



CHANOYU

Quarterly

TEA AND THE ARTS OF JAPAN



"Houn" Kinran

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

Founder and President: Soshitsu Sen XV

Publisher: Urasenke Foundation of Kyoto, Japan

Advisors:

Wallace S. Baldinger
Frank Francis, K.C.B.
Kaisen Iguchi
Yasushi Inoue
William H. Johnstone
Toko Kon
Andre Malraux

Burton E. Martin
Konosuke Matsushita
Yoshiharu Naya
Kiyoshi Oka
Perry T. Rathbone
Yoshiro Taniguchi
John Young

Senior Editor: Shiro Usui

Editorial Advisors: Akiko Mori
Hiroichi Tsutsui

Editor: Sondra Castile

Editorial Assistants: Teruko Fukuda
Midori Kajimura
Haruno Nozoe
Michiko Ohashi

Tsutomu Ohira
Charles Santon
Helen Szaday

Business Manager: John Freeman

Editorial and Business Offices: Urasenke
Ogawa Teranouchi agaru
Kamikyo-ku,
Kyoto 602 Japan

Mailing Address: CHANOYU Quarterly
Nishijin Box 10
Kyoto 602 Japan

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

© 1976 By CHANOYU. all rights reserved. Printed in Kyoto, Japan by Nissha Printing Co., Ltd.

CONTENTS

5	A Cuckoo Singing!	Soshitsu Sen
7	Kobori Enshu and Mittan	Shosei Nakamura
20	Tears	Oliver Statler
23	Men of Power and Their Tea Masters	Tadachika Kuwata
29	Tea In My Life	Kenneth Cohen
34	Hon'ami Koetsu – His Ceramic Works	Seizo Hayashiya
54	<i>Chadogu</i> – Tea Utensils: Bamboo	Allan Palmer
60	Okashi for Summer	Soko Suzuki
65	<i>Temae: Chaji – Koicha</i>	Allan Palmer
80	Books	

The names of Japanese persons throughout the text of this magazine are written in accordance with the Japanese practice, with surname first.

CONTRIBUTORS

Soshitsu Sen: Fifteenth Generation, Urasenke Grand Tea Master; Chairman of the Board, Urasenke Foundation; Abbot of Kyoshinan Temple, and Honorary Doctor of Fine Arts.

Shosei Nakamura: Professor, Kyoto Kogei Seni University; lecturer and author of numerous books on tea architecture: *Cha no Kenchiku*, The Architecture of Tea; *Chashitsu no Kenkyu*, Research on Tearooms, and others.

Oliver Statler: Author, especially on Japanese subjects; *Japanese Inn*, *The Shimoda Story*, and others.

Tadaehika Kuwata: Professor, Kokugakuin University; lecturer and author of numerous books on Japanese history and tea: *Sengoku Bushi no Seikatsu*, Life of the Samurai During the Period of Warring States; *Sen Rikyu*, The Life of Sen Rikyu; *Chado Jiten*, Chado Dictionary; *Nihon Chado Shi*, Japanese Chado History, and others.

Kenneth Cohen: Student of Tea and T'ai Chi Ch'uan.

Seizo Hayashiya: Head of the Department of Ceramics, Tokyo National Museum; author of numerous books and articles on Japanese ceramics.

Soko Suzuki: Urasenke, tea instructor; authority on sweets for tea, and also author of *Kyoto no Kashi*, The Sweets of Kyoto, and other books on Japanese sweets.

* * *

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 world-wide understanding of the culture of chanoyu.

* * *

Photographs: Itsuo Art Museum, Osaka; Kyuryudo Publishing Co., Ltd., Tokyo; Tanko Publishing Co., Kyoto, Tokyo, and New York; Tokugawa Reimeikai, Tokyo.

Other photographs courtesy of the following temples:

Kyoto: Jishoji (Ginkakuji), Jukoin, Koetsuji, Kohoan, Koseiji, Ryokoin, Shinjuan.

Sakai: Nanshuj.

Shizuoka: Seikenji.

Illustrations: Sen Art Studio.

Translators: Kazuko Nishizaki, Machiko Okamura, Harvey Shapiro, Masuko Shibata.

Staff Writers: Michael Kane, Allan Palmer.

A Cuckoo Singing!

Sen Soshitsu

*A cuckoo singing!
Looking up,
where can it be?
Flown away
over a cedar top.*

Sitting in a *chashitsu* in the heat of summer, I too would like to enter this spirit of nature. This poem is by my father, past Grand Tea Master Tantansai.

In former times hearing the cuckoo sing while farming and doing other chores, was one of the joys of life. It is impossible not to be impressed from time to time by the exquisite balance and harmony within the whole of nature; it seems filled with a dignity and purpose beyond human achievement. One can sense a kind of stability among the elements which yet experience an ever-changing creation, a continuum of time, and a cycle of season.

Dramatic upheavals of the natural order do of course occur, but storm and earthquake seem a temporary imbalance, a discord like the ripples caused by a pebble falling into water. The serene balance again returns. Four seasons have come in invariable turn for countless ages beyond man's reckoning. We pay little attention to the mechanism of nature; but the rarity of this insight makes it all the more keen.

We are no more than one product of nature. Therefore we should not busy ourselves trying to conquer and exploit nature, but should maintain a harmonious attitude towards it, a human identification with nature itself. This feeling of accord between nature and human beings has long been a part of the Japanese people's relationship with nature, though regrettably now we seem to have over-executed the concepts of domination of nature by human will.

This harmony and balance between nature and human beings can also be seen in terms of the material and spiritual in human life. Material culture has flourished because of technological development and will no doubt continue to fulfill many of our aspirations in the future. The extreme development of the material, however, does not seem to have brought us sufficient happiness and satisfaction. Our zeal for material prosperity may have at the same time destroyed our spiritual welfare, our harmony and serenity, just as we have made great technological advancements at the expense of natural resources.

Since the close association with nature was reflected in our original way of life in Japan, the overemphasis on material, technological prosperity has developed elements of the self-destructive,

In our efforts to challenge and subdue nature, we must still continue to live in harmony, though these two attitudes may seem contradictory. To put it another way, the spiritual must coexist with the material. Continuous interaction and balance between these must be established throughout human society.

Now summer is upon us. Festivals of the season remind us of this - Gion Matsuri in Kyoto and *obon* when in villages and cities all over Japan prayers are offered for the dead. At the same time, the oppression of the heat in many areas seems often difficult to overcome. However, this season is indispensable for balance and harmony within nature. In Japan many contrivances lessen the discomfort of this time; summer confections and the sound of wind bells suggest the feeling of coolness. Houses have been traditionally built for coolness in summer rather than for warmth in winter and so less effort has been spent to totally expel heat as with air conditioning. One of Sen Rikyu's seven principles of tea speaks of evoking coolness in summer. This suggests a positive attitude toward the season, with the desire to adapt rather than avoid or challenge the heat. It is an important lesson for all of us to learn to live in accord with nature, meeting with positive attitudes even those aspects with which we feel discomfort. In the gestures of the host on behalf of the guest in the tearoom we may glimpse a microcosm of the relationship we wish to create and preserve everywhere. Natural harmonies may be realized. The host seeks to dispel heat and to make the guest comfortable in the circumstances of the day. He selects a refreshing sweet, he prepares light foods, and he restores his guest with the sight and sound of clear water. And somewhere, perhaps, a cuckoo singing!

*

*

*

What shall I leave behind as a memento:

Flowers in spring

The mountain cuckoo in summer

And in autumn, maple leaves.

The priest Ryokan(1758-1831)

	山		形
秋	ほ	何	見
は	と	か	と
も	と	の	て
み	ぎ	こ	
じ	す	さ	
葉		む	
	春		
	は		
	花		



Kobori Enshu painted in 1609 by Shunoku So-on, 111th abbot of Daitokuji.

Kobori Enshu and Mittan

Nakamura Shosei

Enshu's Early Years

A few kilometers east of the city of Nagahama on the northeast coast of Lake Biwa, the largest inland lake in central Japan, there is a small temple of the Shingon sect of Buddhism called Sojiji temple. A little to the west of this there used to be a village called "Kobori", presently a part of the city, and is now called "Kobori-cho" which was named for Kobori Enshu, the famous designer of gardens and tea houses. It is here that Enshu's birthplace is thought to have been.

Enshu was born in 1579 but lived here for only a short time as a child until his father Masatsugu, a priest at Shinshoji temple in Kobori Village, left his post during the political and military turmoil as the end of the Muromachi period; this finally ended with the establishment of the

In February 1599, Hisayoshi was invited to a tea of Kobori Sakusuke(Enshu) at his home in Fushimi. The following is an entry in the *Matsuya Kaiki*:

To:	Okayu, Shirozaemon, Soyu, and Hisayoshi
From:	Kobori Sakusuke of Fushimi
Kettle:	Kuringama kettle in the shape of a pagoda
Water jar:	Bizen ware
Container for powdered tea:	Imayaki katatsuki, early Raku ware in sloping shoulder form
Tea bowl:	Imayaki
Waste water bowl:	Mentsu <i>magemono</i> or plain bent wood
Lid rest:	made of bamboo
Meal:	red shellfish soup edible wild camomile mushroom steamed rice

Everything was then cleared away.

Sweet:	chestnut
--------	----------

This is the first record of Enshu's tea gatherings.

When Enshu was young he possessed a round kama with a slightly raised mouth. He also made an *ubaguchi* kama, a kettle where the mouth is rounded in like an old woman without her teeth and it is set lower than other kettles, literally 'old woman's mouth'. Other followers of Oribe said, "What kind of kama have you set there?! Oribe won't like it at all!" However, the strong will of Enshu prevailed. When Enshu had tea at the time when the tea jars are opened and the new tea of the year is used, Oribe praised him by saying that when the kama need not be high it could be done this way.

In November, 1601, Hisayoshi was again invited to a tea of Enshu's. It was again at the house in Fushimi. The tea room was probably a long four-mat room with a guest entrance in the middle and an alcove in the front of the room. This was a representative style that was probably the forerunner of the present four-and-a-half mat room. When the guests entered the chashitsu for the first time at the gathering, there was nothing displayed in the alcove. The wooden hearth frame was polished black lacquer and the kettle had a surface dotted with hailstones. After the guests left, Enshu changed the room somewhat. When the guests re-entered the room after a short rest period, they found a calligraphic scroll by the Sung priest, Shikkei Shingetsu, who in the thirteenth century became abbot of Kenchoji temple in Kamakura.

During the period from 1596 into the late 1610's when Enshu was so busy with government service, he was never completely separated from tea. It is recorded in the *Saboko Koorie Otazunegaki*, that Enshu often visited Oribe, Oribe often visited Enshu and that Enshu enthusiastically questioned his teacher for his teacher's meaning. During this period Enshu thoroughly learned Oribe's way of tea and probably assimilated it into himself also. In 1615, however, Enshu seems to have had disagreements with Oribe. Before long this interchange between teacher and student was concluded by the death of Oribe in the same year.

On an evening in May, 1602, Enshu was invited to a tea of Hisayoshi's. In response to the desire of the host, Enshu inserted some flowers, chrysanthemums and white *aoi*, into a basket type container after the second entry and then prepared the charcoal. Again when Enshu was invited in December, he did the replenishing of the charcoal fire after thick tea and before thin tea.

In December, 1602, he was invited to Hisayoshi's for tea and this was the last entry concerning Enshu until 1618 in the Matsuya records. With the death of his father in 1604, he took over many of his responsibilities and the pressure of government service fell upon Enshu. Also upon the death of his father he inherited a fief in the locality of Matsuyama, in Bitchu, present day Okayama.

Enshu and Mittan — Succession of Oribe's Tea

Upon the death of Oribe, Enshu took up leadership of the world of tea, adopting Oribe's way and advancing it in the direction Oribe had earlier indicated. This was closely related to the way Oribe had taught the leaders and officials of the feudal government.

In trying to understand the relationship of Enshu and tea, one must see it as an attempt to bring into harmony the ideals of tea and the various conditions of feudal society. This had begun with Oribe, and it remained for Enshu to continue to influence the course of adjustment and to introduce with subtlety the reason and logic inherent in the tea ceremony; this required a certain audacity. Enshu's tea reflected the skillful manipulation and control of the effect of external authority upon his life; he seemed to have been able to move between these two disparate worlds without excessive conflict. His way of life was pursued by the constant expression of his sensitive and keen intelligence as well as through a rich formative genius. He was fortunate also in finding a peaceful death, unlike the tragic ones of both Rikyu and Oribe.

