reader who must himself be a poet at heart.

Kenneth Yasuda has recalled the words of Basho who said, "He who creates three to five haiku poems during a lifetime is a haiku poet. He who attains ten is a master." The ideal haiku has three elements in its anatomy that are identical with those of a modern clinical case history or a mystery novel: What? When? Where? It is the relationship between these three elements that creates

the haiku experience, which is experience for its own sake, and makes it meaningful, as in this poem:

*In my old home
Which I forsook, the cherries
Are in bloom.*

Often the place is not specifically designated in the poem, for of the three elements the "where" is the easiest for the reader to supply mentally; consequently, its absence does not disturb the internal harmony of the haiku. On the other hand, the season is indispensable, for the Japanese feel that man is an integral part of nature and that the experiences of haiku must reflect the precise relationship. The seasonal designation may be stated directly, with words such as autumn, or indirectly, with words that symbolize the seasons, such as "piercing cold" to denote late fall, and "a bell ringing clear" to indicate winter. The mention of New Year's day means it is the beginning of spring, while a visit to the graves is made in midsummer.

Sometimes a haiku concentrates, as a picture might, on color in general without specifying a particular one, for instance:

*In the twilight gloom
Of the redwood and the pine,
Some wisterias bloom.*

The beautiful wisterias are viewed against the semi-darkness of the redwood and pine, offering a contrast to the soft purple of the flower.

At other times a single color dominates a haiku:

*Piercing crimson red
Is the autumn setting sun
On the cockscomb head.*

Painting is a spatial art, just as haiku is temporal, and in Japan these two art forms are often combined. Verses are painted on paintings, screens, pottery, fans, and even on towels and handkerchiefs. It certainly would be interesting to have had Basho's haiku illustrated by the great painter Hokusai.

To understand the secret of the anatomy of haiku, we must turn to other Oriental arts. Chinese and Japanese potters sometimes create a hidden design in relief on clay pieces before glazing and firing them; thus, when the vessels were finished one could faintly see the plum blossoms floating on the cracking ice of springtime. Similarly, the poet of haiku delights in hiding in his verses a latent outline of sight or sound, as in this haiku by the poetess Chiyo:

*Beneath the bed's mosquito net,
I tie one corner up:
The harvest moon is high.*

The Japanese consider this a masterpiece because they marvel at the abstract geometric pattern formed by the square of the mosquito net, the triangle made by folding back one of its corners, and the circle of the full moon.

Because of its visual imagery, haiku is similar in artistic anatomy to the concise Chinese black ink sketches known in Japan as *sumi-e*. A profound esthetic experience can be gained from studying one of the ancient paintings on rich silk created by a master of the T'ang dynasty, especially one of the monochromes done with Chinese black ink, in which, for example, one can see a sampan rising out of the mists of the Yangtze, with the nebulous silhouettes of distant mountains in the background. We appreciate such art immediately through intuition and perception.



An illustration of Basho in his hut. The famed frog poem written above.

Many poets have illustrated their verses with *haiga*, the visual counterpart of haiku, which are rudimentary sketches of great vitality, involving the fewest possible number of brushstrokes. Haiku and haiga, both inspired by Zen, are alike in their observation of nature. In contrast, some haiku written on a fan or on a leaf in an album resemble the Western epigram or the *senryu*, the poems that satirize human weaknesses.

One exquisite example of haiku anatomy is:

*In the rains of spring
An umbrella and raincoat
Pass by, conversing.*

In a few light strokes two people are depicted by a raincoat and an umbrella, with a dozen slanting lines falling on them to indicate rain.

Haiku, which is intimately though not completely bound up with nature, is a magic poetic camera whose lens captures an instant of human emotion, relating to an ordinary event in life intuitively but not intellectually. In the art of haiku the selection of words has to be subordinated to the meaning of the haiku. Thus its authors should follow Thoreau's immortal rule for writing: "Simplify! Simplify!"

An inner spark of insight and heightened awareness distinguishes haiku from other verse forms. This is well demonstrated by Issa's verse on the giant Buddha, the Daibutsu in Nara, who sits majestically wrapped in his eternal peace:

*Out from the hollow
Of great Buddha's nose —
Comes a swallow!*

The colossal statue of the Daibutsu represents the infinite and eternal Void, which is too positive to be defined except in negative terms. The swallow stands for the finite and temporal cycle of existence.

Another technique of Japanese poets is that of anti-climax, which enlivens their themes with the unexpected deflation of the pompous and the affirmation of the real, as in the following haiku:

*My ears had found the sermon
Dull and stale, but in the woods outside —
The nightingale!*

As the scholar R. H. Blyth explains, haiku must be approached from a Zen point of view. He goes on to define Zen from the haiku standpoint as "the state of mind in which we are not separated from other things, are indeed identical with them and retain our own individuality and personal peculiarities."

Some of the Zen characteristics of the state of mind necessary for the creation and the appreciation of haiku are: selflessness, solitude, humor, liberty, simplicity, courage, love, materiality, and lastly, wordlessness, which means that words are primarily used to break down barriers between ourselves and the supreme Reality, which can only be perceived through self-knowledge. This is well illustrated by Thoreau's statement: "The volatile truth of our words should continually betray the inadequacy of the residual statement. Their truth is instantly translated; its literal monument alone remains."

Haiku is asceticism, as seen in the prose of Cervantes, Conrad, Stevenson, and Thoreau. Haiku, above all, is in its immortal brevity a true talisman of Time.

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Kyoto Green

Sen Tomiko

Many people find Japan in the beauty of moss. More people find the Japanese spirit, which they have long forgotten, in the elegant appearance of moss. Saihoji, popularly called Kokedera, the Moss Temple, no matter what the season and the weather is never free from visitors. I remember reading an essay which Yashiro Yukio wrote when he visited Kokedera with an European art historian. He said that there were few people visiting Kokedera because it was just after World War II and that the green moss, fresh after a strong rain, seemed to swallow up one's soul. I wonder how the tranquility, which absorbs all sound, appeals to the sense of foreigners. Since foreigners tend to prefer things symmetrical or what appears to enhance nature by artificiality, their esthetic consciousness does not always agree with the Japanese. But, recently the West has come to have a fairly great influence on the East. However, the Japanese, will never lose the esthetic preference for typical Japanese nature. It is this appreciation to which they will always return.

There are many gardens which have moss just as beautiful and serene as that of Kokedera. There are not so many beautiful moss gardens in places other than Kyoto. How can this mysterious byrophyte give us a kind of tranquility.

Just about this time last year I was invited by a friend to her house in Katsura. Her garden, with beautiful moss and maple trees, was like a thick carpet. A fine rain silently sank into green. It was before the rainy season. As the rain was a caprice of the moment, the sky was quite bright and a breeze swept over the garden. Sitting on the broad veranda and looking at the moss during the afternoon, I thought about "time," which we unconsciously allow to pass in our daily life, wearing on quietly, or rather, upon the nature of "time". Time should elapse quietly. And that afternoon still lingers as an image of green moss in my mind.

Here I must mention the moss expert who works in our garden. Though I do not know whether a certain man and a certain plant are made for each other, this man, at any rate, is an authority on growing moss. You may suppose that a nursery man is, of course, an authority on growing moss. But it is not necessarily true these days. Anyway, he always carries long bamboo tongs and a soft feather brush with him. He emphasizes that we should never sweep over the moss with a hard brush; we can use fresh bamboo leaves bound together when we do not have a feather brush. He says, "Hair moss and *manjugoke*, a moss named after its resemblance to a *manju* or Japanese bean-jam bun, do not blend with tea gardens. Liverwort is unpleasant." So, he never plants those mosses. And whenever he finds liverwort coming out he gets rid of it. He thinks that these bulky and showy

mosses do not suit the tea garden because moderate appearance is fundamentally desirable. Therefore, *jigoke*, a kind of sphagnum, and *atagoke*, a rather tall-upright moss, are to be preferred. These two are unobtrusive as compared with other kinds. They are never splendid. They both spread themselves low and soft over the ground. Only *atagoke* grows folding one rather fragile and delicate shape over another. "Moss" calls to mind a shady and damp ground, but in fact, the opposite is the case. Sunny, well-drained, and well-ventilated ground is the best place for moss to grow.

"But Kokedera has many trees and they will keep the sun off," I said.

"Certainly there are lots of trees there, but the sun shines brightly," he said.

He is right. The trees have few lower leaves there and Kokedera meets the conditions necessary for growing moss. The moss in my friend's garden looked even more beautiful and vivid than that of Kokedera. I wonder if it is because the air was fresh while most sightseeing places are crowded with people so the moss of those places looks tired. This place of my friend's was perfectly still.

The procession of the Aoi Festival, decorated with leaves of *kamo aoi*, a kind of wild ginger, has already passed through the streets this May. The ritual of the Kamigoryo Shrine, a guardian god of my house, has been held. Each shrine, guarding the streets in Kyoto, has had its own portable shrine carried about. Looking at a map of a city, it is usually short of greens and parks for its area. But Kyoto, surrounded by hills and full of ups and downs, is rich in green leaves at this time of the year. Sometimes one hears complaints about Kyoto — Kyoto is a basin, Kyoto is not a modern city, and so on. Complaint and dissatisfaction are incidental to every place. But, of course, it is these features which make Kyoto in the true sense. Kyoto has a charm which makes it difficult to leave. This charm is something that has been handed down from generation to generation for the past five hundred years since Sen Rikyu. It is something that I have cherished for the past twenty years since I came to Kyoto. This can be seen and felt in the Kyoto green, a mysterious atmosphere created by green leaves, which attracts even the casual traveler to the city.

This essay originally appeared in Japanese in the book *Koto Ujo*, a book of seasonal essays on the city of Kyoto, published by the Mainichi Shimbun Press.

* * *

As I look out

Where spring haze lies below the hills

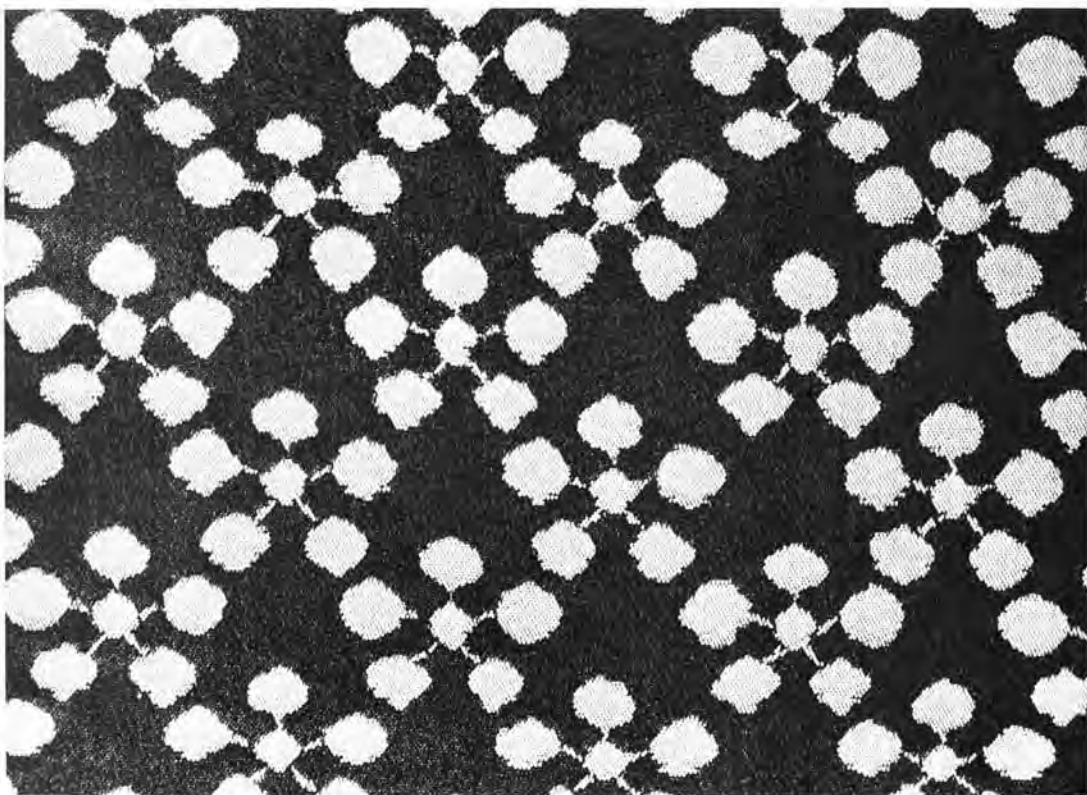
Along Minase River

Why did I suppose

Dusk only comes in autumn.

Emperor Go-Toba

Shinkokinshu



Rikyu donsū.

An Introduction to Weaving

Kitamura Tokusai

Remnants of cloth which have been discovered indicate that weaving has had a long history. The earliest found was a fragment of plain linen and it is presumed to have been woven in Egypt about 4200 B.C. In China, silk twill was found in the Yin dynasty tomb and it is reasonable to suppose weaving had a rather long history before that time. Fragments of such sophisticated weaves as silk gauze, brocade, and twill have been found in Mongolia and Korea from the Han dynasty; from these examples it is clear that weaving technology was highly developed by that period.

As life style changed over the ages from hunting and gathering to an agricultural society, the materials used for clothing also changed from skins and leather to vegetable fiber. The bark of wild plants was taken for the fibers and the craft of spinning, warping and weaving developed. Materials used in weaving cloth soon became diversified according to what plants were available in a particular region, methods of gathering fibers, etc. although linen and cotton were most prevalent in early times. Animal fibers, wool or silk, generally developed later.

The earliest use of cloth was confined to that of necessary apparel and therefore developed in the simplest form, probably employing two warps and two wefts. The final purpose of cloth lies in its use and this purpose can only be accomplished with the aid of cutting and stitching. Generally it is of no use if not processed in this way, and often gives remarkable results when altered by these methods.

The Structure of Cloth

Whatever raw materials are employed, cloth is a construction of intersecting warp and weft, which constitute respectively the length and width. Figured textiles can be made by infinite variation of these; it is the combinations of these intersecting structures which produce design on a given ground in weaving.

There are four fundamental structures of cloth weave which have existed in Japan for a very long time, and I would like here to discuss the basic characteristics of each.

Hiraori — Plain Weave

This perhaps covers the widest range of fabrics. The structure is that of singly alternating threads of warp and woof. Since this is the simplest of structures, it may seem somewhat coarse but it is strong. With changes in the thickness of either warp or woof threads, or both, or with a variety of hue or tone, an amazing diversity may be achieved. Within the designation 'hiraori' there are many kinds such as *shioze habutae* which may be used for *fukusa*, silk cloth used in the tea ceremony, and *sarasa*, printed cotton. *Shioze habutae* is woven with silk and dyed after weaving. *Hiraori* is also used for *kanto*, striped cloth which still exists as *meibutsu-gire*, cloth with particular historical significance. The well-known "Yoshino Kanto" and "Aoki Kanto" are also *hiraori*. The "Taishi Kanto" of Horyuji temple has a complicated color design with splashed patterns and is also an example of this weave. The variety which may be found in this weave is almost endless; thickness of thread, color, twist, etc. may be manipulated to alter the effect.

In ancient Japan, almost all fabric (mainly linen) except silk was *hiraori* and silk cloth in this weave was called *ashiginu*. There are many interesting examples of this weaving from early times. Among these was a very thin, transparent type called, *seminobanera* and *shijira*, a kind of cotton crepe which was twisted among strong thread.

Ayaori — Twill Weave

A great variety of cloth may be produced also by this technique. It is softer and more lustrous than *hiraori*, and is woven with more than three warps and three wefts. *Ayaori* with a structure of more warps on the surface is called *keishamon* and one with a structure of more wefts is called *ishamon*. A type of twill weave with the same design on the surface and on the reverse is called *ryoshamon*.

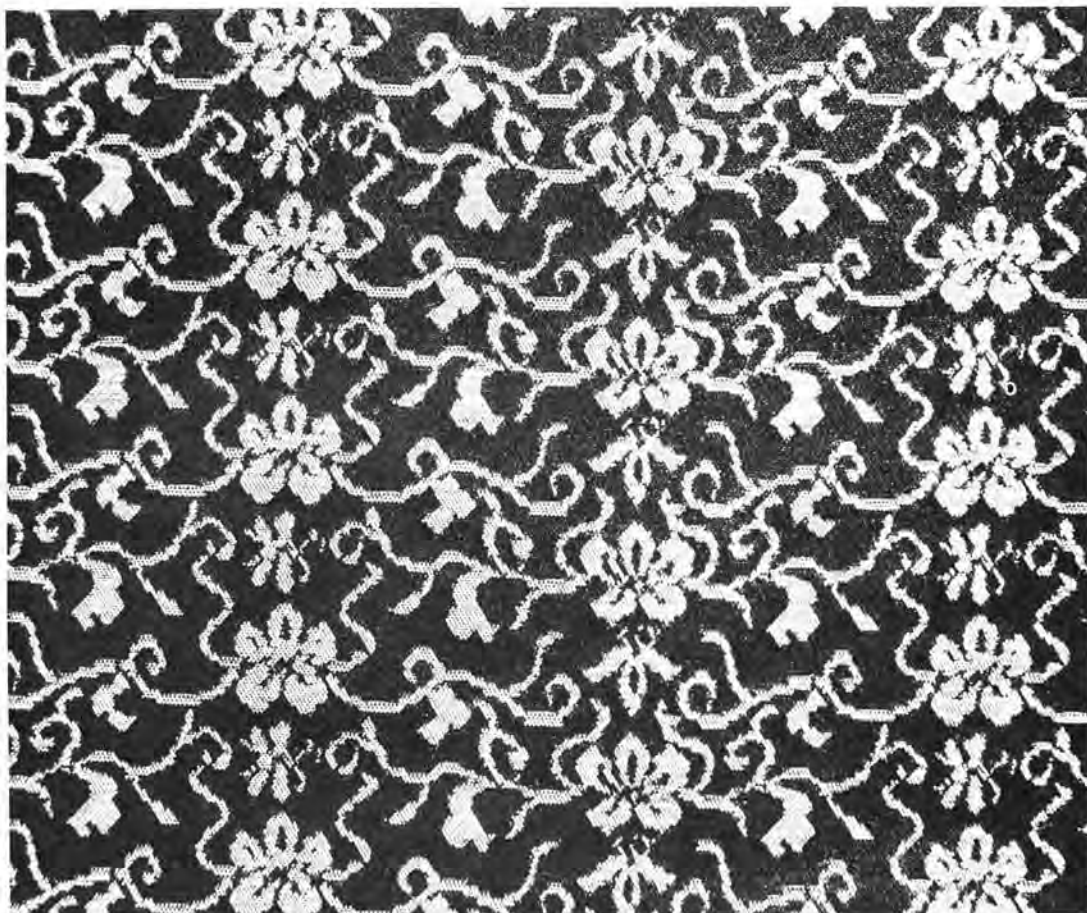
The feature of twill weave is that the structural design runs in a diagonal direction successively and that the twill weave line can be clearly seen. Twill that has the twill weave line running from the left bottom to the right top or is twisted to the right is called *uryo*, and that from the bottom right to the left top or twisted to the left *saryo*. The twill weave line appears clearly. The angle of this line creates various patterns and depths of luster depending on the thickness of the warp and weft threads.

Plain cloth of *hiraori* technique cannot create patterns if it is not processed by dyeing, emboi-dering, or the application of gold or silver leaf. *Aya* developed naturally with the desire for pattern within weave. The twill called "Kimon-gire" in the Shosoin Treasure House was woven in this technique.

Shusuori — Satin Weave

In this technique, the twill weave line appears less clearly than in the so-called "twill" weave. The structure does not run along the diagonal successively and so the surface of the cloth is smooth. There are two basic kinds of *shusu* and one of these is *keishusu* in which more warps appear on the surface; the reflection of light is greater and therefore more lustrous. Generally satin is woven with five warps or eight warps, although some is woven with as many as twelve or sixteen warps.

Donsu, damask, is basically a satin weave, usually of the five warp type. If the color of warp and weft are changed, a pattern can be clearly woven and yet the cloth will be very thin. *Donsu* is used much for *meibutsu-gire*, some of which have survived only in name, the actual fabric have been



Dogen donsū.

long since lost. Another curious fact is that there are some examples which are called "donsu" but are not actually a damask weave at all. They have instead been woven on a twill ground and the pattern has been woven with thicker threads. At the time when such cloth was produced, tea masters did not so carefully distinguish among fabrics by the structure, but rather separated them by feeling. They appreciated the material's quiet taste and they were particularly fond of damask. They used it for the protective coverings made for the tea caddies and for cloths used in tea.

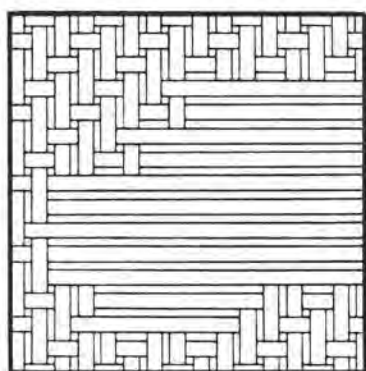
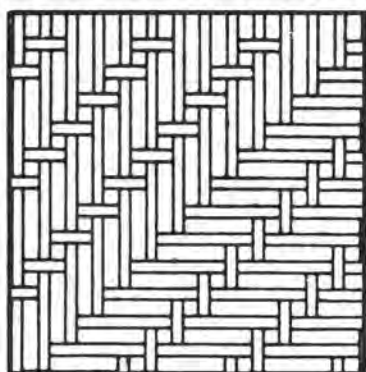
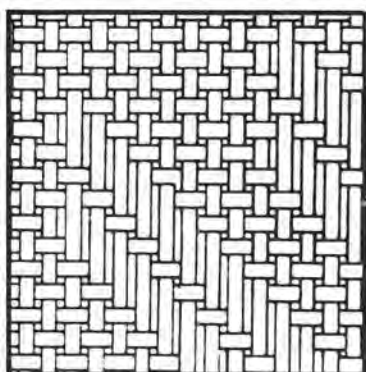
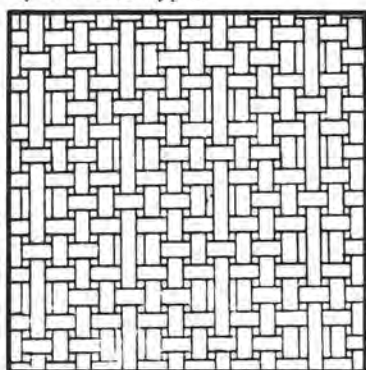
Mojiriori — Twist Weave

This is woven with a "shaking machine" which twists the two warps. The simplest of this type is called *sha*, silk gauze; black *sha* is used for the formal kind of over-jacket for the tea ceremony, *jittoku*. *Ra* is a variety woven by the combining of *hiraori* and *sha*. In *kenmonsba* three warps are twisted together and in *ra*, four. *Ra* has a very long history and may be most complex.

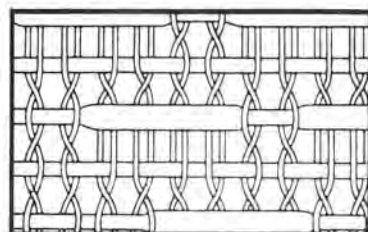
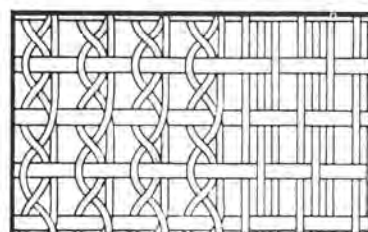
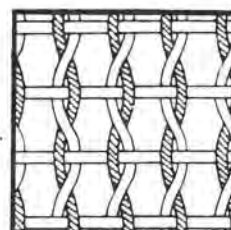
Meibutsu-gire

Fabrics classified under this term have had special significance in Japan and in the history of weaving in this country. Originally cloth so designated was imported from China from the 16th century to the beginning of the 18th. It was the association of the developing tea ceremony which gave this name to it. Weaving, which was generally in decline during that period, received a new impetus. The methods of dyeing and weaving greatly diversified also during this period.

Ayaori: Four Types.