In *Chafu*, sixteen volumes written in the latter part of the Edo period (1603-1867) concerning customs of the time, the following may be found:

"Furuta Oribe was a disciple of Sen Rikyu. The tea of Oribe is similar to the *wabi* tea of Rikyu, but it is said that this tea of Rikyu's has 'too much *wabi*' and may be seen as trying merely to find something appealing in all things."

Without a doubt, Oribe viewed Rikyu's tea as "too much *wabi*". He endeavored to introduce moderation of this and sought "beauty as brilliant as flowers". Enshu carried this intention further. He developed the *shoin* style of tea, which practically speaking was in direct opposition to Rikyu's *soan* tea.

The Special Characteristics of Mittan

It is in the records of tea gatherings held at Enshu's residence on Sanjo in Kyoto that the following description is found; as the tearoom is a *yojoban-daime*, a four-and-a-half mat room with a special three-quarter mat, it has some importance in a study of Mittan.

The morning of September 11, 1628.

Guests:	Mizuno Kochi Tarumura Magobei Hirano Toshiro
Scroll:	a small piece of writing by the priest Ikkyu
On the Middle Shelf:	a copy of the <i>Ise Monogatari</i> by Fujiwara Tameie (1197-1275) a Zonsei carved lacquer writing box a brush stand with a design of a mountain path
On the Shelf to the North:	kettle rings a gold lacquered incense container
On the Openwork Shelf:	Chikuzen <i>chaire</i> , container for thick tea, in "sloping shoulders" shape a Chinese "apple-shaped" <i>chaire</i> a carved <i>usuchaire</i> , container for thin tea, in a box
In the Shoin: (in the southern part)	a charcoal container a feather brush
In the Front Shoin:	a celadon incense burner on a diamond- shaped carved tray

Nakadachi (midpoint in the tea when the guests leave the room and the displays are changed)

Scroll:	the same In the shoin tokonoma was a container with flowers that had a hexagonal base and handles in the design of mythical lions.
Water Container:	<i>Sometsuke</i> , blue-and-white porcelain.

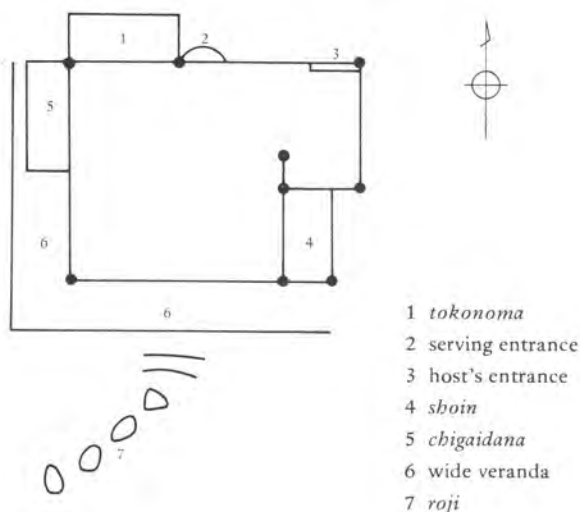
Before the water container were arranged a *chaire* to the right and an Island ware* tea bowl.

The water ladle was displayed in the shoin. The charcoal container was where the box with tea utensils had been.

*Island ware refers to the ware from the islands off the coast of China except the islands of Japan proper, such as Taiwan, the Ryukyus, etc.



The north side of Mittan showing the *tokonoma* and a wall of sliding *shoji* which originally was solid and had entrances at both sides.



According to this record, this room was furnished with *tana*, shelf or shelves: a *tana* in the northern part, a *shoin* in the southern part, and a *shoin* in the front. How these were made and their exact location is not clear, but it is thought that they were similar to those in Mittan.

This is quite evident in the *tana* in the north which is thought to be virtually identical to the one of Mittan. The attached *shoin*, which was a window alcove with a broad sill that served as a writing desk, does not vary from that of Mittan. But what was the nature of the *shoin* in the southern part? Perhaps by this the host's mat near the *shoin* of the southern room was meant. Since the charcoal container and the feather brush were placed there, it is likely that there was a shelf for the host's mat. The flooring of the southern *shoin* and the *tatami* were separated and have since been put together. In the drawing of *Kusari no ma* in Enshu's Fushimi tea house, there is a *tana* of about four and a half feet, with the bottom shelf seven inches from the floor. The *tana* on the other side of the place where a hanging kettle would be had a decorated railing. Innovative as many of these elements were at the time, they testify to the completely fascinating creativity later apparent in Mittan.

This *yojohan-daime* room, with these many facets, is similar to Mittan. It was about 1628 when Enshu made this kind of tearoom at his residence.

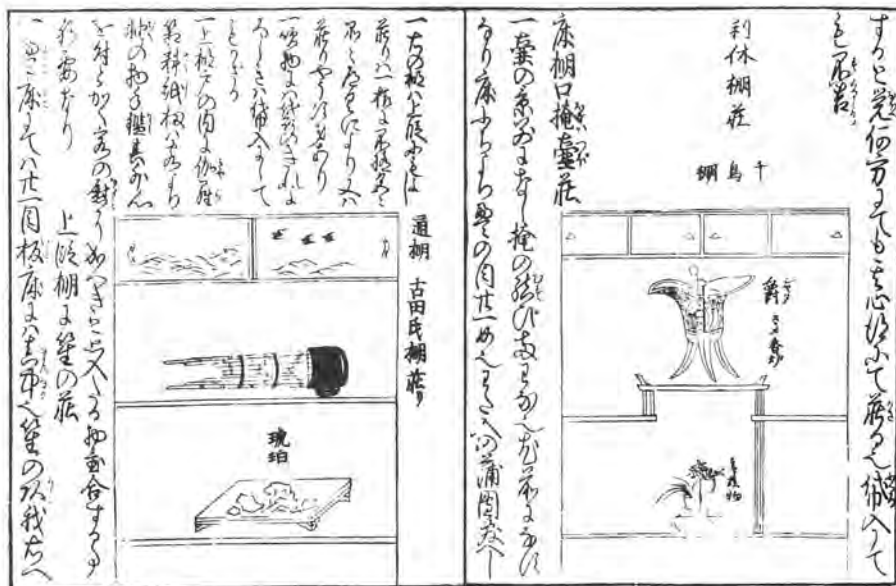
The first time that Mittan appeared in records was when the priest Kogetsu Sokan (1574-1643), who built Ryokoin temple at Daitokuji in the year 1606 and became the 156th abbot of Daitokuji in 1610, invited the merchant Matsuya Hisashige (1566-1652) to Ryokoin on the evening of June 19th, 1641. In 1612 Enshu built the Kohoan temple within the grounds of Ryokoin. There is evidence showing that Enshu built a tearoom in his preferred style for Kogetsu, son of Tsuda Sokyū (?-1591) of Sakai, a man well-known for his expertise in tea. At a tea gathering at the residence of Enshu at Sanjo in Kyoto the priest Kogetsu was a guest, along with other noted people, among them Shokado Shōjō (1584-1639), one of the three noted calligraphers of the Kanei period and also a relative of Enshu's. Kogetsu was instantly pleased with Enshu's residence at this time and subsequently asked him to build a tearoom in the same manner at his temple, Ryokoin. Kogetsu had grown up in a wealthy house and his father was a tea master as famous as Rikyū himself. It is not surprising that he felt an instinctive attachment for Enshu's design at the Sanjo residence. Despite this, there is neither concrete nor conclusive evidence to show that Mittan was designed by Enshu, although certainly the probability is very high. In Hisashige's records there is the following entry: "I remember hearing that it seems to have been changed to the dimensions preferred by Kobori Enshu." Perhaps 'it' refers to the tearoom, but there is no mention of the tearoom itself.

The date and the building of Mittan are also not clearly known, but Kano Tanyū (1602-1674) did the paintings which were put on the walls and Shokado drew the pictures on the sliding doors at the bottom of the shelfwork. This work of Shokado shows the four elegant pastimes: playing the koto, playing a kind of chess, writing, and painting. These four often appeared together as a common theme of the times. It appeared among Shokado's work only before 1639; therefore, it can probably be assumed from this and from what other evidence remains, that Mittan was constructed around 1628.

Mittan was built in the style common to the *shoin*, reception room style, of the early Edo period and in the record of Hisashige, it is shown as a separate building with a wooden veranda wrapping around the west and south sides; it is so constructed that the rooms are to be entered from the garden. According to a drawing in the *Chanoyū Hisshō*, another record of the Matsuya family, the stepping stones were laid in gravel the size of chestnuts for the roji; shrubs were also planted and the entrance to the roji was in the southwest. Some of these elements are still apparent in the construction of Kohoan. It was thus considerably later that the *shoin* style building was built onto the tearoom. During a recent repair, the floor structure was exposed proving beyond a doubt the original independence of the tearoom. Additional proof may be found in the technique of construction of the eaves and along the edge of the alcove.

The interior was a *yōjōhan-daimē* with the alcove in the north, the *chigaidana*, shelves of different heights, at a right angle, and the alcove of the *shoin* in line with the three-quarter mat. This does not differ today, but the important point of departure is the place where the *hokuseki* or priest's writing is hung is in the *shoin* alcove where the inkstone, brush rest, writing brush, ink, water container, and a feather brush were normally displayed. There were not two alcoves as in the present form but rather a shelf and attached *shoin* with just one alcove. In the present *shoin* the place that is now a wall is thought to have possibly been a window of papered panels. But, when the tearoom was attached at the *shoin* to the rest of the building as it is today, the window became a wall. Enshu built Chokunyūken *Shoin* in Kohoan temple (destroyed by fire in the 1790's but later rebuilt) without a window in this place. Kohoan is near the present Mittan, within the confines of Daitokuji temple and it seems probable that the same architectural device was employed.

The north wall to the east of the alcove extending along the face of the wall is today a set of four sliding doors with papered lattice sections in which the lower wooden part extended a little higher than usual. But according to Hisashige's drawing, in the past, it appears to have been a type of serving entrance; there also was a special host's entrance into the tearoom which was the forerunner of the present day form of the host's entrance. Judging from the marks on the lintels today, there may have been at least two entrances in the present area. According to these records, it is entirely possible that the north side was closed and the south was open which would have changed the effect of interior light.



and the *jibukuro*, the enclosure with two doors below, and finally there is the *chigaidana*, in the middle which has shelves of varying heights. This set of shelves in three levels is peculiar to this tea-room. In the vertical dividers between the shelves, there is openwork carved with the interlocking *shippo* design below and the *matsukawabishi* design above. This was a design of Enshu's, and the sharp edges of these patterns were minutely blunted to balance the angularity of the *matsukawabishi*. His attention to these details in each building he designed shows his concern for every aspect without diminishing his creative sense in tea. In the blending of the soan and shoin styles, a new use of space developed in tea.

Tea and the Display of the Room

The Kusari no ma that Enshu created in his own residence in Fushimi was neither surpassed nor approached by the shoin of Oribe's own personal tea house. In addition, the complexity and degree of decorativeness of Enshu's shoin again outdoes that of Oribe's.