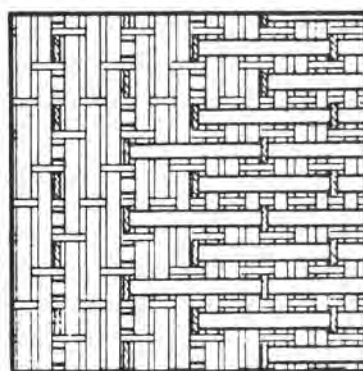
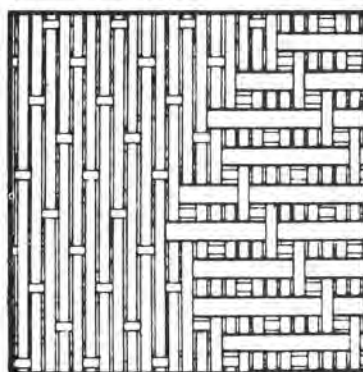


Sha.

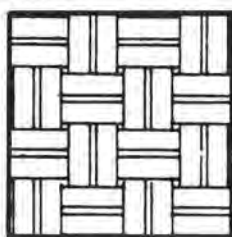
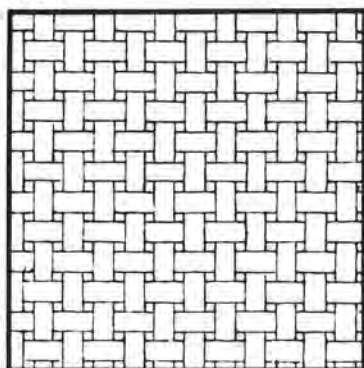


Kenmonsha.
Komesha.

Kinran: Two Types.

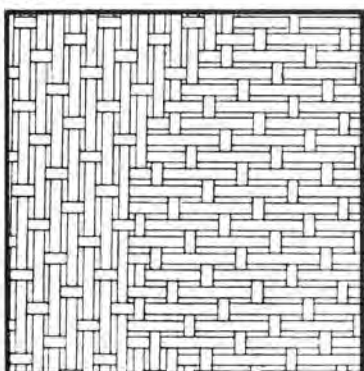


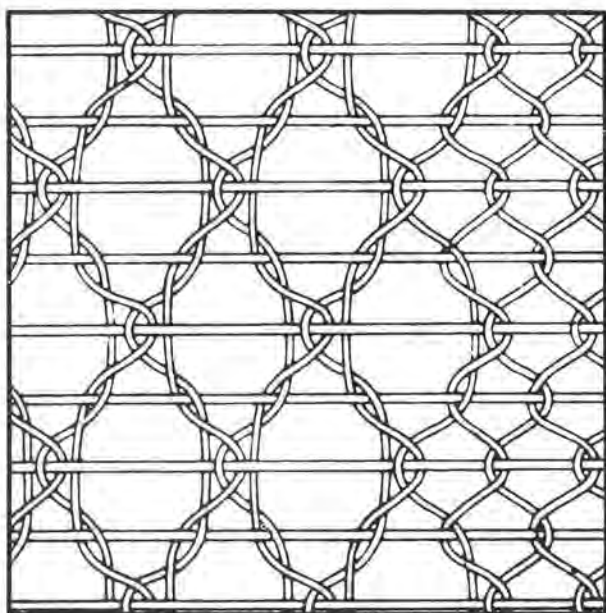
Hiraori.



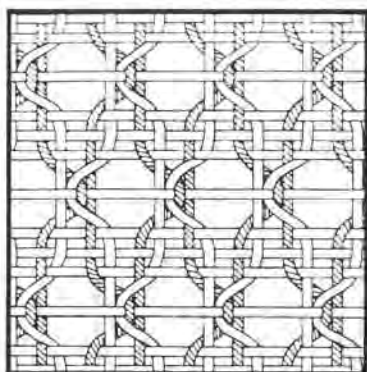
Nanako.

Donsu.

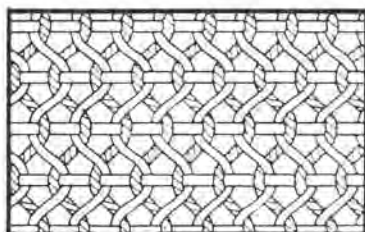




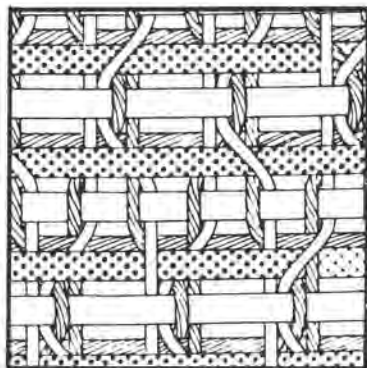
Monra.



Horara.

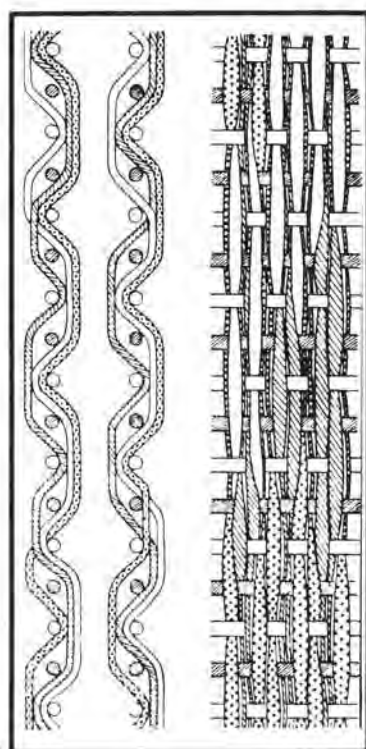
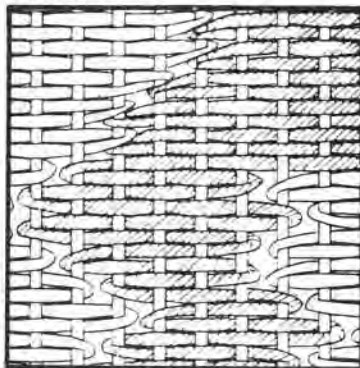


Ra.

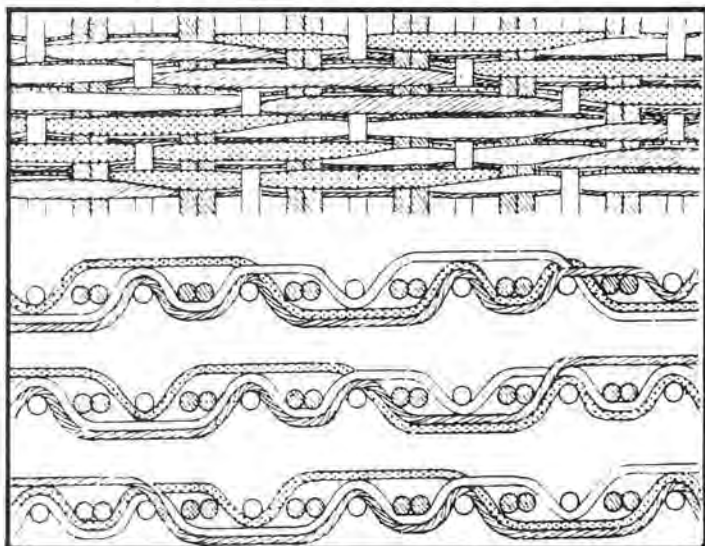


Rakin.

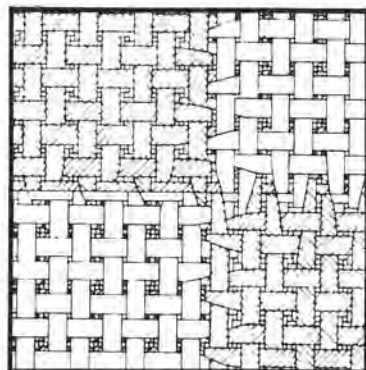
Tsuzure.



Vertical-woven Nishiki.



Horizontal-woven Nishiki.



Futsu.

Early tea masters gave much consideration to the dyeing and weaving of cloth which decorated and protected precious utensils. It would have been extremely difficult for them to choose cloth for utensils and establish esthetic harmony without knowledge of these techniques. The most important aspect of this choice rested upon a belief in the superior quality of the particular cloth. Not only color and pattern, but observations on the detail of the weaving itself. In writings of tea masters there is a frequent comment made on matters of dyeing and weaving which reveal the close relationship these maintained with the selecting of them for particular utensils.

There are many *meibutsu-gire* which show fine craftsmanship in the weaving. That they were woven hundreds of years ago and have survived to today is in itself remarkable. Tea masters make a *shifuku*, the protective bag for a tea container, from a small piece of fabric and in so doing create a whole universe, opening many new levels of understanding and appreciation for the sensitive.

Donsu, Kinran, and Kanto

Donsu is a cloth of satin ground upon which patterns are woven in damask; it is thin and of single hue, though the patterns may be put in colors. The change from two warps of *hiraori* to three of *ayaori* and five for *donsu* came about not because it was easy to produce patterns in large quantity and therefore economical, but rather because *donsu* is thinner and more luxurious.

The technique of *donsu* weaving came into Japan between 1573-1592. Weavers of Nishijin took refuge in Sakai from the wars in Kyoto. At that time Sakai was the center of trade with China and it was most probably there that the Nishijin weavers learned the techniques of Ming weaving.

Almost all *donsu* of the *meibutsu-gire* were woven in China as was the *kinran*; even after these techniques were learned in Japan, *donsu* was still imported. Tea masters of the time either could not find *donsu* of their taste in that of Japanese origin or they continued to prefer the fabric because it was Chinese.

All cloth woven or processed with gold thread, or gold leaf applied to paper and cut the width of the thread, is called *kinran*. *Kinran* of the *meibutsu-gire* were woven from the Sung to the middle of the Ming dynasty. The technique called *rukun* in West India and Persia, weaving with gold wire, was introduced in China during the T'ang dynasty and fabric using gold thread was made from this time; the use of gold leaf may however have been in existence much longer.

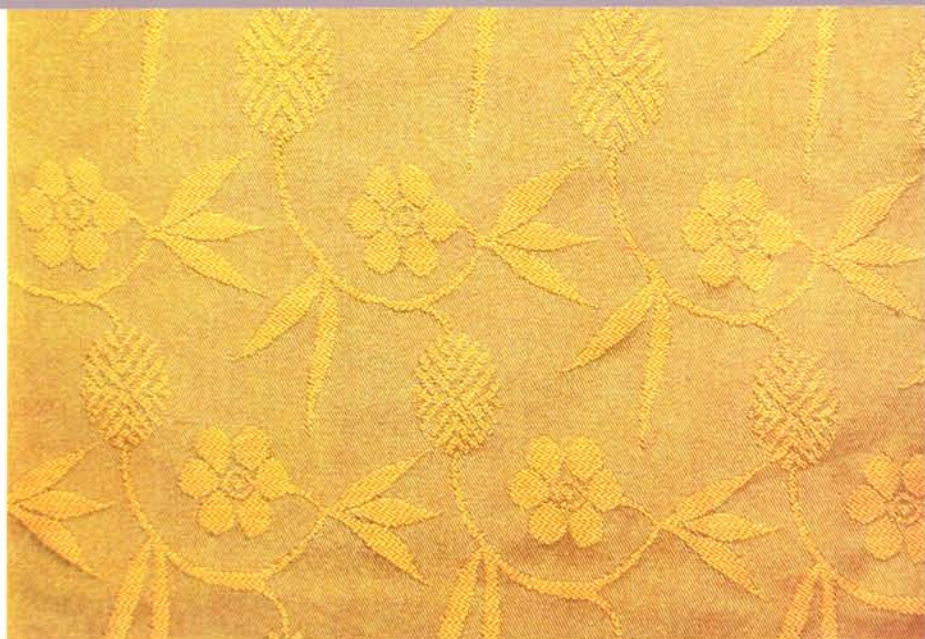
It is not certain when *kinran* was first introduced into Japan but many temples have ancient examples of *kinran* in their possession which were brought back by priests who visited T'ang China. In the early history of the tea ceremony in Japan, Zen priests and tea masters preferred objects from the Sung and Yuan dynasties. Like *donsu*, the actual technique of weaving *kinran* was introduced through the interchange with Ming dynasty weavers in Sakai during the period of 1573-1592. The first mention of *kinran* in Japan is found in a book which dates from 1592. The quality of *kinran* made in Japan was greatly inferior to the Ming fabric in the purity of gold thread, cutting of gold leaf, and designs.

In the records of tea gatherings, the names of the fabrics associated with famous tea utensils were also listed. *Kinran* was considered appropriate for the purpose of protecting and decorating these utensils, and so came into wide use.

Kanto can have a variety of basic structures such as *hiraori*, *ayaori*, or *shusuori*. It is woven in stripes and may be of cotton, wool, silk, or linen. *Meibutsu-gire kanto* was made in Southeast Asia and China. The tone varied greatly according to the region from which it was imported.

In *chado*, the way of tea, weaving has had a long and important association because of this use of *meibutsu-gire*. It may be helpful to the student of tea to know something of the classification of these fabrics. They were defined according to the following categories:

1. named for the possessor or person noted for their use: Soami, Shuko, Jo-o, Rikyu, Yoshino.
2. named for the person who first introduced the fabric: Suminokura, Yazaemon. These were traders of the period.



Sasazuru donsū.



Yoshino kanto.



Ichigode nishiki.



Soami donsū.

3. named for the district where it was produced: Bene, Senjo. These were areas in Korea where gold was produced.
4. named for the place that possessed it: Kofukuji, Horyuji, Tsurugaoka. These were important temples or shrines.
5. named for the pattern of the cloth: Ichigo, Ningyode, Keito, Araisō.
6. named for the utensil: Hino, Nitta, Osaka, Tomita. These were names of *chaire*, ceramic tea containers.
7. named for the weaver: Wakuta, Dogen.
8. named for the weave: Shijira, Futsu, Nishiki Kanto.
9. named for its use: Nininshizuka, Komparu, Kongo. The first of these is the name of a dance in *No* and the second and third are names of prominent *No* families.

Meibutsu-gire were also classified in some cases by the period of import:

1. *Gokukowatari*: before 1419; up to the beginning of the Muromachi period.
2. *Kowatari*: up to the middle of the Muromachi period, from 1433 to 1493.



Personal items which may be used by guests for chanoyu including purses, and pick holders constructed of various renowned fabrics.

3. *Nakawatari*: from the middle of the Muromachi period to the end; from 1504 to 1547.
4. *Atowatari*: from the end of the Muromachi period to the Momoyama period; from 1558 to 1592.
5. *Chikawatari*: beginning of the Edo period; from 1603 to 1652.
6. *Aratawatari*: middle of the Edo period; from 1652 to 1711.
7. *Imawatari*: after the middle of the Edo period; up to 1800.

The techniques in the weaving of meibutsu-gire may be summarized as follows:

Donsu --- a thin cloth which developed from twill and has the characteristic of five warps. The loom used for this cannot be used for other fabrics. It was developed in China.

Kinran --- cloth with a pattern made with gold thread or gold leaf. The ground can be twill, plain, or satin. It was developed in China.

Kanto --- cloth woven in stripes with colored warp threads. Most are plain weave, but twill, and satin are also used. Gold is also sometimes used in the weave. This was developed in China, Southeast Asia, and India.



Futsu --- cloth woven so that the pattern on both sides of the cloth is the same but the colors are reversed on the two surfaces. It was developed in China.

Tsuzure --- a plain weave using color warp thread. The pattern is repeated on the surface.

Nishiki --- thick cloth using variegated thread; both twill and plain weave are used though the former is more common. It was developed in China.

Moru --- colorful plain-woven cloth using twisted gold thread. It was developed in India and then in Persia. Later kinran developed from it in China.

Inkin --- the patterns of this were made with gold leaf on a twisted ground of silk gauze. The technique of applying gold leaf has existed since ancient times and it is presumed that the weaving of gold leaf developed from this. It was developed in China.

Shoha --- soft fabric of plain or twill weave. It was developed in China.

Sarasa --- the name of a dyeing method. It was developed in India, Southeast Asia and Persia.

Weaving has had a long and continuous history and in Japan has developed and flourished with the tea ceremony and it is as a direct result of this association that many fabrics have been preserved, and remain as examples of an enduring art.

* * *

*A breeze stirs
Among the orange blossoms
Glistening with rain,
The sound of the mountain warbler
Breaks among the clouds.*

Fujiwara Shunsei
Shinkokinshu



The earthenware hearth, its charcoal fire and the iron kettle filled with water embody the five earthly elements.

Chadogu Tea Utensils Ceramics

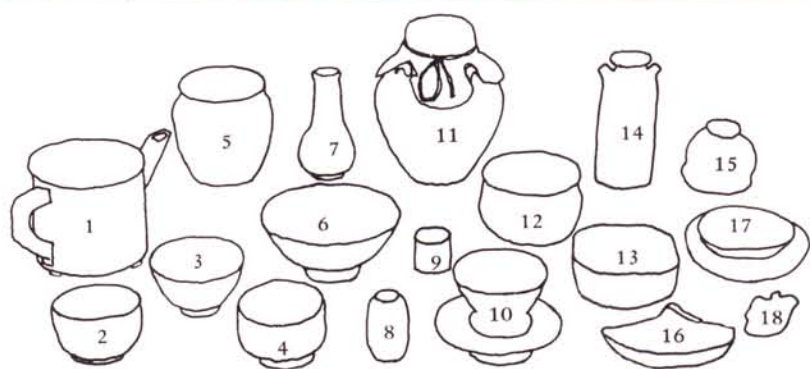
Chanoyu is claimed, and rightly so, to be a synthesis of the arts of Japan, encompassing cooking, gardening, and interior design. In Japan, ceramics have long been considered one of the country's major modes of creativity. *Yakimono*, literally "fired object", covers the broadest area within chanoyu; this particular category of tea ceramics is called *chato*. Very nearly every utensil in chanoyu could be made of ceramic, and they are perhaps the most readily understood and appreciated objects in chanoyu. In a sense chanoyu, being imported from China centuries ago, began as an appreciation of ceramics, chiefly T'ang and Sung porcelains. Objects of porcelain, *jiki*, and celadon, *seiji*, were greatly admired by the wealthy aristocracy in the 14th and 15th centuries. Soon this appreciation grew, and included other continental wares. Kilns in Japan began to imitate the continental models, frequently the kilns being worked by Chinese and Korean potters. Serving tea in Chinese bowls was a great fashion in the Muromachi period, the tea prepared in an adjoining room using continental utensils. These objects were generally of a bronze called *karakane*, and formed a set comprised of *furo* and *kama*, a portable brazier and kettle for heating water, *mizusashi*, fresh water vessel, *shakutate*, a vase-like stand for the ladle, *kensui*, waste-water bowl, and *futaoki*, a cylindrical rest for the kettle lid. The set of utensils was arranged on the *daisu*, a stand consisting of a baseboard and an upper shelf supported on two or four posts. The *kama*, placed directly over the fire, of necessity, is made of iron or some other metal, whereas all of the other pieces may be made of ceramic. This transformation is due to the genius of Sen Rikyu, who was inspired by humility and reverence. Metal represented money, and he felt that chanoyu should be a manifestation of compassion rather than a

show of wealth. One of his precepts was that an object should be made of ceramic rather than metal when possible. He advocated the use of other available resources, such as bamboo and wood. Another aspect of Rikyu's changes is a symbolic one. The *furo kama* is ideally an iron kama, an earthenware *furo* containing a charcoal fire laid on a bed of ash. With water these embody the five earthly elements and thus for a microcosm of the world. Ceramic wares are therefore a very real and tangible metaphor of the earth itself. It is brought into existence by combining earth, which contains metal tracings, with water and fire, the fuel being wood. Again the five elements and the ceramic art's universality. It should be noted that when presenting the most formal service of tea, all of the utensils are the original Chinese objects, for *chanoyu*, being a marriage of Chinese and Japanese cultures, the "true" or "orthodox" tea is Chinese. Rikyu made it Japanese by transforming the objects as well as its method of preparation. The method of preparation has changed because objects of different materials and form require very different handling and conservation.

The *chawan*, tea bowl, has a varied history. The original T'ang *chawan* had a conical body with a small ring foot, and is called generically, *temmoku* after the mountain in China where such bowls were used at a number of Buddhist temples; tea was drunk communally by the Zen Buddhists to ward off drowsiness during meditations. Tea was mixed in the kama and ladled into the bowls. Tea in Japan from Rikyu's period, was roasted and ground to a powder and still bright green, just as it is at present. This was blended in the bowl with hot water using a small bamboo whisk, *chasen*. Rikyu felt that the shape of the *chawan* was not adapted to the manner in which tea was made so he had bowls made suited to the *chasen*. At that time, in addition to the *temmoku chawan*, Korean rice bowls were beginning to be used as tea bowls; these are called *ido* after a merchant who introduced them, and though their shape was less severe, Rikyu found them appropriate. He collaborated with a Korean potter named Chojiro who was a tile maker for Toyotomi Hideyoshi's castle building. These bowls were carved rather than thrown on a wheel, and together with other objects, became the first of the ware of Raku. The name, which means "pleasure" was bestowed by Hideyoshi and was taken from the name of his palace, Jurakudai. The form of these bowls is deep with a rounded bottom, the clay is porous and acts as an insulator; the glazes were mat finish because of the low firing temperature of the kiln at that time. Now products from the Raku kiln are fired at much higher temperatures and initially have a glossy surface.

Tea masters contemporaneous with Rikyu and after, made many designs for *chawan*, but two wares are considered suited for *chanoyu*: Hagi and Karatsu. Hagi *chawan* were made after Rikyu's death. An already active kiln was reorganized by a Korean potter and brought to Japan by Hideyoshi after one of his continental campaigns to subdue Korea. These bowls are modelled on the *ido chawan*. Their soft porous clay body with buff colored glazed flecked with numerous pits gives this ware its distinctive appearance. Karatsu ware made in Kyushu is again the work of Korean influence. The clay is sandy with a tan glaze, and frequently has iron black brushed decoration, however Karatsu wares vary considerably in style and design. Tea masters Furuta Oribe and Kōbori Enshū both preferred Korean wares and had tea utensils made in Japanese kilns using Korean inspired designs. Oribe adored the irregular and decorative, and the wares of his taste reflect this. *Etsuke* implies wares with applied decoration. At present nearly every kiln in Japan produces *chawan*, and of varying quality. The kilns of Seto, Tamba, and Bizen, among others, had been active long before the time of Rikyu and the emergence of tea, but revived under the influence of *chanoyu*.

In China, tea and other medicinal herbs and such, were usually kept in small ceramic jars which were later used in Japan as *chaire*, containers for tea powder. Fine ivory lids and *shifuku*, protective pouches of exquisite silk, were made for them. These jars are collectively called *karamono*, or "T'ang object" which during that period was a somewhat overused term referring to Korean as well as Chinese objects. They are of simple classic outline made of a near-porcelain with rich brown, shining glazes. Their value in Rikyu's time was tantamount to an enemy-held castle, an extensive piece of land, or the capital city of Japan. *Karamono* have been copied in Japan from early times, about a hundred years before Rikyu. They were copied at Seto kilns, and their quality very nearly surpasses the models. Seto *chaire* are prized above all others fired in Japanese kilns. Pretty, decorative jars are out of keeping with the austere, solemn atmosphere of *koicha*.





A SELECTION OF CERAMIC OBJECTS USED IN CHANOYU

1. Kiyomizu ware *katakuchi mizutsugi*, 'side-mouth' water pitcher.
2. Karatsu ware *chawan*, tea bowl.
3. Hagi ware *chawan*.
4. Kuro Raku ware *chawan*, black Raku ware.
5. *Sometsuke mizusashi*, blue and white porcelain water jar.
6. *Akai bachi*, red glaze decorated porcelain bowl.
7. *Seiji shakutate*, celadon ladle stand.
8. Seto ware *chaire*, tea container.
9. *Aoguchi futaoki*, green Kochi ware lid rest.
10. *Temmoku chawan*, Chinese tea bowl on *dai*, stand.
11. Zeze ware *chatsubo*, leaf-tea storage jar.
12. Bizen ware *kensui*, waste-water bowl.
13. Shino ware *yakimono bachi*, grilled-food bowl.
14. Oribe ware *banaire*, flower holder.
15. Shigaraki ware *banaire*.
16. Takatori ware *mukozuke*, food dish.
17. Unge ware *haiki*, ash bowl.
18. Kochi ware *kogo*, incense container.