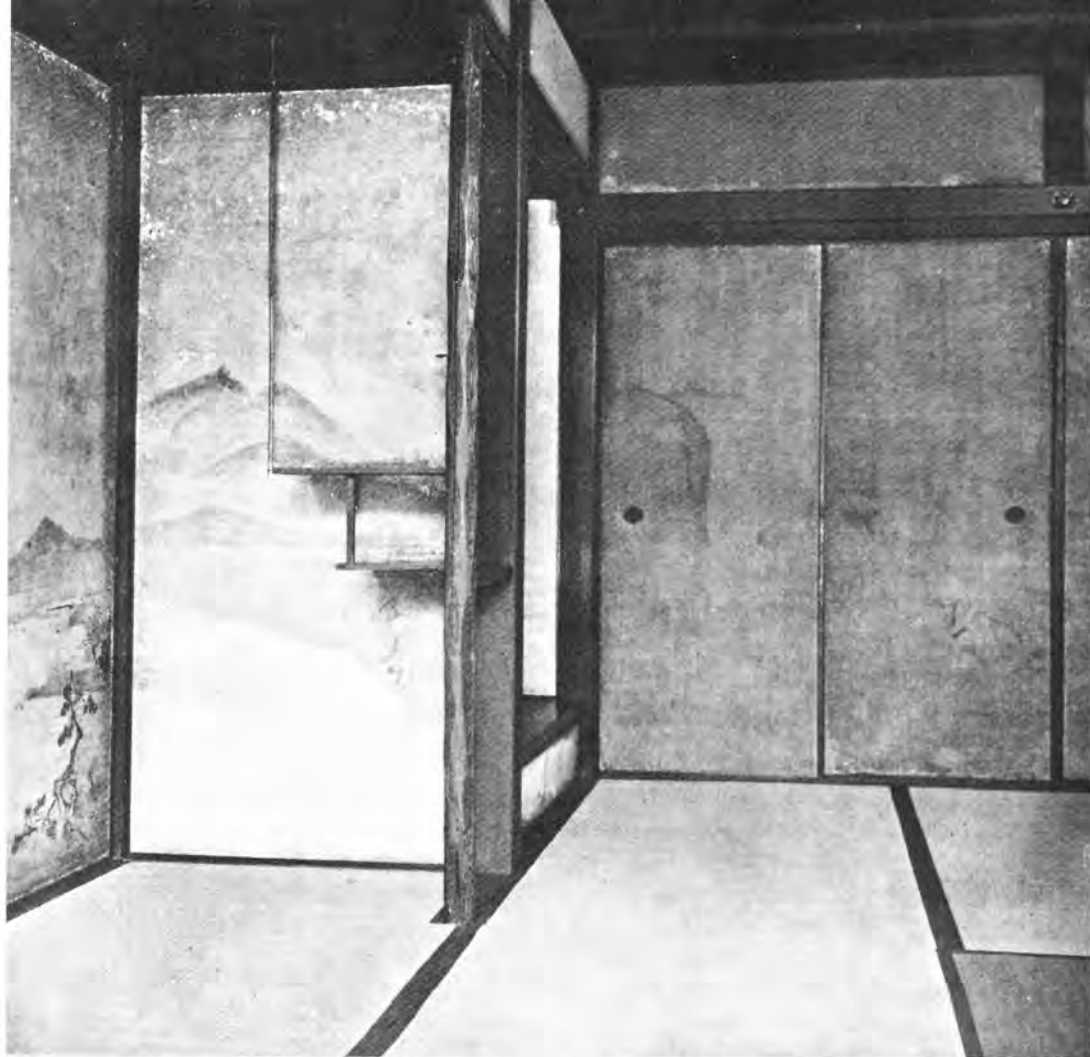
In Takinomotocho, the residence of Shokado at Iwashimizu when he was in charge of the shrine, a little southwest of Kyoto, there was a tearoom called Kanunken designed by Enshu of which he is said to have been particularly fond. Here we find a very unusual shelf configuration. Especially in the place where tea is made, the shoin is almost at a right angle. This shoin unit has a *jodan*, raised mat, with a *chigaidana* on one side and the sill of the shoin encircling the other two sides. The single host's mat was in line with the single mat alcove, the central post was bamboo, and the hearth was cut



This page above left
Oribe's style of *tana* display.

above right
Rikyū's style of *tana* display.

right
Enshu's style of *tana* display.



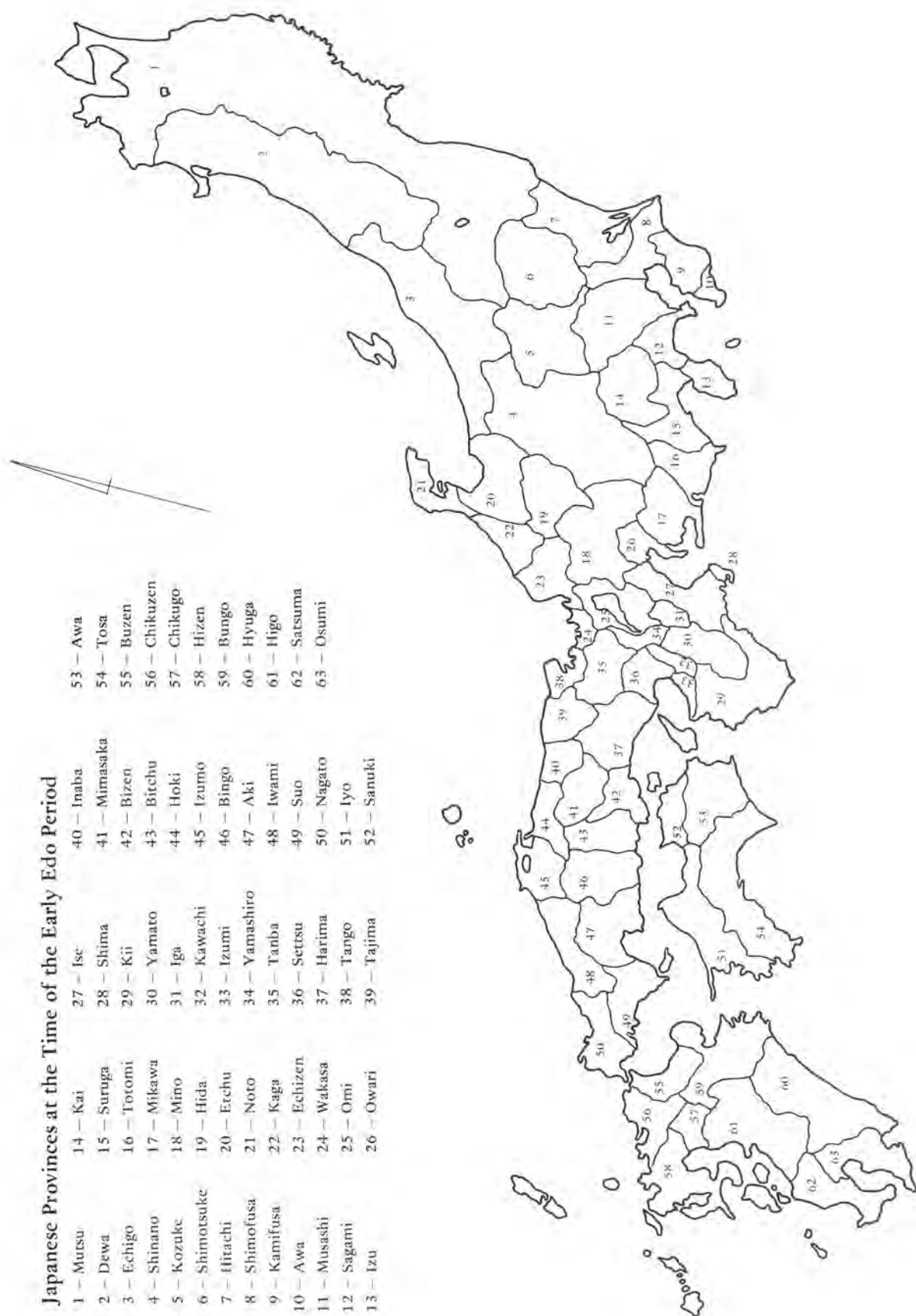
The southwest corner of Mittan showing its *daime* construction, suspended shelfwork, *sodekabe*, and upper transom.

out in the upper half of the hearth mat, whereas it would normally be in the lower half. The combination of styles and decorative features in this setting is indeed remarkable.

However, particularly in Mittan, the central feature is the *daime* construction, the three-quarter mat used by the host, making it *soan* style. It was quite remarkable how Enshu drew *soan* style tea and this decorative style together. This opulently decorative approach of Enshu's was almost diametrically opposed to the simple, naturalistic *wabi* style of Rikyu. The followers of Rikyu scorned Enshu saying, "The collection of utensils was displayed on any shelf." At that time there were strict rules to be observed as to the placement of items on the shelves. An ostentatious display of objects seemed out of tune with the contemporary esthetic. However, it did differ from the style of the Higashiyama period in that Enshu had rules of his own regarding the placement of objects on shelves. Generally only a few rare objects were set out and these were objects chosen not merely to startle the guests, as was common in the Higashiyama period. But it can not be said that Enshu's tearooms were rivals to the more ornate ones of the Higashiyama period, but rather the resultant form and natural evolution that began with Rikyu. In the use of the board of cedar along with the *sodekabe*, the suspended shelfwork, and the transom above, Enshu's sense of decoration and design was manifested in a unique creative style. This can also be seen in the decorative motifs of the vertical dividers between the shelves of the *chigaidana* in Mittan. But in order to prevent these architectural features from predominating, Enshu also created attractive settings including highly decorative tea utensils and related accessories.

Japanese Provinces at the Time of the Early Edo Period

1 - Mutsu	14 - Kai	27 - Ise	40 - Inaba	53 - Awa
2 - Dewa	15 - Suruga	28 - Shima	41 - Mimasaka	54 - Tosa
3 - Echigo	16 - Totomi	29 - Kii	42 - Bizen	55 - Bizen
4 - Shinano	17 - Mikawa	30 - Yamato	43 - Bitchu	56 - Chikuzen
5 - Kozuke	18 - Mino	31 - Iga	44 - Hoki	57 - Chikugo
6 - Shimotsuke	19 - Hida	32 - Kawachi	45 - Izumo	58 - Hizen
7 - Hitachi	20 - Etchu	33 - Izumi	46 - Bingo	59 - Bungo
8 - Shimo-fusa	21 - Noto	34 - Yamashiro	47 - Aki	60 - Hyuga
9 - Kamifusa	22 - Kaga	35 - Tanba	48 - Iwami	61 - Higo
10 - Awa	23 - Echizen	36 - Settsu	49 - Suo	62 - Satsuma
11 - Musashi	24 - Wakasa	37 - Harima	50 - Nagato	63 - Osumi
12 - Sagami	25 - Omi	38 - Tango	51 - Iyo	
13 - Izu	26 - Owari	39 - Tajima	52 - Sanuki	



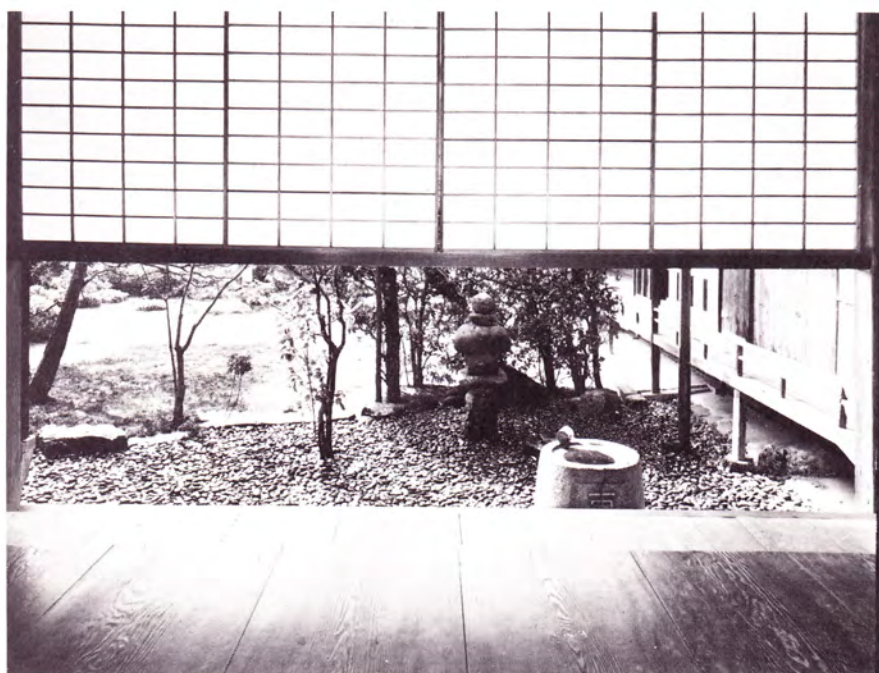
Japanese Provinces at the Time of the Early Edo Period

1 - Mutsu	14 - Kai	27 - Ise	40 - Inaba	53 - Awa
2 - Dewa	15 - Suruga	28 - Shima	41 - Mimasaka	54 - Tosa
3 - Echigo	16 - Tozumi	29 - Kii	42 - Bizen	55 - Bizen
4 - Shinano	17 - Mikawa	30 - Yamato	43 - Bitchu	56 - Chikuzen
5 - Kozuke	18 - Mino	31 - Iga	44 - Toki	57 - Ohsuigo
6 - Shimotsuke	19 - Hida	32 - Kowachi	45 - Izumi	58 - Hizen
7 - Hitachi	20 - Echū	33 - Irumi	46 - Bingo	59 - Bungo
8 - Shimofusa	21 - Noto	34 - Yamashiro	47 - Aki	60 - Iyuga
9 - Kamifusa	22 - Kaga	35 - Tairō	48 - Iwami	61 - Higo
10 - Awa	23 - Echizen	36 - Settsu	49 - Suo	62 - Satsuma
11 - Misaki	24 - Wakasa	37 - Harima	50 - Nagato	63 - Osumi
12 - Sagami	25 - Iwami	38 - Iwami	51 - Iwami	
13 - Iwami	26 - Oki	39 - Tajima	40 - Sanuki	





Tokonoma of Mittan with the bokuseki of the priest Mittan.



A view of the inner
roji from the Bosen
tearoom.



The northwest corner of Mittan showing the *chigaidana* with shelves of varying heights, the *tenbukuro* and the *jibukuro*.

Enshu's shoin style was the result of an effort to integrate Rikyu's soan style tearoom into the feudal samurai society in which he lived. The culmination of this effort was achieved in the Bosen tearoom within Kohoan of Daitokuji temple. In this room all of his decorative innovations are clearly and superbly expressed; there is a square post with the horizontal timbers attached, papered walls with paintings, wide veranda, and a dropped veranda with an attached railing. Every soan feature including the daime construction is excluded, and his unique feature of putting the host's mat in line with the alcove is brilliantly executed, thus perfectly effecting function in the tearoom. He also relieved the previously shoin atmosphere by using a finely sand-textured ceiling. He designed the inner roji so that it further united the garden space and the interior space of the tearoom. It was the roji and the border of the veranda to which he gave the most thought. In the unusually large roji the stepping stones are set in a line leading to the large stone before the tearoom where the footwear is removed. At the entrance there was a lowered beam under which one had to enter the tearoom. In order to pass beneath it, it was necessary to lower the head slightly. Also, at the end of the veranda, there is a stone water basin for washing the hands; but it is set low enough so that one can not use it from an upright position, and in this, bearing a close resemblance to the present day water basin. Despite the fact that the soan style of construction is totally different from shoin construction, the common features of stepping stones, water basin, crawling-in entrance have been incorporated into this tearoom. Thus, in the last analysis, even in the Bosen tearoom, the principles of the soan style come through.

Even though much of what Kobori Enshu sought to achieve may seem to have been in opposition to Rikyu's tea and tea house design, perhaps it was because he well understood Rikyu's meaning that he was able to achieve distinction in seeking a separate way.

Tears

Oliver Statler

My book *Japanese Inn* tells the story of an old and distinguished *ryokan*, the Minaguchi-ya, of the town of Okitsu, the seventeenth station on the Tokaido Road. And I tried to use the Minaguchi-ya as a window to glimpse the parade of events and personalities along the Tokaido from the late sixteenth century to the present. In this parade other institutions of Okitsu played a role, notably Seikenji, a Rinzai Zen temple with a long and stirring history.

Like any such temple, Seikenji has its treasures: a splendid garden, fine paintings, a little room where Tokugawa Ieyasu studied as a boy. And it has great memories: of battles against the northern barbarians when it was used as a strong point in the eighth and tenth centuries; of forays by Ashikaga Takauji; of playing host to missions from Korea and the Ryukyus, to the last of the Tokugawa shoguns, and to the young emperor Meiji when he transferred his capital from Kyoto to Tokyo; and then there was the old man who climbed from his villa on the shore below to sit in the courtyard and admire the celebrated view of Miho, the last Genro, Prince Saionji.

One memory and one treasure involve Ieyasu, Hideyoshi, and the greatest of tea masters. I tell the story from the viewpoint of the first Mochizuki, ex-samurai and town elder, who could not admit that the pressure of events and the insistent demands for lodging by travelers too important to be refused were gradually turning his home into an inn.

About this time Ieyasu created excitement in Suruga province by moving his headquarters to Yoshimoto's old capital, where he had spent much of his boyhood as a hostage. There, in the city now called Shizuoka, he was closer to the center of his growing territories, and he was a scant ten miles from Okitsu.

Mochizuki's son was quick to point out new bustle on the highway. Couriers and tradesmen thronged the road, and the family found that they were living more and more in the kitchen while some arrogant guest lorded over the best part of their house.

Mochizuki caught frequent glimpses of Ieyasu as that lord rode out to his favorite sport of hawking, and in 1590 the almost inn-keeper at last had an opportunity to see Hideyoshi. The occasion was the final campaign to unite the country. Every clan had bowed but one, the Hojos, who held a vast territory northeast of Ieyasu's. Hideyoshi accomplished nothing by diplomacy, so he went to war.



The view of Miho across Suruga Bay as seen over the roof of Seikenji (a woodblock print by Hiratsuka Un'ichi, 1941).

The reconstruction of Seikenji was also pushed to completion, because Hideyoshi was to rest there after his journey from Kyoto until his field headquarters was ready. Ieyasu had put off keeping his promise to rebuild the temple after he had burned it, for he never enjoyed spending money, but there was no help for it now.

Out at sea there were dozens of sails. A fleet went by to blockade the coast and other ships moved up huge stores of rice and artillery and gunpowder. The troops then started marching through Okitsu, column after column, day after day, and Mochizuki spent hours watching them.

With Ichikawa, Tezuka, and the other elders of the town, he was at Seikenji in formal dress to await Hideyoshi's arrival. They had heard of his spectacular exit from Kyoto, over a bridge especially rebuilt for the occasion and along a road lined for two or three miles with stands so the populace could cheer him off in comfort. They had heard of his triumphal tour up the Tokaido, through the fresh green and bloom of April. He had paused at all the famous beauty spots to compose verses in their honor.

Mochizuki and his friends had agreed in advance that by the time Hideyoshi reached Seikenji he would be somewhat travel-worn. His magnificence would certainly have dulled since he left Kyoto. But when he appeared he dazzled them.

There were guards and banners in the van, and high officers, more guards, and more banners in the rear, but it was Hideyoshi who dominated the scene. He had been born the son of a foot soldier but he had clawed his way to the top. Now he wore scarlet-laced armor, a great wig, and a shimmering gaudy helmet shaped like a Chinese head-dress. He carried a massive gilt quiver on his back and a scarlet-lacquered bow in his hand, and his teeth were blackened, courtier fashion. His horse stepped proudly in golden-tasseled mail with ornaments of green and gold. The awed men of Okitsu, kneeling by the side of the road, let their mouths fall open.

The priests of Seikenji met the great man at the highway. The old abbot, his pink scalp gleaming, wore his robes of ceremony, sheer purple over white with a golden stole. His priests, more than twenty of them, massed behind him in black over white. Together they escorted Hideyoshi and his party up the stone steps under the arching cedars and into the temple.

Back home, Mochizuki almost stuttered as he attempted to describe this scene to his family. A man used to the stubborn reticence of Ieyasu had to grope for words to describe a spectacle like

Chashaku, tea scoop,
called *Namida*, "Tears".
Its name is written in
its bamboo case.



that he had just witnessed. His wife and son interrupted him to report that more guests had imposed themselves than ever before; their demands for service kept family and servants scurrying. While Hideyoshi was in Okitsu most of the rest of Japan seemed to want to be there too.

All of the mighty daimyo who were involved in the campaign came to pay their respects, and first among these was Ieyasu. Mochizuki watched from his gateway as Ieyasu came riding back from the front. His uniform was drab as ever. He had a handful of dusty companions and no banners at all.

Next day Mochizuki had it straight from a friend who lived near Seikenji, who had it straight from an acolyte who had served at dinner the night before, that Hideyoshi had interrupted the conversation to suggest that Ieyasu now had a golden opportunity to wipe him out, since he was almost unguarded in the heart of Suruga. In the raw silence that followed, reported the acolyte, only Ieyasu had seemed unperturbed. He had looked at Hideyoshi, laughed, and gone back to his fish.

There was another encounter at Seikenji which Mochizuki did not learn of, though the story is now known. Of all the visitors, none created a greater stir in Okitsu than Rikyu, who was neither lord nor warrior. Rikyu was the greatest of all tea masters, the man who perfected the quiet ceremony of drinking tea, and made its ritual the heart of an aesthetic code of restraint and naturalness which was to permeate all Japan. Hideyoshi was a man whose taste ran to gold chamber pots, and yet he sought out this priest of the perfectly simple. Perhaps he needed an antidote for luxury and a balm for war. At any rate, he wanted the tea master near in any campaign, and so Rikyu came to Okitsu.

But he came late. By the time he reported to Seikenji, Hideyoshi's temper was frayed. What had kept him, he demanded of Rikyu. The tea master's reply was not meant to be flippant, but it certainly sounded irreverent. He answered that he had been drinking tea.

Hideyoshi was furious. Seizing one of Rikyu's cherished possessions, a delicate bamboo tea scoop that had been fashioned by his teacher, he snapped it in two. They say that Rikyu wept at this wanton destruction of something beautiful.

At Seikenji they still have this scoop, its slender bamboo handle patched with gold. In many ways, it embodies the essence of the tea ceremony – the simplest of natural materials chosen with consummate care and molded with unobtrusive artistry. Because Rikyu wept, it is called "Tears".

Author's note: Seikenji does have a tea scoop called *Namida*, "Tears", and when I was writing *Japanese Inn* I was told the story above about how it came to be at the temple. I have learned since that Seikenji's *Namida* is not the famous tea scoop by that name – it belongs to the Tokugawa Reimeikai – but Seikenji's story about its tea scoop is so pertinent to the setting and so revealing of the characters that I think it is worth retelling.

Japanese Inn by Oliver Statler is published by Random House with paperback editions by Charles E. Tuttle Company and Arena Books.



Murata Shuko, a portrait by Tomioka Tessai.

Ashikaga Yoshimasa, from a statue within Togudo of Ginkakuji.

Men of Power and Their Tea Masters

Kuwata Tadachika

The relationship between shogun and daimyo, the political and military rulers, and the tea masters who were their close attendants often had important social and esthetic implications. Particularly important among these were the relationships of Ashikaga Yoshimasa and Murata Shuko; the Miyoshi family and Takeno Jo-o; Oda Nobunaga, Toyotomi Hideyoshi and Sen Rikyu; Tokugawa Ieyasu and Furuta Oribe. I would like here to discuss these leaders in the context of their times.

Ashikaga Yoshimasa and Murata Shuko

Yoshimasa, the eighth Ashikaga shogun, was a leader in the establishment of the Higashiyama culture and devoted his passion and energies to learning and art; in this he followed the example of Yoshimitsu, the third in this shogun line, who formed what was known as the Kitayama culture. Compared with his predecessor however, Yoshimasa was lacking in capability as a statesman. Because of an absence of leadership and decision, his policies were carried out by those under him. The Onin Wars broke out directly as a result of an irresponsible and indifferent attitude.



Miyoshi Nagayoshi, a portrait from the early Edo period.

Living in retirement in the Higashiyama area of Kyoto, he devoted himself to the appreciation of *waka* poetry, linked verse, *No* plays, tea, garden design, and the connoisseurship of art. Many artists and craftsmen flourished under the protection of Yoshimasa. In tea, masters like Noami and Geiami became influential in the cultural movement, establishing the *shoin*, or reception room style of tea, which centered in its practice around the use of the *daisu*, stand for utensils.

It was Murata Shuko, a pupil of Noami who wished to spread participation in tea. Shuko was a priest of Shomyoji temple in Nara. Intending to reform the rules of tea, he came to Kyoto. From Noami he learned to discriminate among *karamono* (Chinese) objects and the rules of *rikka*, the arrangement of flowers before Buddha. He studied Zen Buddhism under Ikkyu at Daitokuji temple. From him Shuko received a writing of the Sung priest Yuan-wu (1063-1135).* Shuko is thought to have hung this in a four-and-a-half mat room when he made tea, this perhaps being the first instance of a scroll being hung during a tea ceremony.

Shuko in this gesture emphasized the relationship of Buddhism to tea. In course of time, teacher became pupil and Noami studied under Shuko who passed on to him the twenty one secrets of tea. Noami recommended Shuko to Yoshimasa as a master who had devoted himself to the study of tea for thirty years. Yoshimasa sent for Shuko and made him his personal teacher. He who had previously learned the *shoin* style from Noami was now to learn the *wabi* style, a tea of more rustic simplicity, from Shuko.

At that time, Shuko was living in a simple hut, *soan*, near Rokujo Horikawa — somewhat west of Yoshimasa in Kyoto. Yoshimasa would often leave Higashiyama to visit Shuko in his tea house. He gave Shuko a board to hang above the entrance with four characters written in white by his own hand; they read: *Shuko Anshu*, 'Shuko is the master of this tea house'. Though Yoshimasa had admired splendor and things exotic, he was attracted by this quietness and solitude, perhaps because he had withdrawn from military and political affairs. In this, the relationship between Ashikaga Yoshimasa, a man of power, and Shuko, a man of tea, was one of mutual esteem.

*This priest of the Rinzai Zen sect in China was important as the teacher of Ingen who came to Japan and founded another Zen sect. The Japanese reading for his name is Enko Kokugon.



Takeno Jo-o, from a statue in Nanshuji.