The mizusashi, in spite of being modelled on the Chinese original, is one chadogu that is most easily adapted; any vessel might do. Rikyu used various jars from the kitchen and daily life. Those without lids had lacquered ones made for them. Rikyu also used wooden well buckets. He also felt that the water should be carried into the tearoom with one's own hands, the remainder carried out of the room at the presentation's conclusion; therefore a mizusashi should be easily carried, however, mizusashi of every possible size and shape abound. In the plainest presentation which is called *bira-demae*, the mizusashi is carried into the room.

Wares in keeping with this simplicity are Seto, Karatsu, Tamba, Shigaraki, Shino, etc. Blue and white porcelains, *sometsuke*, originating in China were adapted into mizusashi and are considered more formal. As such they are not carried into the room usually, but are displayed on a *daisu*. Other kinds of decorated mizusashi, like *sometsuke*, are likewise displayed on a stand or a board. Water is nonetheless carried into the room in a *mizutsugi*, a pitcher of either ceramic, metal or wood. The majority of these look like the common Western teapot with a bridge handle. The other, most familiar form, is the *katakuchi*, or "side mouth" which is cylindrical, the mouth-spout attached at an angle, the "C" handle affixed to the opposite side. The lid is nearly flat. The *katakuchi* originated as a hot water pitcher made of wood in China. It is often lacquered, or the wood left plain. Many ceramic imitations copy the seam of bark stitches closing the bent-wood original. *Mizutsugi* are used also to replenish the *kama* when building the charcoal fire.

Chinese celadon, other porcelains, and bronze vases, avidly collected in the Muromachi period were used in the *tokonoma*, alcove, to hold the simple flowers for tea, *chabana*. Flower arranging, *ikebana*, has long been an art in Japan, but *chabana*, through the simple placing of a single flower perhaps accompanied by a budding branch or drying grass, allows the flower to reveal itself rather than as a part of a floral sculpture typical of *ikebana*. The flower holder is called *hanaire*, and may be free-standing, hung on a nail from the wall or post, or suspended from a chain from the ceiling. *Hanaire* are the most varied in medium, form and style, and are classified according to origin and material. Continental porcelains and bronzes are classified as *shin* meaning "true" or "authentic", and implies their continental origin. Japanese-made ceramics having glazes and decoration are classified *gyo*, meaning "transitional" or "intermediary". Roughly glazed and unglazed ceramic, bamboo, and wood and basket *hanaire* are classified *so*, literally "grass" meaning "informal". The *tokonoma* may have a wooden floor, *itadoko*, or have *tatami*, in which case, the *hanaire* is placed on a thin wooden board, *usuita*, to protect the *tatami*. The *usuita* varies according to the class of *hanaire*. *Shin*: *yabazuita*, rectangular board with grooved edge and mirror-finished black lacquer; *Gyo*: *hamaguriba*, "clam shell", rectangular with rounded edge and mirror-finished black lacquer; *So*: *kiji hamaguriba* which is the same as *gyo* but the wood is left plain. Small *hanaire* are displayed on a round board, similar to the *hamaguriba*, which is called *maru kodai*, as it was originally used to display an incense burner, *koro*. Baskets may be placed directly on the *tatami*.

Incense is not frequently incensed independently in the tearoom, for it is put into the fire which heats the water for tea. However, *koro* are treasured chadogu. These again are Chinese or inspired by Chinese models; a typical form is a cylindrical cup raised on three small feet. It is filled with ash in which is imbedded a small burning charcoal. Another style is a Chinese lion which has a naturalistic form. The simplest cup *koro* served as models for the *hiire*, a lighter for pipes, presented to guests in the tearoom as a sign for relaxation. The *hiire* and ash receptacle, *baifuki*, are arranged on a tray called *tabako bon*. When a guest said to Rikyu that his *hiire* would make a fine *koro* Rikyu said that it was distinguished as a *hiire* but would be an inferior *koro*. *Ko*, incense, that is put into the hearth when building the charcoal fire to boil water, is kept in a *kogo*, a small covered container made of ceramic, wood or other material. There are two kinds of incense: wood chip, that includes *byakudan*, sandalwood, and *neriko*, a blend of ingredients kneaded together with charcoal dust. Wood chips are used in the *furo*, the portable hearth, and are kept in wooden *kogo*; *neriko* is used with the *ro*, the hearth set in the floor, and is kept in ceramic *kogo*. Many *kogo* are copies of continental pieces but Japanese ingenuity has created many. They may be simple forms plainly glazed or left natural or intricately designed with elaborate decoration, or naturalistically represented animals, flowers, etc. The *kogo* is a cherished chadogu. Incense is thought to be the scent of Buddha's para-



Karamono chaire, Chinese tea container.

dise; the practice began to mask the smell of death, and was later transferred to that realm of the soul after death. During the charcoal fire presentation, additional ash is brought into the tearoom in the *haiki*, a shallow bowl, and dispersed with a small metal spoon, *baisaji*. The *haiki* may be in any ceramic style although plain pieces are preferred. This bowl has no ring foot and when glazed it is glazed throughout; occasionally three small feet may support it.

Kaiseki, the meal which accompanies a formal presentation of tea, *chaji*, includes a number of ceramic pieces. The *mukozuke*, called after its position on the far side of the tray which supports the main food bowls presented to each guest, contains a salad of raw fish. The *mukozuke* may be flat and with openwork for a cool feeling in summer, and tall and deep in winter. Favorite wares for *mukozuke* are Karatsu and Oribe. The foot should be relatively smooth so as not to scratch the lacquer finish of the tray. The *mukozuke* serves as the dish in which to put other foods served throughout the meal. Rice and soup are served individually in covered lacquered bowls to retain heat. Grilled fish, *yakimono*, in portions for each guest is served on a ceramic dish or bowl, handled with green bamboo chopsticks. One course which may employ a ceramic dish usually uses a plain cedar tray called *bassun* after its dimensions. This course includes foods from the sea and land; an aspect borrowed from Shinto.

Kenzan and Korin in the 17th century made numerous ceramic *bassun*, frequently decorated with a brush painting. Additional side dishes called *azukebachi* are served in ceramic bowls. These are quite small as a rule yet large ones may be brought into use according to the range of ceramic styles gathered together for *kaiseki*; variety is the important point. In the West sets of side dishes include every type of piece, each with the same design, a taste recently in fashion in Japan. The taste of *chanoyu* includes all flavors. The particular quality of the food is enhanced by the piece in which it is served.

Earth, in ceramic form or as the manifestation of the "earthly" principle, is perhaps best understood in the context of the tea house itself. The building has a wooden frame and earthen walls; and as if to mirror this Rikyu designed a hearth with earthen walls and wooden frame. The tea house becomes a world on a different plane, and *chanoyu* is the microcosm unifying both.

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Okashi for Spring

Suzuki Soko

Sweets for tea in Japan are generally called *wagashi* and they differ considerably from those of other countries. Even in Japan, those from Hokkaido are not at all similar to those from Okinawa or some other part of the country.

Those *wagashi* which are used for the tea ceremony deserve special attention. These must be related to the season; it is from this association that they derive their particular characteristics and their life. Ingredients must be selected with care, also with regard to season. In this respect shape and color are important and must be carefully considered. Whatever part of the country they come from *chagashi*, these sweets for the tea ceremony, reflect seasonal features and their events.

Mochi

An important variety of *chagashi* are made of *mochi*, a particularly glutinous type of rice. On March 3rd, the festival of *Hinamatsuri* is celebrated. This is an event popularly known as "Girl's Day" and is sometimes referred to as the festival of *kusamochi*. This sweet is made with *mochi* and *yomogi*, mugwort. *Kusamochi* also used to be made of *hahakogusa*, a kind of grass of the chrysanthemum family. In Japanese, the name of this grass contains the words for both 'mother' and 'child' and so *Hinamatsuri* with the serving of this sweet expresses wishes for the daughter's healthy growth and the health of the mother. Both *yomogi* and *hahakogusa* are medicinal herbs which are believed to turn away unhealthy influences, prevent disease, and cure illness.

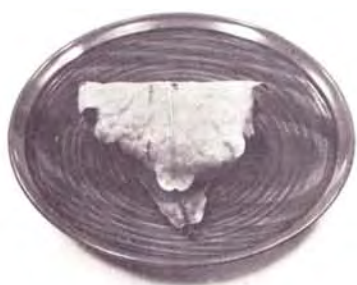
The sweet *hikichigiri* is one of a kind of *itadakimochi*. These are white *mochi* which were used at the court congratulatory ceremony. *Hikichigiri* is flat with a concave center. In this hollow was put a ball of sweet bean paste, *andama*. *An* is made by boiling beans which are then mashed and mixed with sugar. *Itadakimochi* is customarily used for congratulating children on their growth. Today this *mochi* is beautifully made using three colors. Sometimes *kinton*, another variety of bean paste, is used.

Yomogimochi is made of rice flour and mugwort; its outside covering is *dango*, rice flour kneaded well and steamed. *Tsubuan*, bean paste made from *azuki* beans, is then wrapped with this covering like a waffle. From China has come the belief that *yomogi* will lengthen life.

Warabimochi is made of *warabi*, bracken flour. This is first boiled with water, then made into a paste and hardened; it will then be used as a covering. *Koshian*, *azuki* beans boiled and strained, is wrapped with this covering and made into round shapes. The whole is then covered with *mamenoko*, soy bean flour. *Warabi* flour can also be easily made into *kuzumochi* when it is steamed. *Kuzu* is arrowroot starch. Also, *warabimochi* can be used as a covering over *aoan*, paste made of green peas. It is then called *sawarabi*, the newly sprouted bracken. This *wagashi* was the one that Tantanai, the 14th generation tea master of Urasenke, liked and it became representative of *haru-*



Chimaki.



Kashiwamochi.



Dango in *dengaku* box.



Kinton.

kaze, literally 'spring breeze', and well-known by that name. If wagashi are made without taking into consideration suitable seasonal themes or names, they have little meaning for the tea ceremony. Wagashi such as *baru no no*, 'spring field', or *baru no michi*, 'spring road', show the atmosphere of spring being made into rolls with green and yellow coloring. The former was a favorite of Gengensai, 11th generation of Urasenke, and the latter of Ennosai, the 13th generation; both were very fond of fields of yellow rape blossoms.

There is another festival held on the fifth of May. Popularly known as "Boy's Day", carp streamers are flown to celebrate the health and growth of boys. Generally *chimaki*, steamed mochi wrapped in bamboo leaf, is served. Chimaki originated in China and was introduced to Japan. There have been many legends about its origin. One of them is as follows.

A certain Katsugen threw himself in the river and drowned on the fifth of May in some ancient time. The village people feeling compassion for him every year would throw rice in bamboo tubes into the river where Katsugen had died. They held a memorial service for him. During this time, a man named Okai passing by the river met Sanryo Dayu. He told Okai the *koryu*, a kind of dragon, always stole the rice from the tubes. The only way to prevent this from happening was to wrap it with a *renju* leaf and tie it with five colored strings. People believed that *koryu* was afraid of the *renju* leaf and the five colored strings. In Kyoto, *chimaki* which is tied with these strings is still served and is called "Gosho *chimaki*".

Another legend also concerns a dragon. When the mischievous child of Koshin set sail on the fifth of May, there was a sudden storm and the ship sank. The child became a water god and troubled people on voyages. A man made a *chimaki* which was tied with five colored strings. When it was thrown into the sea, it became a dragon. After that the water god no longer troubled people. Thus, *chimaki* has come to be associated with rituals to drive off evil spirits. It is not certain when *chimaki* was first introduced but it seems to have been used with the intention of dispelling epidemics and warding off disease. Shapes vary according to different areas and there are many varieties.

Another wagashi for this festival day is *kashiwamochi*. Though much older, it was during the Edo period, that it became a seasonal sweet. The leaf of the *kashiwa*, a kind of oak, was in ancient times used as a plate. The custom was retained and the leaf is used for wrapping mochi. Non-glutinous rice flour is used; it is kneaded and pounded well. This is then made into oval mochi with koshian or miso in it. It is wrapped with the leaf, folded in half and is served after having been steamed. In Kyoto and Osaka, they sometimes serve *chimaki* during the first year that a boy is born and in the second year *kashiwamochi*. In some areas *kashiwamochi* is used as a votive offering.