The Miyoshi Family and Takeno Jo-o

After the close of the Muromachi period and the end of the Onin wars, the fortunes of the Ashikaga's turned downward. The Hosokawas and Hatakeyamas, who had both been under the direct control of the shogunate, came into power. They were in turn overpowered by the Miyoshi family who had served the Hosokawa in Shikoku. The Miyoshis took advantage of the current of the times which allowed persons to surpass their superiors, and they advanced to positions in the central government.

Miyoshi Nagayoshi cannot be called a man of tea, but his younger brother Yoshikata was a tea master in Sakai. He studied tea with Takeno Jo-o and was closely related to Tsuda Sotatsu; he possessed fifty important utensils. Yasunaga too, Yoshikata's younger brother, studied with Jo-o. Masanaga, Yasunaga's cousin, also mastered the secrets of tea under Jo-o's influence. Later he was considered the founder of the tea ceremony in the Awa area of Shikoku, and he too possessed many famous utensils.

The second son of Yasunaga killed the thirteenth shogun, Yoshiteru, in conspiracy with Matsunaga Hisahide who was head of the retainers of the Miyoshis. However, he was known as a man of tea of the Jo-o school. Later he was on intimate terms with Sen Rikyu.

The relationship of the Miyoshis and the tea teacher Takeno Jo-o seems to be one of teacher and student. Jo-o instructed them in the rules of wabi tea which were handed down from Shuko to the Miyoshis, and he assisted them in collecting noted tea utensils. However, Jo-o was not influenced by their power. Not being chosen to be an advisor like Noami, nor a personal teacher like Rikyu, Jo-o was revered as a teacher in the town. It is likely that because Sakai prospered as a self-governed city and was proud of its welfare that most of the tea teachers were not influenced by the power of the shoguns.

There is the story that Jo-o refused to accept the position as a personal tea teacher which Nobunaga proffered and that he was killed by poison. In 1555 Nobunaga was twenty-two years old and Jo-o died from disease; at that time Nobunaga was not powerful enough even to rule his own district of Owari. It is probable that Jo-o was a tea teacher before the time of Nobunaga and that neither was associated with the other.



Toyotomi Hideyoshi, a portrait by Kano Sanraku.

Oda Nobunaga, Toyotomi Hideyoshi and Sen Rikyu

Yoshiteru, the thirteenth Ashikaga shogun had been killed and Yoshiaki came into power. Nobunaga came to Kyoto commanding the central government which had previously been governed by the Miyoshis. Taking advantage of the importance of tea, he was intent on collecting famous utensils in Kyoto or in Sakai. When Nobunaga governed Sakai city, he summoned famous teachers of tea such as Imai Sokyū, Tsuda Sokyū, and Sen Rikyū who had been studying under Jo-o and he diligently pursued the study of tea. Nobunaga asked that Rikyū build a tea house in his own castle in Azuchi. He held tea gatherings in Myōkakūji, Shōkokuji, and Myōkoji temples in Kyoto. The way of tea must have penetrated the roles of politics and morality. His retainers who distinguished themselves in war were allowed to hold tea gatherings and he even gave them prize utensils as gifts. When Akechi Mitsuhide rebelled against him, Nobunaga perished and with him many important utensils which were in his collection.

Hideyoshi, who succeeded Nobunaga, was the first man of tea among Nobunaga's retainers. He gave land equivalent to 3,000 *koku* of rice to Imai Sokyū, to Tsuda Sokyū, and to Sen Rikyū. Hideyoshi also increased the number of those who were called personal tea masters to eight and put Rikyū in charge of them. According to the recommendation of Rikyū and Sokyū, Hideyoshi ordered built in several districts tea houses suitable to the new times. It was then that tea houses such as the famous Taian at Myōkian temple in the outskirts of Kyoto were built under the supervision of Rikyū.

Between times of war, Hideyoshi enjoyed elegant pastimes and held many kinds of tea gatherings. One of these was held at the Imperial Palace in October of the year 1586 to celebrate Hideyoshi's ascension to power. Hideyoshi offered tea to the Emperor Ogimachi. It was said that no one could equal him as a man of tea. As a result of this tea and others of note, tea continued to grow in popularity with the upper classes and became an important social and esthetic diversion; Rikyū's power and influence as a tea teacher permeated political and diplomatic affairs for some time. The currents of his fortune gradually changed however and a clear rift occurred between Hideyoshi and Sen Rikyū. It was in February of Rikyū's seventieth year that he was forced to commit suicide.



Sen Rikyu, from a statue in Nanshuji.

Historians are not in agreement about the causes or probable circumstances of Rikyu's death but several theories have been advanced. One of these centers around the fact that Rikyu had erected over the gate of Daitokuji temple a wooden statue of himself; the reason for his doing this is not entirely clear but Hideyoshi was apparently displeased. In addition, a controversy between the two seems to have arisen over Rikyu's buying and selling of utensils. Again, the facts of the circumstances seem lost in history and perhaps it will never be known just what events resulted in Rikyu's tragic demise. At the time, Hideyoshi's close friend, the daimyo Maeda Toshiie, tried to mediate between the two and even suggested to Rikyu that he appeal to Hideyoshi's mother and his first wife. Rikyu refused to be compromised in this way however, and took no significant steps to avert the disaster.

It may be that Rikyu was sacrificed to Hideyoshi's plan to unify the country. Hideyoshi wished to enforce a feudalistic social order. For this it was necessary to maintain a strong class system; samurai, farmers, craftsmen, and merchants were distinct in this system. Rikyu was born in a period of disorder in Sakai, a city of merchants. When he became personal tea master to Hideyoshi, he never lost the firm traditional spirit of the merchant. Though he was given considerable land by Hideyoshi, he governed the world of tea as a man of tea rather than a man of property. Furthermore, daimyo, samurai, priests, and merchants – persons from all classes – came to him as pupils. Rikyu's latent power, with all of these diverse types in his following, was enormous. Hideyoshi must have considered this a personal threat to his own power. Before Hideyoshi Rikyu was not afraid to speak plainly and his presence began to trouble Hideyoshi. With the death of Hidenaga, Hideyoshi's younger brother who had been a firm supporter of Rikyu, the opposition prevailed.

The deaths of Yamanoue Soji, Imai Sokyū, and Tsuda Sokyū among the personal tea masters who served Hideyoshi were also brought about with the establishment of the class system. As the influence of Rikyu and others disappeared, Sakai became a mere satellite of Osaka and its free and rich spirit also disappeared.



Tokugawa Ieyasu, the Toshō Daigongen portrait by Kano Tanyū.



Furuta Oribe, from a statue in Kōseiji.

Tokugawa Ieyasu and Furuta Oribe

After the death of Hideyoshi, Ieyasu took control of the government. Though Ieyasu was not a man of tea as Hideyoshi and Rikyū had been, he felt that the peaceful order which tea instilled was an important influence in unifying the country. In the past he had shown no vindictiveness in his treatment of the tea masters but his relationship to Oribe proved to be an exception.

Oribe was unique even among the other teachers of tea. He arose not from the merchant class, but was a samurai who had served both Nobunaga and Hideyoshi in Mino. Because of his distinguished service at that time he had a rank conferred upon him by the Emperor. As a daimyō he was given a territory equivalent to 35,000 koku of rice. He studied tea with Rikyū and after the death of his teacher, Oribe's fame steadily increased. Oribe came to be associated with Ieyasu after the death of Hideyoshi. He taught Tokugawa Hidetada tea and when war broke out with the Toyotomis Oribe and his son were on the side of the Tokugawas. In secret he communicated with the Toyotomi forces; later this appeared as intrigue and his loyalty was suspect. It was thought that he had a plan to attack the central camp of the Tokugawas. The conspiracy was discovered in advance and Oribe was forced to commit suicide. He killed himself in June, 1615 at the age of seventy-two. It seems probable that the plan to attack the Tokugawa camp was formulated by Oribe's retainer Kimura Soki. In any case, Oribe himself would ultimately be held responsible, according to the custom of the times. Historically there is still some possibility that Oribe himself could have plotted the attack. Certainly through tea Oribe had been closely associated with samurai who were on the side of the Toyotomis and who were in disagreement with Ieyasu. Further, among his close associates was one who was a retainer of Hideyoshi. However unfounded the actual accusations may have been, certainly Oribe was not prudent to continue or even seek out such associations with persons in the opposite camp at a time when conditions were so unsettled between them. Perhaps Oribe was at the time entirely unaware of the planned treachery of Kimura or of any of the nefarious plots being conceived about him. It is clear that he accepted the responsibility, however, and did not seek to avoid death. Thus, after the death of Rikyū, Oribe became famous as a man of tea.

Though our understanding of the history of the period is not complete, it is evident that the circles of power and of personality among ruler and man of tea often were coincident and sometimes were of disparate purpose. Separation of social, esthetic, and political values was imperfect but the effect of these associations has pervaded Japanese history to the present.

Tea In My Life

Kenneth Cohen

One of the teachers at the Urasenke tea school in New York asked me a very interesting question one which, to my surprise, I had never asked myself. "What part does tea play in your life?" She continued, "I am Japanese. For most Japanese tea is part of their everyday life. It is hard to have an outside perspective. But as a Westerner, what do you think?"

That which we feel so deeply, that which is most simple and obvious is often the hardest to explain. When I began tea, I was very enthusiastic about it. I spoke about it to my friends; I knew how it was affecting me. But after I had practiced it for a year or two, I began to talk about it less and less. It became fully integrated and assimilated into my life. First we chew the food, but then we digest it.

A new author will stay in the foreground of consciousness. But as you get to know him, you think about him less and less and begin to live with the wisdom he has given you. In a similar way, Zen masters are known to say little about Buddha, but much about the wind and the passing clouds.

When we practice something sincerely, after a period of time we become it. Then, like "an eye that sees but cannot see itself, a sword that cuts but cannot cut itself", we feel that there is no way to stand outside of it and talk about it. Yet this is the very thing we feel is most important to express with all our faculties.

This paradox applies to all aspects of our lives. As long as we are outside of tea — if we have not understood the Tao of tea — our answer is not valid. If we are inside, we have no objectivity. I feel like the man described in case V of the *Mumonkan*, "Kyogen's Man Up a Tree". A man is hanging from the branch of a tree by his jaw. Someone comes along and asks him the meaning of Buddha's Buddhism. If he answers, he loses his life. If he does not answer, he avoids his duty. What is he to do? R. H. Blyth's answer to this question is "Speak and get on with your business!", for it has always been the job of poets and creative people to attempt the impossible, express the inexpressible.

All who have practiced the tea ceremony know the peculiar *deja-vu* feeling which comes of learning new movements. It is as if one knew them before but had temporarily forgotten. They feel just right, perfect. We wonder afterwards why we could not have just done them intuitively.

The tea ceremony seems to be an enactment of an immensely old situation. It puts us in touch with an archetype, a vestigial energy which come not so much from a remote past as from the timeless dimension of our own present being.

This is a quality not only of tea, but of most religious and secular rituals from the most ancient times onwards. It is the ritual nature of tea which shows most clearly the part it plays in my life. I will treat this question from four points of view: the origin of ritual, the purpose of ritual, its mythic qualities and esthetic qualities.

The Ritual of Tea

Ritual began when man began to reason, for ritual is the way man rejoins the order of the universe, an order from which he is divided by the veil of dualistic thought.

In the most primitive times man did not need ritual. He lived among the animals as one of them. His tools consisted of simple pieces of uncut stone or wood. A significant step in human history took place when man split the stone and cleaved the wood. This was the coming of reason. The human hand, which shapes and manipulates its environment is the outward organ of the intellect. "The intellect", writes Thoreau, "is a cleaver, rifting its way between things." Adam could not resist exploring his environment. Plucking a fruit from the tree of knowledge, he suddenly became aware of his own separateness. Is there any way back to the garden?

When man split wood he saw a pattern of rings and the line of the grain. He believed that he had revealed a pre-existent structure or order. This order was discovered not by adding or inventing but rather by moving.

The scholar seeks to gain day by day;

The Taoist loses day by day.

Lao Tzu, *Tao Te Ching*

Split a piece of wood and I am there.

Gnostic text, *The Gospel According to St. Thomas*.

God is known by unknowing.

St. Dionysius, *Theologia Mystica*

There is a beautiful story in Hesse's *Narcissus and Goldmund* of how Goldmund learned that the secret of sculpture is not to change the medium, but to cut away the material which obstructs the shape already there. I have seen great *sumi-e* painters splash a brush across a sheet of paper, stand for a moment in silent contemplation, and then adding a few strokes turn the splotch into the most marvelous sparrow.

The same idea is at work in the tea ceremony. If the universe has order, then man's life, to be in harmony with the universe, must have order. Since this order already exists, we need not add; in essence, we subtract. We move in as direct, economical, and at the same time graceful as possible, eliminating all the physical and psychological obstructions to the transparency of our innate Buddha nature. This is to go with the grain of nature and to reveal its presence.

Carl Jung has suggested that at birth each human being has a sense of wholeness, completeness. As Lao Tzu says, the child has not yet learned to distinguish, to divide *yin* from *yang*, heaven from earth. But as he grows older and begins to think, to translate the perceived and felt world into words, he loses this sense of wholeness. It is the primary function of ritual to restore us to this wholeness through non-conceptual awareness of and participation in specific, structured movements. Ritual gives us a sense of the mystery of being and a feeling of participation in this mystery. This feeling is particularly evident in the tea ceremony, with its mood of reverence, purity and grateful acceptance. Reverence shows the influence of Shinto, where one worships the gods in all things. Purity allows the gods to shine through in all their brilliance. Grateful acceptance of life is a quality of Zen Buddhism.

The tea ceremony may fit into any of these three major categories of ritual: 1) Tea is a *rite de passage*, providing an easy and meaningful transition from one form of life to another, such as our ritual of marriage and death. The transition is from ignorance to enlightenment. As soon as one crawls through the *nijiri-guchi*, humble entrance, one leaves behind the social masks and intellectual scaffolds of ordinary life. Joseph Campbell says, "The tearoom is the realm of the sacred." We meet each other nakedly, as human beings, as Buddhas. 2) It is thus an initiation rite, revealing to us what is behind the passing show of the world and celebrating our original oneness with the universe. 3) It is a fertility rite in so far as it is designed to put us in accord with the earth and the changing seasons. There are different ceremonies for different seasons. As the weather gets colder, the brazier is moved closer to the guests. During the winter, the movements are quieter, more subdued, and seem to suggest the loneliness of the winter day.

What makes tea ceremony unique among the world's rituals is that it is not symbolic; it is without mythological referents. This is true not only of tea, however, but of all ritual practices which continued through or were developed after the Han dynasty in China. At this time, with the revival of Confucian scholasticism, there was a secularization of the sacred. Primitive rituals remained, but were practiced with a different state of mind. And while Confucians secularized the sacred, Buddhists showed that the two were the same.

myth and folklore. But for Hsun Tsu these became nothing more than an example of the "poise and decorum of the superior man . . . the expression of one's affection and longing." In this chapter on rites, Hsun Tsu asks the question, "Why then does it rain when one sacrifices for rain?" His conclusion was, "No reason." Perhaps it would have rained anyway. When we need rain, we pray for it. When there is an important decision to be made, we divine the answer. "Ordinary people consider that there is a supernatural force at work, but the superior man just knows that it is the proper thing to do." This re-interpretation of ritual is a natural step for the Chinese. The Chinese people, in contrast to the Indian, are little given to speculation, myth or folklore. The Chinese are an agricultural people. As Lin Yutang has shown in his masterpiece *The Importance of Living*, the Chinese realize that all happiness is sensual, i.e. fine food and an elegant style of living. Even their language – with its lack of tense and gender – does not lend itself easily to mythological thinking.

It is my belief that for the Chinese poetry takes all the functions usually played by myth. Poetry has always been both the guiding force and most spontaneous expression of the Chinese spiritual life. We can see that Hsun Tsu's view of ritual was essentially a poetic one. Ritual was a expression of feeling, not a means of influencing the gods. It is poetry, not myth, which forms both the psychological and sociological basis of Chinese culture. In fact, until the turn of the century the Chinese civil service examination was still a test in poetry and literature as it had been for over a thousand years. The government was run by poets.

Usually a ritual is the means by which a culture gives life and vitality to its myths. The myths are acted out, much the way a patient might act out his dream in a modern psychodrama. In China, the rituals are not mythic, but poetic. They are the natural expression of a poetic view of the universe, which to the Chinese means seeing the world in its "suchness". As Confucius himself said in the *Analects*, "Aroused with poetry, grounded with ritual."

It is impossible for an animal, a tree, a cloud to make an esthetic mistake. In movement or rest, a cloud is "a thing of beauty and a joy forever". But human beings are different. They can have the same grace and beauty as a spider building a web or a bird a nest, or they can move in awkward, clumsy ways. Movement is the physical manifestation of a state of mind. Because we have grown accustomed to looking at the world through the matrix of language and concept, everything seems broken and isolated. Our bodies show this.

I will never forget an experience I once had in a New York subway train during rush hour. We were packed into the train like sardines in a can. It seemed impossible for anyone to get on or off; yet, somehow by the proper pushing, shoving and maneuvering people did. At the last stop, as soon as the doors opened, there was a mad rush for the stairway – everyone running, stumbling in an effort to be the first one up the stairs and in line for the bus. But one person was different. As I weaved slowly through the crowd, allowing them to rush past, I noticed ahead of me someone moving even more slowly than I. He was a tall, skinny Negro, wearing bright blue clothes and a wide brimmed hat. He sauntered easily up the stairs, his body swaying gently to and fro, completely unaffected by the rushing mob. As I caught up to him, he said to me, "Man, ain't these people got no style!"

I thought of that great saying of Rodin, "Slowness is beauty." Style, *furyu*, is the whole point of the tea ceremony. Rituals give grace to human life. They allow life to be lived in the spirit of a dance. In ancient times, all affairs were ordered and ritualized. The *Li Chi* gives ritual ways of eating, dressing, even sleeping.

Today we think of form as limiting and defining. Yet is not one definition of art, life put into a frame? By putting an experience into a frame, we isolate and live its meaning more intensely than would otherwise be possible. Thus, there is a difference between noise and music, prose and poetry, our morning tea and chanoyu.

The Meaning of Tea

The meaning of the movements is inherent in every action. It cannot be explained in words. It is true that the ceremony consists of nothing more than "boiling water, making tea and sipping it". But there is also something else happening, something coming from the depths of our being.

Tea speaks a language that is beyond words. It makes its appeal directly to feeling, without any intermediary intellectual process — much like music or dance. In fact the trouble with so much Western ritual is that it has been explained, interpreted, made rigid with dogma. Ritual has meaning far beyond any set definition, and this meaning reveals itself differently according to the depth and readiness of the participant.

Note that the word “meaning” itself has two definitions. On the one hand, “meaning” is a referent, always pointing away from itself to something different. For instance, when we ask for the meaning of “book” we point to one. When we ask for the meaning of an abstract idea we give other simpler ideas that explain it. But, on the other hand, “meaning” can mean “depth, awe, mystery”. When we say that an experience has much meaning, when we tell someone that they mean so much to us, then we refer to the innermost quality, the depth and value of the experience itself. Whenever a new guest comes to my tea and asks me, “What is the meaning of tea?” I usually explain it is the latter.

Freedom

Perhaps I have given the impression that man is an orderly creature, fluctuating between the stereotyped structures learned from language and society and those which he creates in ritual. This is not the whole picture, for it leaves out creativity and the unpredictable, dreamy wayward aspect of man’s nature. It is this which accounts for the fact that man can find freedom within form. He can move within the confines of structure, such as *haiku*, music or even mathematics, yet find more than enough room to express his feelings.

Many of us feel trapped by society. Perhaps our job has become routine and we can no longer work with freshness and enthusiasm; perhaps we feel pressured by the clock to make appointments. Tea has given me a sense of form as well as taught me how to be free and creative within form. This brings us to the interesting inflections given to the term “freedom” by the Japanese and Chinese.

To the Chinese, freedom usually means freedom from . . . freedom from the whole social nexus. The sage usually becomes a recluse, retreating to a lonely mountain top. Many Chinese poets felt a conflict in their desire to find enlightenment and to live comfortably as a government official. But to the Japanese, there is no conflict here. Freedom usually implies freedom from within . . . within the given social order and its institutions. This is the freedom of tea. Sometimes we find ourselves in a situation that, depending on our attitude and awareness, can be joyous or sorrowful.*

There is another, older word for freedom. It is a term of Lao Tzu’s and is the absolute, unconditioned freedom of Buddhism. It is not dependent on where one is or what one is doing. One can find it in the mountains or in the businessman’s office. It is a feeling of ease with oneself. Structure is not *necessary* to find this freedom, not *zazen*, not tea, not *T’ai Chi*. We have been free in this sense from the beginning. This too is the freedom of tea.

Teacher — Student

Sometimes the student bows to the teacher; sometimes the teacher bows to the student. When real tea happens, the two become one. The aspect in tea which has probably played the most important part in my life is the very process of learning tea, the quietness and communion which I feel whenever I meet the Master. Nowhere is humility more evident than in a teacher of tea, who guides more than teaches, who shows rather than explains; who lives the principles of tea in his own everyday life. The tea master can be characterized by three qualities: acceptance, adaptability, and silence.

The tea master accepts all types of students, all kinds of mistakes. This is the acceptance which comes of respect and Bodhisattva compassion. I will never forget what my teacher said to me during one of my first tea lessons. I was rather nervous and my hand shook as it held the tea scoop. He sat there motionless, like a mountain, and as I was about to make an excuse for my obvious stage-fright, he remarked, “I call that ‘trembling sincerity’”. What a sigh of relief I breathed! This is the kind of patience, acceptance and deep understanding which I hope I can apply in my relationships.

*The classic example of the two attitudes towards freedom can be found in the ancient Chinese story of the Fisherman by Ch’u Yuan. A former government official, finding the world “dirty and drunk”, has withdrawn to the banks of the river to spend his time catching fish. An old fisherman comes along and reprimands him saying, “The sage does not quarrel with the world, but adapts himself to it. If the world is dirty, jump in and make it clean. If the people are intoxicated, join them and teach them moderation.”

A sensitive teacher knows how far a student can go, how much he can learn and integrate in one lesson. Sometimes the teacher will let me go through the whole ceremony with hardly a word spoken. Sometimes there are many corrections to be made.

Much has been written about how teachers use their words, but little about their silence. Yet it is in silence that all really important things are learned. Zen itself has its origin in the silent communication that took place between Shakyamuni and Mahakassapa. There is a beautiful passage in the *Analects*:

"The Master said, 'I would prefer not speaking'. Tse-kung said, 'If you do not speak, Master, then what would your disciples have to record?' The Master replied, 'Does Heaven speak? Yet the four seasons follow their courses; the hundred creatures are born. Need Heaven say a word?'"

Confucius, *Analects* XVII:19

Silence is not the mere absence of sound. In the tearoom, one is able to hear and feel the silence.

"I wish to hear the silence of night, for the silence is something positive and to be heard. I cannot walk with my ears covered. I must stand and listen with open ears, far from the noises of the village, that the night may make its impression on me. A fertile and eloquent silence . . . Silence alone is worthy to be heard."

Thoreau, *Journals*: January 21, 1853

The good teacher allows an interplay of sound and silence. By using the minimum explanation necessary, he leaves room for the students' discovery and creativity. Like Zen, tea is a "transmission outside the scriptures, direct pointing to human nature."

One of the principles of good writing or speaking is "Say less!". Words should be charged with feeling, like those in a haiku poem. A person who talks all the time, who has what Alan Watts called "a chatterbox in the head", is not more expressive of feeling, but less. Words can be used to hide feelings. When Hasegawa Saburo, the artist, was in the United States his students would constantly pester him with questions about technique. They wanted to know his "secret" in drawing bamboo. How did he draw the leaves so quickly? How did he hold the brush? How thick was the ink? One day Saburo could stand it no more and exclaimed, "What's wrong with you? Can't you feel?" The silence of a tea master comes from being in a state of mind where nothing needs to be said. When Bankei would address his monks he would often say, "I have not come here with any particular doctrine to teach. I comment directly on your problems." A tea master wants us to find the technique by "feel" rather than imitation. Many words leave no room for creative understanding. Tea masters, like haiku poets, in Alan Watt's words, "have the virtue of knowing when enough has been said."

The Path to Buddhahood

When thirsty, tea quenches one's thirst. But tea also quenches another type of thirst, a spiritual thirst. R. H. Blyth once remarked that Buddhahood is an ideal; one never reaches it. What is important is the path we walk, the movement towards Buddhahood. If we ever reached an end-point we would be dead. I find myself always thirsting for the tea ceremony. When I drink the tea, the satisfaction I feel is not the satisfaction of happy attainment, as if it is really possible to drink my fill of the tea or practice the ceremony enough. Rather, I feel happy-sad. The ceremony ends, but it does not end. It has lasted a few brief moments, but it goes on forever in one's heart.

Our ordinary, everyday life is something very miraculous and wondrous if only we took the time to become aware of it. Tea is a reminder of this. We cannot practice such awareness all the time. No one, not even Buddha could. To have an intellect, to be able to talk and communicate means that the mind will necessarily wander, daydream, ponder. And it is of such wandering that creativity is born. In fact is it not possible that art is the union of one's awareness or reality with one's ability to dream? Tea is a reminder of what the real world and our lives can be, and really are.