Kinton

Hana kurenai is a favorite of Hounsai, the present generation tea master of Urasenke. It is made with green and light red. These colors are usually used from April and are made in different shades of these colors. It is a sort of *kinton* which is made by boiling and mashing *ingen* beans with chestnuts and straining it; into this a black bean paste and red colored mochi are put. Such wagashi represent a beautiful spring scene.

In the beginning of the Heian period, a priest brought fourteen kinds of *kamochi* in the form of sweets to Japan from China; *konton* was among these. Kinton, mentioned previously, was like this *konton*. First, kinton was made of the same ingredients, that is, flour was kneaded, made round, and sugar or *an* was added. It was warmed and then eaten. According to an ancient record, Daitokuji kinton was warmed and eaten at a tea ceremony in 1731. Thus, kinton then was different from that today and rather like a *dango* form. Another account says that kinton was made of millet flour, formed into small rounded *dango* form, and sugar was added. A purple kinton was made during the Bunsei period (1818-1830). It was a kind of cake, named *Gyubi* cut and wrapped with *an* and *soboro*, strained bean paste, placed around it. This was quite similar to the one made today.

Dango

Hanami dango, which attracts people's attention during the season of flower-viewing, has an old history. *An* is rounded and then made into three different colors: white, light red, and green.



Higashi.

Yomogi is used to produce the green color. These three balls are skewered. Instead of these, sometimes different kinds of *an* are used. In this case, flour can be used as the core. In the Arashiyama area of Kyoto, skewered "hanami dango" without *an* are served in a box. Such skewered dango are better served in a flat tray or on a dish rather than in a bowl. This *dengaku* box also gives us the feeling of spring. This box is also used for a kind of baked *tofu*, bean curd, baked with miso and served skewered from spring through summer.

Among *chagashi* are those called *higashi* or dry sweets, containing no moisture. Sometimes these are referred to as *kangu*. This means *kanshoku no gu* which is related to a custom in ancient China. According to the record, *Keiso Saiji Ki*, 105 days after the winter solstice, there were strong winds and rain and people ate foods prepared the day before; these were called *kangu*. Illustrated above is a typical kind of *higashi* made from *kanbaiko*, mochi flour, sugar, and coloring.

There are many kinds of tea used in Japan. There is *matcha*, which is used in the tea ceremony and there are many other varieties, such as *sencha* and *bancha* which are used on other occasions. *Kashi* must be chosen to compliment each type of tea. *Miso*, fermented bean paste, *umeboshi*, dried salted plums, and *tsukemono*, pickles, are also sometimes used. Generally speaking, taste may be divided into five categories: sour, bitter, sweet, sharp, and salty. *Kashi* also have five such different tastes.

If the flavor of the *kashi* is too strong or it does not blend with the *matcha*, it is not suitable. *Kashi* are indispensable to tea. In the service of the tea ceremony today, the serving of *kashi* is a prelude to the tea itself. In daily life, *kashi* are often taken as a gift to the host on any occasion. It signifies the beginning of a relationship or interaction among people.

Although tea has been used ever since it was first introduced from China, *kashi* were not always served with it. In the Kamakura period and even in the Muromachi and Momoyama periods, when *kashi* were seldom made, it was not considered necessary for tea. During these early periods, when tea was served with *kashi*, these were thought of as an "extra" and not important for setting off the taste of the tea. Until the Edo period nuts, fruit, or mochi were used as *kashi*. During the

time of Oda Nobunaga (1534-1582) there was a picture by the Chinese painter Chosho showing lotus root, water chestnuts, pears, grapes, pomegranates, peaches and a kind of orange. This has since been destroyed, however, it is known that these were regarded as a kind of kashi. Persimmons and chestnuts are still used often in the making of kashi.

In the time of Toyotomi Hideyoshi, sugar was used with mochi for the tea ceremony. Sugar at that time was both precious and imported. It was used only among the nobility and on the most formal occasions of tea. When sugar became more plentiful and could be used by those outside the nobility, its use quickly spread.

In present times, an enormous number of different kinds of kashi are made. These are made in consideration of the particular tea or the particular service of tea. Therefore, special attention must be paid to their taste.

Rikyu has said that the wisdom of the tea ceremony lies in making tea so that "in summer it is cool, and in winter it is warm". Now it is often impossible for the host to prepare the kashi himself but nevertheless he must pay special attention to the matter, seeing that it is carried out according to his own needs and the service of tea. Once a well-known tea master Matsudaira Fumai (1751-1818) said that when one is the host, one should also be thinking from the position of the guest, and vice versa. Everyone should keep this precept in mind when serving tea to a guest.

In the tea ceremony, there are both thick tea and thin tea, *koicha* and *usucha*. Generally speaking, *omogashi*, principal sweets, will be served with *koicha* and *higashi* with *usucha*. If only *usucha* is served, then both kinds of kashi are served, though *higashi* alone is sufficient.

The seasonal changes that effect the picking of tea leaves have much to do with the ingredients for kashi also. Traditionally, tea leaves are picked from the 88th day after the first day of spring. In November of the same year, at the onset of winter, a particular tea gathering is held. At this time new leaves that have been stored in the *chatsubo*, large ceramic container for leaves, will be selected and ground. At New Year's the finest from this selection will be chosen and served with kashi. From autumn to winter of the same year is the time of harvest of the five grains most commonly used: rice, wheat, barley, millet, and *kibi*, a millet-like grain. Beans are also harvested at this time. This then is the time when ingredients can best be chosen for kashi. Each of the grains has its own particular taste, and this, of course, will affect the host's choice during a particular season.

When kashi were first introduced, only a few ingredients were available. As previously mentioned, sugar which is now considered often a primary ingredient, was earlier used more infrequently. People's taste changes with the availability of differing flavors and so the varieties of kashi continue to increase. Keeping in mind the essential awareness of seasonal change, the host has infinite possibilities from which to select. Ingredients are plentiful, and combined with the imagination and taste of the host, kashi can be selected to complement and blend with the service of tea.

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Furo, with ashes laid in *nimonji* style and *shita-bi*: three pieces of burning *sumi*.

Chaji: *Shozumi*

Water for making tea is heated in a *kama*, an iron kettle, which is set over a small charcoal fire contained in a *furo*, a large bowl partially filled with finely levelled ash, or in a *ro*, a square pit set within the floor of the tearoom. The *furo* originated in China and was imported to Japan with tea itself. The styles of *furo* vary markedly: those originating in China have a somewhat spherical body and an opening with an upright rim which supports the *kama*, and others which are simply deep bowls, the *kama* supported on a *gotoku*, a trivet, set in the ash. The *furo* has three small feet, one at the front and two at the back, and it rests on a nearly square board, *shiki ita*, which is finished in a number of ways, depending on the material of the *furo*. The board protects the surface of the *tatami*, as it remains in the tearoom throughout the entire *chaji*. During the *chaji*, the formal presentation of two kinds of tea and a meal to fortify the guests before drinking the tea, the host, *teishu*, builds a small charcoal fire in the *furo* in the company of the guests; this presentation is called *sumi-demae*. *Shozumi* is the "initial" building of the fire and with *furo* is performed after *kaiseki*, the meal, and before the *omo-gashi*, principal sweet; with *ro*, *shozumi* is performed before *kaiseki* to warm the room. *Gozumi* or "latter charcoal," is a rebuilding of the fire between *koicha*, thick tea, and *usucha*, thin tea.

The ash, *bai*, contained in the *furo* is slightly yellow from being stored in *sake* barrels and is called *kiro-bai*, yellow ash, or *fukusa-bai*, after the fine silk cloth which the *teishu* uses to purify the utensils. It is very fine and filtered through a sieve. The ash is not packed firmly in the *furo* but lightly levelled with a number of shaped spoons to create several different styles of ash forms. The most common is *nimonji*, which simply means the number 'two', which in Japanese is two horizontal parallel lines. Laying the ash requires constant practice, and a good deal of patience. The ash, lightly pressed, forms an air-filled support for the fire. Three pieces of burning charcoal are placed in the fire, *shita-bi*; two unlighted pieces are added, together with several chips of *byakudan*, sandalwood, and then the *kama* filled with water, one-third of which is heated, is set over it. The main body of the charcoal is added after the guests have finished *kaiseki*.



Sumi left to right: *dozumi*, *kudazumi*, *wari kuda*, *gitcho*, *wari gitcho*, *tenzumi*, *back*, *wado*, and *kodai*.



Sumitori of wooden bamboo strips containing charcoal with *edazumi*, and left to right, *baboki*, *hibashi*, *kan*, and *kogo*.

The charcoal, *sumi*, is a group of pieces each of different size: *do-zumi*, 'body' charcoal, is the largest, about five inches long and an inch or more in diameter; *gitcho*, named after a football-like toy, about two and a half inches long with a diameter a bit smaller than the *do-zumi*; *wari gitcho*, a *gitcho* cut in half lengthwise; *kuda-zumi*, a cylindrical piece about as thick as the little finger and as long as the *do-zumi*; *ten-zumi*, the length of the *gitcho*, with a diameter of a *kuda-zumi*; *kodai*, which supports the incense container, *kogo*, is shorter than the *gitcho* and as thick as the *do-zumi*, (it is not added to the fire); *makura-zumi*, 'pillow' charcoal, which serves as the base for the other pieces in the charcoal basket (this piece is not added to the fire); three *eda-zumi*, 'branch' charcoal, are forked twig charcoal covered with gesso, the bright white contrasting with the rich black of the other charcoal. The wood for charcoal varies, but the most preferred is *kunugi*, a kind of oak.

The *sumi* is carried in a basket called *sumitori*. Vegetable baskets were preferred by Sen Rikyu. Many are Chinese. A number of utensils are carried in the *sumitori* as well: *hi-bashi*, metal 'chopsticks'; *kan*, detachable metal rings to lift the *kama*; *ba-boki*, feather brush; *kogo*, container of three chips of *byakudan*.



Teishu at *sadoguchi* with *sumi* bowing in unison with guests beginning *sumi-demae*.

The *chaji* is ideally presented in a four and a half mat room, *yojohan*, about ten feet square. The *furo* is set of the left half of the *tatami* where the tea is made. The *teishu* sits before the *sadoguchi*, the host's entrance leading into the tearoom, and sets the *sumitori* to the side so that the guests can see it clearly; *teishu* and guests bow in unison, *sorei*, signifying the start of the presentation. The *teishu* stands and carries the *sumitori* into the room and places it to the right of the *furo*, and returns to the preparation room, *mizuya*. The *teishu* then brings in a *haiki*, a shallow bowl with a mound of white wisteria ash, *fuji-bai*. An ash spoon, *baisaji*, is stood on edge in the *fuji-bai*; the *kami kamasbiki*, a pad of folded papers upon which the *kama* is rested when removed from the *furo*. The *kami kamasbiki* is slipped into the front folding of the kimono near the chest, the *haiki* carried in the right hand. The *teishu* turns somewhat towards the wall and sits placing the *haiki* away from the *furo*, toward the back of where the *teishu* sits. The *teishu* then turns to face the *furo-kama* and adjusts the kimono.



Sumitori set to the right of the *furo* and *kama*, the *teishu* turns toward the wall and places the *baiki* to the back.



The *haboki* is placed between the *sumitori* and the *furo*, the *kan* placed before the basket, the *bibashi* between the *haboki* and *furo*, the *kogo* is set to the left of the *furo*.



The *kan* are slipped into *kantsuki*. Note location of *kogo*.



The *kami kamashiki* is taken from the front part of the *kimono*.

The *ha-boki* is taken from the *sumitori*, and laid between the *furo* and the basket. The *kan* are placed in front of the basket, the *hi-bashi* are laid to the right of the *ha-boki*. The *kogo* is rested momentarily on the left palm and placed to the left of the *shiki ita*. The *kama* lid, which is ordinarily slightly ajar to allow steam to escape, is closed; women use the *fukusa* to close the lid, men use the *fukusa* when the knob is iron or silver and too hot to touch with the bare hand. The *fukusa* is kept tucked in the sash. The *kan* are taken up with the right hand and separated, and slipped simultaneously through the lugs of the *kama*, *kantsuki*. The *kami kamashiki* is slipped out of the *kimono* and turned with the left and set on the *tatami* to the right of the *teishu*'s knees. Edging forward, the right knee first, then left, the *kama* is lifted from the *furo* and set on the pack of papers. The *teishu* turns to face it and slides it away from the *furo* to a point near the middle of the *tatami*. The *kan* are removed and set to the right of the *kama*. The *shokyaku*, principal guest, may ask about the utensils as they are being handled or used.