"Fujisan", a white raku glaze tea bowl made by Hon'ami Koetsu.

Hon'ami Koetsu—His Ceramic Works

Hayashiya Seizo

Hon'ami Koetsu (1558-1637) said of his own ceramic works that they were *tesusabi*, meaning that they were made for pleasure, perhaps expressing his feeling of *wabi* and *sabi*, but not made by one who earnestly studies the art of ceramics. One might say that they were made "as a hobby", although much of the connotation of the word *tesusabi* is lost.

Among the many tea bowls produced in Japan, those of Koetsu are highly valued for their particular style, tone, and the technique and special individuality of the maker himself. Some critics feel the importance of these works of Koetsu is overemphasized. However, no matter how his works are criticized, their beauty of sculptural form which is revealed through careful consideration of the tea bowls deserves the highest praise. Furthermore, a few of his pieces have very special characteristics among ceramics which have been caused primarily by incidental or accidental conditions; in Raku ware, his tea bowls have transcended all limitations.

Why Koetsu was able to create such works is related in part to the method of making Raku tea bowls. These are not a product of the potter's wheel, but are made by hand. In other words, the fingers and the spatula are singularly important, and it is the technique of molding and carving upon which the unique creations of Koetsu depend. Making hand-carved works in itself requires much training and practice. The limitation of time in the formation of one bowl, however, is free in comparison with the method of using a potter's wheel. Because of this, the potter is able to move more leisurely within each one of these creations which in the end holds the personality of the maker in the medium of ceramic.

The *Yamanoue Sojiki* is a record of the teachings of the way of tea set forth by Yamanoue Soji (1544-1590), a high-ranking disciple of Sen Rikyu who also served Hideyoshi as a master of tea; in it the following is recorded in the year 1588:

“Until recently, all tea bowls were *karamono* [those from China] but now Korai [those from Korea], ones made at Seto, and even Imayaki* [those of contemporary make] when they seem suitable for serving tea in form and spirit, are chosen and used as utensils.”

*Imayaki was the name of the pottery in the time of Rikyu which was the forerunner of Raku ware.

The phrase, “Until recently all the tea bowls were *karamono*,” illustrates how the omnipresence of everything Chinese attained its peak in the Higashiyama period (1443-1490). About one hundred years later however, the trend had all but eradicated this preference for things Chinese, and this phrase shows clearly how *wabi* tea, a more quiet and perhaps rustic tea, must have developed.

Continuing, Soji wrote, “. . . but now Korai, ones made at Seto, and even Imayaki . . . are chosen . . .” In this statement one can read the preference of the period. It is also clear that the tradition of this preference for *karamono* was generally past after the Higashiyama period. Soji concludes, “. . . when they seem suitable for serving tea in form and spirit, they are chosen and used as utensils.” The word “form” as used in this sense had a rather complex meaning but the essence of what he said was that what brings forth meaning may be utilized. And this attitude was to be found in Sen Rikyu, Furuta Oribe, and other men of tea. Each established his own style of tea insisting on his own personal sense of beauty. This same earnestness is evident even in the works of such famous artists as Hasegawa Tohaku and Tawaraya Sotatsu. It is characteristic of Momoyama culture and is, of course, also to be found in the work of Hon’ami Koetsu.

Koetsu expresses himself in the following passage taken from the *Hon’ami Gyogyoki*, three volumes of records concerning the rise of the family:

“If I had to say something as to whether a sword is a masterpiece, . . . I can say that there will exist in some later period ones which are no less fine than these now called masterpieces. And I believe that there will be persons being called ‘masters’ hereafter who are not at all inferior to the masters of previous periods. It is because this is true, that it is possible to have swords which are called masterpieces after a thousand years. . . . Generally speaking, not only with reference to swords, it would be incorrect to believe that masterpieces have been created only in the past and can never be created in contemporary times. I believe that there will be many referred to as masterpieces a thousand years from now. Many utensils of ceramic and porcelain which are not now given any special attention may also be later highly valued and appreciated. In any case, nothing so exquisite exists in this world as an object made by human hand. It may be said that this work is the work done by human hand through the instruction of the Gods.”

This passage is related to Koetsu’s family profession of the forging and connoisseurship of swords. It is a certain and explicit phrase which asserts, “. . . nothing so exquisite exists in this world as an object made by human hand.” I definitely feel this attitude is pervasive in Koetsu, and evident in his work.

Late in life Koetsu was friendly with Haiya Joekei (1610-1691), actually a distant relative, and the following passage is taken from a book of observations made by Joekei about Koetsu called *Nigiwaigusa*:

"The man called Taikyoan Koetsu was well known as a person and artist of great talent in the writing of Chinese characters; however, records of his personal history which might further verify his talents are lost and persons who might be able to tell us of him are no longer alive. I do not believe that there will ever be such a talented man as he in the world again. Looking at the social situation of the contemporary world, I feel that even those who are said to be saints or wisemen through their own way of persuasion are so due to their mode of living. Koetsu was not the kind of man who superficially revealed his habits of living during his lifetime.

From his early period, he never allowed those materials or objects showing his wealth or his importance in society to be gathered around him at home. He tried to put himself into the position of being considered slight and of lesser importance; he generally rejected the prosperity of the family; he loved a small humble house and never tried to live a long time in one place. However, since he loved the way of tea he prepared a place of two or three *tatami* mats wherever he lived and enjoyed himself by making tea throughout his life. Sometimes he owned utensils for a short while which people often admired and appreciated. He felt annoyed that people kept saying 'you should be careful it does not break', 'do not lose it', etc. and he often gave the utensils to those people; therefore, none were left for those who wanted them at a later time.

He was distinguished in his ability to discriminate the finest object in its artistic sense even among those which were contemporary. I wonder if this ability was not given advantage because of his living shortly after Rikyu. I can say that there are some very fine and unique tea bowls remaining which he himself shaped and fired."

This passage, like the remarks of Soji in an earlier passage, indicates a debt to earlier tea masters. This seems to be the same as the spirit of Sen Rikyu, Furuta Oribe which was equally alive in those associated with tea in the Higashiyama period.

There is an interval between the age of activity and their respective position in their period of Japanese history between Rikyu, Oribe, and Koetsu. They each established their own courses themselves. The permeation of this idea, their work, and the fact that great influence was asserted in their periods transmits the same idea. They each were a corner of a triangle, each representing an aspect of the Higashiyama period. However, what is interesting is that they actually, even in tea, lived during a time when traditions were passed personally from generation to generation, or teacher to student. Rikyu was Oribe's teacher; Koetsu was the follower of Oribe.

The relationship of each to the society of the time was quite different. Both Rikyu and Oribe were witness to the early stages of Oda Nobunaga's attempt to unify society long under the continuous anxieties of a country at war, and the turmoil that attended the establishment of the *bakufu* authority under Tokugawa Ieyasu. It was during this time that these three men evolved the basic concepts of the way of tea which became central to Japanese culture. The conditions of their lives were often confused and changing, being part of a society also in confusion and entangled in politics. Koetsu was in many respects in sympathy with Oribe's tea. However, Rikyu at the same time seemed to be involved personally in the politics of the period, though he was born into the merchant class; Koetsu was from a warrior family, but he was on good terms with court nobles, feudal lords, and persons of lower classes. Koetsu tried to avoid any involvement in politics, and to escape the kind of entanglements which pursued both Oribe and Rikyu.

To form an image of the man Koetsu, we must first consider the *Hon'ami Gyojoki*. There is some question as to what extent this record is true, but there is reason to believe parts are of Koetsu. However, more investigation into its value as a documentary source is necessary. With this in mind, the *Nigihaiyusa* of Haiya Joeki is at least a record of direct observations of Koetsu and can be considered more reliable. The author wrote the following about Koetsu:

"There exists an important form of chanoyu called *daisu chanoyu* and it is said that it should be kept secret and should only be transmitted from person to person in secret. After Rikyu, Oda Uraku and Furuta Oribe became the leading tea masters and by their efforts tea became more popular and fashionable in society.

There was a person called Jitokusai [Koetsu] among the Hon'ami family and he had a great interest in tea from early in life. For a long period of time he frequently visited these two tea masters to watch and learn, and his continued progress in tea put him in good standing with them. Uraku visited Jitokusai for several years to receive tea on New Year's Day. Regarding this *daisu chanoyu* and these two masters, Uraku is known to have shown it frequently in his evening gatherings.

There was a man called Taki Shinuemon, a grandson of Takeno Jo-o, who was in the service of a feudal lord. Since Jitokusai served this lord, these two were familiar with each other. And whenever they had an opportunity to meet on some occasion of tea, Shinuemon used to urge Jitokusai to teach him the tea of the *daisu*. Jitokusai told him to show the way of the *daisu* as he had learned it, and then he would tell Shinuemon how it differed from what he had learned. So Shinuemon did make tea in the style using a *daisu* and Jitokusai discovered that it did not differ at all. Upon this Koetsu said that this is evidence that Oda Uraku and Furuta Oribe had learned it from the same source [Sen Rikyu]. Having heard this Shinuemon asked if Jitokusai thought this to be true, would he write a certificate for him saying that he had learned the tea of the *daisu* in the proper way. Jitokusai wrote this and gave it to him; it is still in existence today."

The depth to which Koetsu was immersed in tea is illustrated by the fact that he had received instruction in the use of the *daisu* from such noted figures as Oda Uraku and Furuta Oribe. This occurred during his younger years and it can probably be inferred that his own style was already developing. He lived as a man of tea. This can also be seen in the following description by Joeki, "Anyone who loves tea sincerely makes a room of two or three tatami mats in his house and makes tea for himself. In this he finds the comfort of life . . .". With his parentage it was not at all difficult for him to live as a tea master. However, the tea of Koetsu was for his own enjoyment. It is certain that he did not gain fame or wealth but lived with the stability of his family work.

For other reasons however, it may have been difficult for him personally to be deeply immersed in the accepted way of tea because of a sense of disbelief in the political associations of Rikyu, Oribe, Oda Uraku, Hosokawa Sansai, and others. In addition to this, Koetsu was greatly moved by the tragic death of his teacher Furuta Oribe. He had held his teacher in respect and embraced his way with humility.

Koetsu's tendency to avoid political situations was also evident in Sen Sotan, the third generation and heir to the Rikyu school of tea. Sotan thoroughly disliked contact with influential people and tried to live his life as a *wabi* man of tea. The fact that these two men, Koetsu and Sotan, lived in the same period and thought and behaved in much the same way in tea, was probably due to their strong awareness of the hazards linked to political authority. Also, he respected Sotan probably

because that he shared the same sympathy for the *wabi* style of tea. But more than this, Sotan had a firm, courageous attitude of not flattering influential people. This is clearly stated in the following words of the *Gyojoki*:

"I heard the story that Sotan was asked to serve as tea master to certain feudal lords, and he once unwillingly decided to go to Edo for that purpose. However, along the way he became ill in the city of Otsu [not far out of Kyoto] and did not go on. I understand that he feigned illness so as not to be defeated by the power of that lord by having to go to Edo and becoming his tea master. I have been his friend for a long time, but I have been moved and ashamed of myself in seeing this spirit of his."

This passage seems to compare the deepest feelings of Sotan and Koetsu. Koetsu seems to have intensely disliked flattery. This is also evident in the *Gyojoki*, "My father Koetsu never flattered other people in his life." This is a recollection of Koetsu's adopted son Kosa.

Since Koetsu was this way, he was extremely critical of Sen Rikyu because he had a feeling that Rikyu flattered political authority in the person of Hideyoshi. He skeptically wrote the following words about Rikyu, "A person who knows no reason." As mentioned before, he was friendly and sympathetic with Oribe and proof of this accord is also found in the *Gyojoki*:

"I was informally shown a letter written by my lord in his own handwriting which was going to some other feudal lord. It said, 'Since I will sleep late tomorrow morning, please come early in the evening and we shall enjoy *mawarizumi* [the preparing of charcoal for the fire for tea in which the host and all guests participate] and tea together.' The part 'I will sleep late tomorrow morning' seemed to me to be something that would be written only by my lord, and I felt that it was so exquisite that I copied it. I remember in a line of a letter to Shinsai [a wealthy feudal lord] from Furuta Oribe it was written 'the host talked with quietness of mind and tea was received.' The satisfaction that I feel now is exactly the same as this exquisite phrase 'quietness of mind'."