The *kama* is rested on the *kami kamashiki*.



The *kama* is slid away from the *furo*, the *kan* removed and set beside it. Note *haiki*.



The *baboki* sweeps the *furo*'s upper rim in four strokes and is rested at an angle. [see diagrams at end of article.]



The front piece of *sumi* is moved to the back.

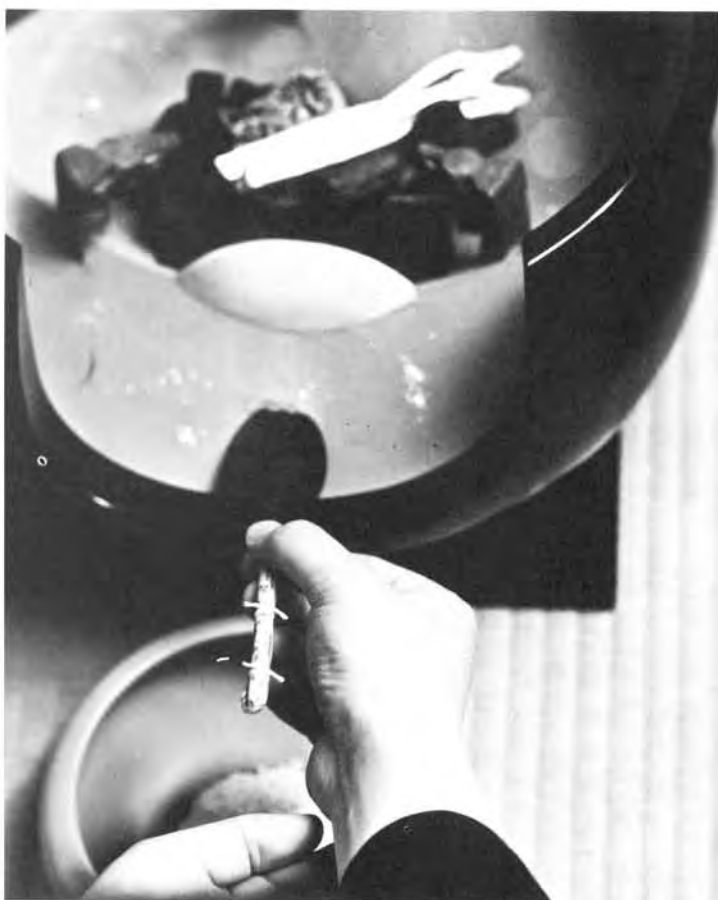
The upper edges of the *furo* are brushed with the *ha-boki* three times, each time varies in the number of strokes, also, the style of *furo* has special brushing patterns. This brushing is practical as well as symbolic purification. The upper edge is swept with three strokes, the fire window with a single stroke. The *ha-boki* is laid on the *tatami* at an angle. The foremost piece of burning charcoal is moved to the back of the others. The *sumi* is added: *do-zumi*, *gitcho*, *wari gitcho*, the *ten-zumi* is moved aside, the *kuda-zumi* is added, *eda-zumi*, and *ten-zumi*. The *furo* is brushed a second time: with the right hand in front of the knees. The *haisaji* is taken up and while steadied with the left hand at the back of the right palm, the spoon is pushed to the face of the ash removing a crescent of ash which is spilled to the left at the back of the *furo*. This indicates that the ash was specially prepared for the guests and cannot be used again. The spoon is replaced in the *haiki* and the *haiki* placed in its former position. If the fire window is very small this part is omitted and the *haiki* is not brought into the room. The *furo* is brushed a third time: the upper rim in three strokes, the fire window in three strokes, the *ha-boki* rested on the rim of the *sumitori*.



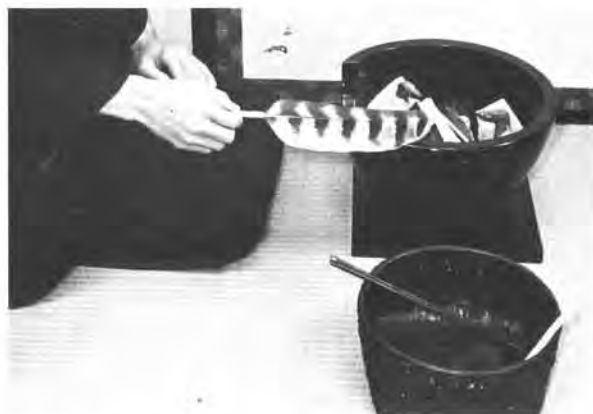
The *dozumi* is placed toward the front, both hands on the *bibashi*.



The balance of *sumi* is put in.



The *haiki* is placed between the knees and the *furo*, the *haisaji* removes a crescent of ash, the *teishu* intentionally marring it for the benefit of the guests as the ash has been laid for that moment only.



The *furo* is swept a third and final time with six strokes.

The *kogo* is placed on the left palm, the lid near the right knee in the center of the tatami. Two chips are put into the *furo* using the *hi-bashi*; one piece of *byakudan* is set in the fire, while the second is put on the top of the *do-zumi*, the scent is released at once and slowly. *Byakudan* in recent times is available in square chips about three quarters of an inch and as thick as lead pencil. As the lid is replaced, the *shokyaku* asks to see the *kogo*, *baiken*. A *kogo* is a small flat covered box. It may be of plain wood or lacquered simply or with elaborate decoration. It might be as small as a pillbox or large enough to hold in both hands, although most are a few inches across. Lacquered cases with mother-of-pearl inlay originally Chinese are highly prized. Tea masters treasure *kogo*, and *ko*, incense, is thought to be the smell of Buddha's Western paradise. The *teishu* turns to face the near corner to the right and the *kogo* is turned so that it faces away from the *teishu* and is placed on the adjacent tatami.



The *kogo* containing three chips of *byakudan* is held on the left hand, the lid set in the center of the *tatami*.



Two chips of *byakudan* are put into the fire; as the lid is replaced, the *shokyaku* asks for the *kogo no baiken*.



The *koto* is placed on the adjacent *tatami*. The *kama* is slid towards the *furo*.

The *kama* is set on the *gotoku* in the *furo*.



Dust is flicked from the *kami* *kamashiki* and is put into the *kama*, front of the *kimono*.

The character 𠄎 is drawn on the lid of the



The *haiki* is taken from the room; the *sho-kyaku* comes to get the *koto* for *baiken*.

The *kan* are picked up and put into the *kantsuki*, the *kama* slid near the *furo*. Facing the *furo*, the *teishu* lifts the *kama* and replaces it on the *furo*. The *kan* are left in the lugs as the *kami kamashiki* is picked up with the right and transferred to the left and is held over the *sumitori* and tapped to remove any particles, and then returned to the folding of the *kimono*. The *kama* is adjusted on the *furo*, and the *kan* removed and set on the floor of the *sumitori* at the front. The *teishu* edges back, left, right, and with the *ha-boki* draws the character 𠄎 on the lid of the *kama*; this character is symbolic of openness. The *ha-boki* is returned to the *sumitori*, and the *teishu* turns toward the wall and takes up the *haiki* and stands, turns and walks from the room.



The *sumitori* is taken from the room.



The *teishu*, with *kogo* to the right, bows concluding the presentation.

The shokyaku edges forward to take the kogo and returns to the same position. The sumitori is taken from the room. The floor may then be swept with the *zabaki*, a large brush made of goose feathers. The guests may then inspect the kogo. It is examined while being set outside of the binding of the tatami upon which the guest is seated. The lid is removed set to the right, the byakudan examined, the lid returned and passed to the next guest. The last guest, *tsume*, meets the shokyaku near where the teishu offered the kogo, and turns its face toward the shokyaku who then places it so that it will face the teishu. The teishu then returns and wipes the lid of the kama with the fukusa, and the sides of the furo, should it be of black ceramic. The lid is set ajar. The teishu then turns to face the kogo and answers questions asked by the shokyaku: "*Okogo no katachi wa*", "What is the shape of the kogo?", and should it be decorated, "*Onuri wa*", "What is the lacquer?". During this conversation both persons maintain a slight bow, the finger tips on the tatami. The kogo is carried on the left palm steadied with the right hand. The teishu sits outside of the sado-guchi and placing the kogo toward the side where the guests can see it, everyone bows, thus concluding the presentation.

The teishu then serves *omo-gashi*, a sweet for each of the guests arranged in a *fuchidaka*, a stack of small boxes, a *kuromoji*, a spicebush pick, for each guest is arranged on the lid. In summer the lid of this stack is sprinkled with water to give a fresh feeling. The host bids them to eat the sweet and asks them to leave the tearoom so that things may be arranged for the presentation of *koicha*. The bottom box is for the shokyaku. The upper stack is turned slightly to allow a *kuromoji* to be slipped in. The upper boxes are passed to the next guest who likewise takes the bottom-most box. Everyone bows and the guests take the *omo-gashi* from the *fuchidaka*, placing the sweet on their own pack of papers called *kaishi*. The *kuromoji* is used to take and eat the sweet. The guests having taken their sweets, the box is passed along to the *tsume* who restacks them. After eating, the *fuchidaka* is placed in front of the service door. The shokyaku then leads the group out of the tearoom and into the *roji*, the garden of the tea hut, and to the *koshikake machiai*, the waiting bench. The guests exercise their legs during this period which is called *naka-dachi*, literally 'middle standing'. The teishu will summon them back to the tearoom by striking a *dora*, an Eastern gong, when they will re-enter the tearoom and share *koicha*.



The *ro* being set with *shitabi*, the opening is protected by a temporary frame. Note the long metal fire tongs, *nagabibashi*.

The *furo* is the standard device for heating water in the *kama*, however, in Japan it is the custom to heat water over a small fire built in the *irori*, a large ash-filled opening in the floor of all farm houses and in some town kitchens. The family gathered around the *irori* where the meals were in part cooked and a kettle of water was simmering. This was adapted into the *ro* of the tearoom. The pit is about one foot square and a bit deeper. The hole cut in the surrounding *tatami* is about a foot and a half, with a wooden frame, *ro-buchi*, fitting snugly to protect the *tatami*. The *kama* is set on a *gotoku* or possibly on the edge of the pit itself, *shiki-gama*, or, suspended from a chain or pole attached to the ceiling, *tsuri-gama*. The *rodan*, the pit lining proper, is ideally the same material and construction as that of the wattle and daub walls of the tearoom itself. It may also be made of ceramic or metal. These latter types are more easily transported. The *robuchi* may be plain wood or lacquered and may have gold and colored lacquer decorations. In the *yojohan*, plain black lacquer with a mirror finish, *shin nuri*, is preferred. The *ro* is opened in the first days of the month of November and is used for warmth as well as heating the water in the *kama*, throughout the winter. The *furo* is brought out in the first days of May; the *ro* boarded over and the *tatami* changed. The manner in which the *sumi* is arranged is like that of the *furo* except that the pieces are larger and includes an additional *gitcho* and a *wari kuda-zumi*, a long cylindrical piece cut lengthwise. The *ko* is a kneaded blend of ingredients called *neriko*. The *kogo* is usually ceramic. The *hi-bashi* have wooden handles, as does the *haisaji*. The *ro* is over half filled with ash arranged in mounds, one each on the walls of the pit with a rounded depression in the center. The surface of the ash is covered with a layer of *shimeshi-bai*, ash mixed with water and run through a seive. This keeps dry ash from flying up and damaging the surroundings.

During the *sumi-demae* the door is closed to keep the heat in the room. Before the charcoal is added to the three pieces of the base fire, the ash is again sprinkled with *shimeshi-bai*. The *ro-buchi* and *rodan* are swept with the *ha-boki*, with special strokes.

A variation of *sumi-demae* is when the *kogo* is deemed a special treasure, called *meibutsu*. It is then carried not in the *sumitori* but on a special tray, *bon*. While the guests are examining the *kogo*, the *kogo* is placed on the guest's own *ko-bukusa*, a small square of fine fabric, which shows both respect and protection. At this moment fresh water is added to the *kama* while resting on the *kami kamashiki*. The water is poured from a *mizutsugi*, a pitcher made of ceramic or metal. The outside of the *kama* is then wiped with a wet *chakin*, linen cloth. The steam helps to clean the air.

Arranging the *dogu* at the beginning of *sumi-demae*. The *kogo* is being placed to the right of *kan*.



The *sumitori* is moved to allow the placement of the *baiki* filled with *shimeshi-bai*. Sprinkled over the surface of the ash, it prevents the dust from flying about.



Sumi is put into the *ro*. The pieces are larger and greater in number. Note guests' hands.



The area is swept with a *zabaki* of feathers. With either *ro* or *furo*, the *kama* is left closed until after sweeping.

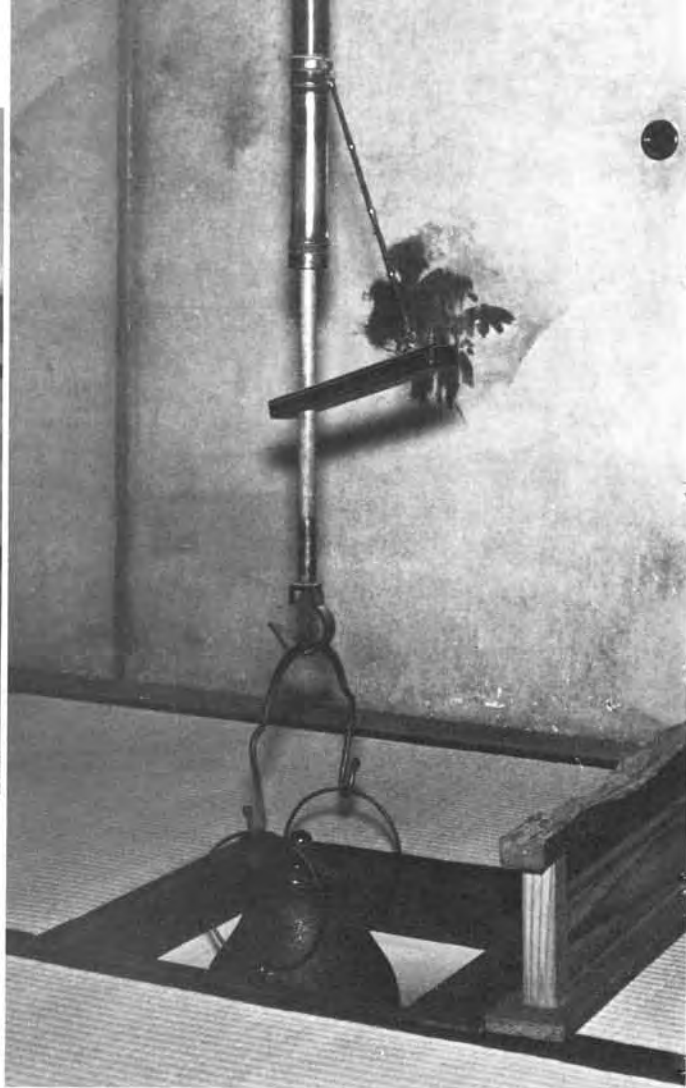


The *shokyaku* examining the *kogo*, the elbows rest on the knees for steadiness.



The *shokyaku* asks the *teishu* about the *kogo* while maintaining a partial bow.





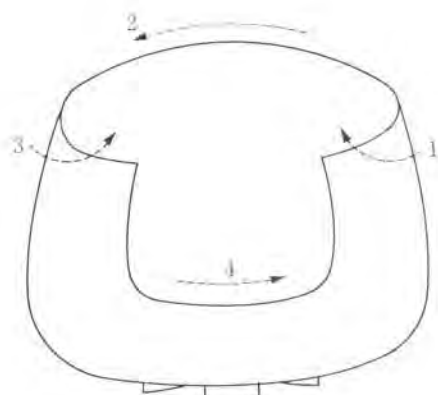
Two styles of *tsuri-gama*: with *kusari* and *jizai*; the *gotoku* is not used.

The *sukigi-gama* rests on the walls of the *ro* supported on small blocks of wood.

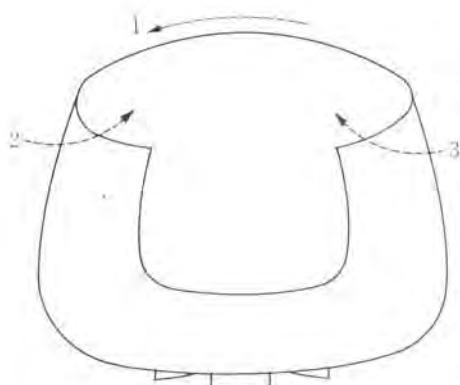


NUMBER AND PATTERN OF HABOKI SWEEPING STROKES

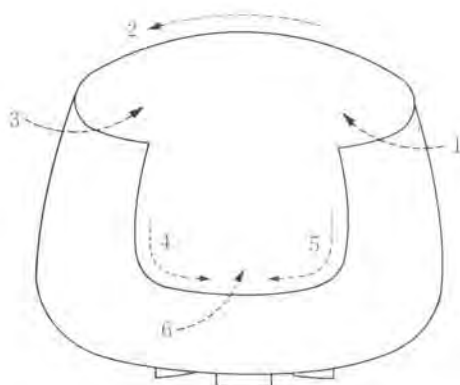
Doan-Style Furo



Shobaki, initial sweeping

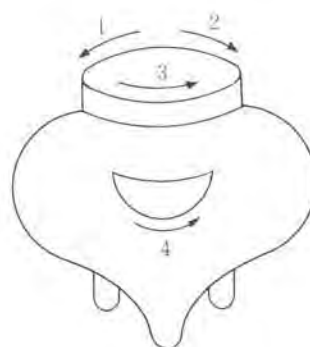


Nakabaki, middle sweeping



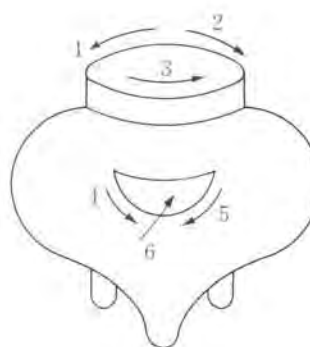
Gobaki, latter sweeping

Kirikake-Style Furo



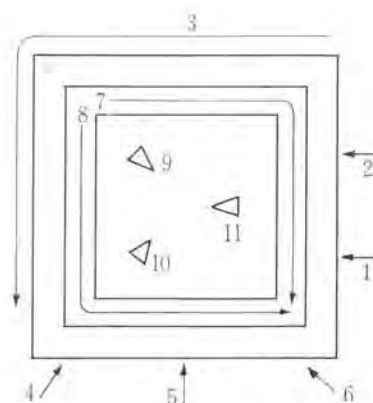
Shobaki

[*Nakabaki* omitted]



Gobaki

Ro



Shobaki 1 through 8
Nakabaki 1 through 11
Gobaki 1 through 8

Japanese Arts and the Tea Ceremony by Hayashiya Tatsusaburo, Nakamura Masao, and Hayashiya Seizo. Vol. 15 of *The Heibonsha Survey of Japanese Art*. Translated and adapted by Joseph P. Macadam. Weatherhill/Heibonsha, 188 pp., \$12.50.

Chanoyu is essentially a way of life, the center being the preparation of a bowl of tea for a friend. Tea as 'fine art' has its foundation in tea gatherings in Japan during its earlier days in the Muromachi period, which were excuses to display one's treasures, a conceit of the aristocracy. Chanoyu originated in T'ang China in Buddhist communal drinking of tea. When tea drinking caught hold, the nobility vied with each other to obtain precious objects from the continent: bronzes, porcelains, celadons, paintings, etc. Its Zen origins were lost until the appearance of the priest Murata Shuko who was the tea master of the shogun, Ashikaga Yoshimasa. He reinstalled tea with the spirit of Zen. He was also the most renowned connoisseur of Chinese works of art. Takeno Jo-o and his pupil Sen Rikyu transformed Tea into a simple human act creating harmony, respect, purity, and tranquility.

They used indigenous wares, generally rough, simple pieces which had been formerly relegated to utility. Some of the tea masters who followed adhered to their simplicity while others catered to the lavish tastes of the aristocracy. The schools of tea which developed in the Edo period approach chanoyu in seemingly contradictory modes, each attesting to encompass the spectrum of tea and thus become emotional when confronted with contradictions by other schools.

The present book avoids controversy and details the elaborate history of tea's development. No other work of such modest scale is so complete. It forms one of a series of volumes in Japanese published by Heibonsha. It contains a wealth of photographs, mostly in color, illustrations, plans and even a cut-out paper model of one of the finest tea huts. This may provide a smirk or two, but it is in the tradition of ancient paper models which were and still are used by tea architects. Many of the tea houses lost in the course of years are known only by these models, *okoshi-ezu*.

With the increasing number of publications in English, it is becoming apparent that simple translations are not sufficiently informative. The present book, because of its lack of compassion, avoiding entirely the spirit of chanoyu, is a textbook, simply giving information in a brief fact-filled exposition; it is difficult going even for the interested reader. As a textbook both English and Japanese forms of important words ought to be given, in addition to a glossary which gives the Chinese characters. The authors seem to have a greater knowledge of objects and history than the actual presentation of tea. The problem is mirrored in the translation. The translator has had almost no direct experience in chanoyu, or so it would seem from his approach to the language. He has also adopted a form of romanization which is non-standard, and has, perhaps through divination, arrived at a number of English words for peculiarly Japanese articles. Many of the terms encountered in Japanese are untranslatable; whereas a specific object can be understood by its function or use. This however, does not help toward any kind of standardization. If such disparate contributions are to continue the everwidening circle of confusion will go unabated. Thus, the true nature of tea and other 'ways' will forever be pigeon-holed with other aspects of the "mysterious East".

In spite of such drawbacks, *Japanese Arts and the Tea Ceremony* is an indispensable addition to the library of chanoyu, yet one might wish to be Japanese so as to get the information directly.

Allan Palmer

Japanese Folk Festivals Illustrated, by Haga Hideo. Translated by Fanny Hagin Mayer. Miura Printing Company, Ltd., 188 pp., \$8.95.

From the bright-figured dustjacket to the centermost scene, color and movement characterize this book, a collection of prize-winning photographs, in color and black and white, which vividly portray fresh aspects of festivals from every part of Japan.

The author aims with this book to provide "plenty of reliable material by which to know the Japanese from the view of ethnology and social anthropology . . . a collection of pictorial lyrics recording the excitement and joy of a race . . ."

Brief and folksy, the text means to acquaint the uninitiated with the ancient Shinto and Buddhist basis for many of the Japanese festivals. Whether due to the author's words or the translator's style, there is an unfortunate aura of quaintness and of the "curious" Japan which seems to intrigue tourists and newcomers. However, the vigorous full-page photographs (over 200) suffice to tell most of the story; shown clearly are details of festival paraphernalia, constructions of floats, ancient musical instruments, masks, costumes. Through it all, the Japanese themselves are perceived as "a race that likes festivals . . ."

The usefully detailed table of contents serves as a guide to folk faiths, ceremonies, folk performing arts, festivals from other countries and modern festivals. In addition, a fold-out map and festival calendar list 168 festivals in 47 regions from Hokkaido to Okinawa, arranged chronologically. There is no index.

This beautiful unpretentious book invites leisurely perusal, giving a sense of intimate acquaintance with the ancient guiding spirit of the Japanese people in *matsuri*, festivals.

Constance Kimos

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*Deep in the mountains
the pine door is unaware
that spring has come;*

*upon the door
the snow melts,
from time to time drips,
sparkling.*

*The cherry blossoms
near my eaves
have lost their fragrance.
You should have come
before the wind.*

*Blossoms have fallen.
I look around for
no special color.
In the empty skies
falls the spring rain.*

Princess Shikishi died in 1202. Her date of birth is not known. The poems translated here are all from the *Shinkokin-shu*, an Imperial anthology completed in 1205.

Translation by Hiroaki Sato. These poems courtesy of Granite Publications Hanover, New Hampshire.

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