This may be even more true due to the fact that Oribe was his own teacher. The creativeness seen in Oribe's taste is quite open. The sculptural conception of Koetsu tea bowls — the use of the spatula in the carving of the mouth, etc. — most probably shows some influence from the black Oribe tea bowls which came into fashion around 1595.

This Koetsu "who never flattered others" had a deep connection with the Tokugawa authority. This is also found in the *Hon'ami Gyojoki*. However, the tradition of the townspeople of Kyoto after the Muromachi period and his own relationships with the court nobles inevitably brought this about. There was also in him a strong veneration of the Imperial household and there is no way to know how he met this contradiction within himself. Perhaps it was because even Koetsu could not wholly avoid being caught up in the wave of the establishment of the Tokugawa power. As can be seen in the *Gyojoki*, even those who were close to the feudal government and supported the Tokugawas, felt the veneration of the Imperial household of supreme importance. This passage indirectly indicates how the Hon'ami family lived during this period of transition; probably there was no choice from the position of the lower classes at that time.

One thing that is puzzling is why, or with what intention in mind, Tokugawa Ieyasu granted Koetsu the land in Takagamine. Conjecturing rather freely, it may have been Ieyasu's aim to change from the present state under the influence of Furuta Oribe and Sen Rikyu and in so doing he thought of Koetsu.



An old map of Takagamine showing Koetsu's residence which is the largest tract in the lower left of center.

The land at Takagamine was granted to Koetsu in 1615 and there is much about which to speculate in light of the fact that this was after the downfall of Toyotomi Hideyoshi and the death of Furuta Oribe. But within our limited knowledge, we know Koetsu neither lived like Rikyu nor like Oribe. The Koetsu village of Takagamine probably was not pervaded by political concerns. The Takagamine village was formed by a group of townspeople with Koetsu as the central figure. There is evidence that this was developed primarily by members to promote the Nichiren sect. Actually, in the documents related to Koetsu, there is nothing recognized as positively showing that Takagamine was a group of artist-craftsmen. It is quite clear that what was most important in the operation of Takagamine was the establishment of temples, lectures on the faith of the Nichiren sect embodied in the Lotus Sutra, and prayer. Probably also in Koetsu's daily life from 1615 until about 1620, it seems that the construction of Takagamine was devoted to the establishment of temples and sub-temples.

In the works of this time can also be seen the influence of the death of his mother in 1618. In such treatises as *Rissbo Ankokuron*, Establishment of Righteousness as the Safeguard of the Nation written by Nichiren in 1260, and *Shimonbutsujogi*, written by Nichiren in 1278 and which dealt with the parent-child relationship can be seen much related to the faith of the Nichiren sect to



Takagamine as it appears today.

which Koetsu closely adhered. Most of Koetsu's life was inclined towards religious things. At this time Koetsu made copies of both of these treatises at the request of the chief priest of Myorenji temple.

Probably the 'golden age' of Koetsu's artistic endeavors was during the period between 1596 and 1615 and this activity does not seem to be so vigorous and active after the establishment of Takagamine. Looking at the names of the members who founded the village at Takagamine, there is sufficient evidence that many works of art may have been a by-product of this group.

As previously stated, Koetsu had an established relationship with Ieyasu as is evident from the receipt of the land in Takagamine. Some believe that there may have been a secret reason for this gift to Koetsu. However, according to the *Hon'ami Jirozaemon Kaden*, a record of things passed down in the Hon'ami family, the only thing that may be ascertained is that it was a fief received through the relationship of Koetsu's father.

While Koetsu's daily life passed in pursuit of the elegant, he seems to have had a preference for tea. This is apparent in the *Nigiwaigusa* and in the many letters he left. He continually sought to discover that which would bring him closest to the inner world of tea, to the heart.

Koetsu wrote the following in a letter to his adopted son Kosa:

"The dishes should be prepared according to one's own capacity. I do not ask you to cater to my own taste. It does not matter whether it is tonight or early tomorrow morning; it should be at your convenience. As you offered, I will be glad to spend time with you leisurely."

In the words "The dishes should be prepared according to one's own capacity, I do not ask you to cater to my own taste." Koetsu instructed Kosa what to do, or what not to do. He also instructed that new things can be good and this is illustrated in the example I gave previously in his "ability to discriminate the finest object in its artistic sense even if among those which were contemporary." These two examples give a vivid description of the essence of Koetsu's spirit. With this same spirit, it was during the Keicho period (1596-1615) that he took part in the planning of the publication of the *Saga Hon*, an important step in the field of publication which was a collection of ancient Japanese classics and *No* chants copied by Koetsu around 1610. The paintings on the paper and the covers are

attributed to Tawaraya Sotatsu, along with Suminokura Soan (1571-1632), a member of the famous Suminokura merchant family who lived in Saga to the southwest of Kyoto. In these may be found an original and decorative style of calligraphy — the Koetsu style. Koetsu exerted a great influence during this period and it was his position as head of the Hon'ami family that enabled him to pursue his talents throughout his career. He held the security of his family most important and parts of the *Nigiwaigusa* and *Hon'ami Gyojoki* testify that he was devoted to this responsibility. He was a man of high repute and his virtues had the qualities of harmony, peace, and perfection which were silently evident in him. Being the head of the Hon'ami family, he may not have had any necessity to search for fame or wealth; however, he seems naturally to have desired neither of these. It is even said he only once received money for something in his lifetime. He once said, "I have made little of myself and live in a small house, but I know the history of my ancestors. I prefer to think of simple matters, live in a small house, not staying too many years in one place." This hermit of Takagamine spent his daily life in the enjoyment of tea.

In the following section of the *Nigiwaigusa* the description of him is most impressive and gives a clear indication of the person he must have been:

"There is a mountain called Takagamine in the northwest of Kyoto. Koetsu was given the area around its base by Tokugawa Ieyasu and there he built a house including one tearoom. It would not snow in the center of the city, but when it snowed there early in the year, he became pleased with the snow and drew water from the well in spite of the severe cold. Then he built a fire on which to set a kettle. Listening to the sound of the water boiling, he looked sorrowfully toward the capital. The snow on the branch of the pine had been almost blown away.

The pine and bamboo in the mountains around the Kamo area of Matsugazaki were clearly visible. Mt. Hiei was higher than the other mountains and the area of Shirakawa near Ichijoji temple at the foot could be seen. The moon still hung over the edge of the mountain. It was gradually growing light and all the mountains except Mt. Hiei were clothed in fog which seemed to reach out of a sea toward Koetsu.

The clouds drifted away. He turned with longing in the direction of Kyoto, the capital. How beautiful it was as the fog moved off into the sky. He was able to see Mt. Otowa along the eastern range of mountains and Mt. Fukakusa far away near the village of Fushimi. This brought to mind the image of Mt. Kasuga and Mt. Mikasa which lay far beyond the capital to the south. Mountains encircled the capital.

He had been living in this house for some years and rarely thought of matters of the world. He made no rules for his life but lived it naturally as it passed.

This man Jitokusai died in the spring of his 82nd year. He had been in failing health since the autumn before, but that year too he changed his place of residence."

This was the daily life of the hermit of Takagamine and the tea bowls of Koetsu seem to have been made about this time in his later years. This individualistic manner of creating a work is apparent also in his writing around the prime of his life and a vein of great energy is revealed. It is freer still in the ceramic works than in the writing and in it he seems to be pressing from the heart the boundaries of ceramics. Perhaps it may be said that these tea bowls do not 'exist' because of the skill of their workmanship, but by virtue of the manner characteristic of their creation.

The image of Koetsu as a person of refinement, taste, and insight together with the characteristics of his tea bowls reveals many rich layers. And for Koetsu's time, their "form is suitable and they may be used as utensils".

Yamanoue Soji recorded, "... but now Korai, ones made at Seto, and even Imayaki..." exist. Imayaki tea bowls, those being made at that time, were the forerunners of the Raku ware of Chojiro, first generation of the Raku family of potters. Chojiro made tea bowls according to the taste of Sen Rikyu; these were known as *Soeki-gata*. This kind of ceramic is believed to have been made first around 1588, but was not the work of Chojiro, though known as *Soeki-gata* tea bowls as they were made according to the taste of Rikyu. Two years later in 1590 these were praised to the extent that "even Imayaki when they seem suitable... are chosen and used for tea."

The particular characteristics of this Raku tea bowl were the molding with the fingers and the carving of the spatula, and that it was fired in a small kiln. The professional training and practice necessary for the potter's wheel was not an absolute condition for the making of Raku ware. As for other types of ceramics then existing, in general the locations of the kilns were determined by the availability of the clay and firewood, as well as the particular ground used to form the kiln. Thus Raku ware was liberated from all the geographical restrictions. Chojiro and his successors constructed the Raku kiln indoors. Ceramics could then be produced under the conditions of everyday life. Up until this time there had not been as convenient and expedient a method as this.

Another important aspect of Raku ware is that Chojiro, whose first works were according to the taste of Sen Rikyu, made tea bowls suitable for *wabi* tea in which a quality of individuality was apparent. Even with the rise in the popularity of the Raku tea bowl and with the advent of Koetsu, born later than Chojiro but who exceeded him as a Raku potter, the center of this lies in the tea bowl itself. If Chojiro had been a tile maker only, he could not have made objects that later gained the fame they did.

Long years of practice and training on the potter's wheel were not necessary. The technique of making the bowl was rather simple having the kiln indoors and within the city. The *tesusabi* exemplified in Koetsu's work must have already been in existence from the time of Rikyu. If there were not pieces made by Rikyu today, there would not be those of Oribe. The works of *tesusabi* known until then were of Hon'ami Koetsu and Shokado Shoji (1584-1639). This is illustrated in a famous passage from the *Gyokoku*:

"I am superior to Seiseio [Shokado] in the making of ceramics, but I do not pursue it as a profession. I enjoy the making of ceramics sometimes using good clay from Takagamine, but I have no idea of becoming famous as a potter."

As previously mentioned, nearly all existing Koetsu tea bowls are Raku. It is easy to conjecture from this that Koetsu's works were products of his first learning the techniques of the Raku family, and there are letters still in existence that show correspondence with the Raku family late in life. Since the generation of Raku to whom these letters were addressed was Kichizaemon Jokei (1561-1635), second generation, it was probable that Koetsu learned and acquired the technique of ceramics from him.

Considering the works that remain by Jokei and by Koetsu, there is quite a difference between the glazes of the two. Koetsu's glaze rather resembled that of Jokei's son Kichibei (1599-1656), who later became the third generation known as both Nonko and Donyu. With regards to the skill of the glaze, the existing Koetsu black Raku bowls are probably closer to the period of Kichibei than the active period of Jokei. Kichibei became 15 in the year 1614 and it was the middle of the Genna period (1615-1623) when Koetsu was active in firing tea bowls. By this time Kichibei was more than twenty years old and had replaced his father Jokei. He was also of an age to assist Koetsu in his ceramic work.

According to existing general concepts about the glaze of Raku tea bowls, there was generally no luster in both the red and black tea bowls before the time of Jokei. They usually had a little of a dry surface appearance and they were in contrast to the strong, lustrous glaze of Donyu. This was probably due to the mixing of the glaze powder and the difference in firing temperature and the skill

of firing to which Donyu had progressed. It is not that there were no tea bowls from the time of Chojiro with luster, but they do not have the same stabilized condition. In light of this, the variation from the time of Chojiro to Jokei and Donyu becomes clear by looking at the kind of works fired by Jokei in the middle of the Genna period. It is unfortunate that few works of Jokei remain. One of the best examples is a *koro*, incense burner discovered at the grave site of Tokugawa Hidetada (1579-1632), son of Ieyasu and the second Tokugawa Shogun, at Zojoji temple in present downtown Tokyo.

This burner was of the white glaze that Jokei is purported to have initiated – commonly called *koro* glaze. The glazes passed on in the Raku family were originally red and black, so this white was unusual. There is almost no difference in the glazes of the black and red tea bowls of Jokei and those from the time of Chojiro, nor is there any particular aspect in the manner of execution. Because the number of Jokei bowls are so few, it is extremely difficult to grasp the special characteristics of his pieces. When one considers the history of the technique of Raku especially old Raku tea bowls, which did not change from the time of Chojiro to Jokei, in the period of Donyu technique inevitably advanced.

There is something of Koetsu written to Jokei during the Kanei period (1624-1643). It refers to the glaze and firing method of Kichibei. Probably since Jokei was already old and retired it may be thought that Raku ware had almost already become identified with the work of Kichibei.

The following passage from the *Gyoyoki* gives us an explicit example:

“This present generation Raku Kichibei stands out among the former Raku generations. From Kichibei we learned about glaze itself and also received glaze from him to use for our own ceramic objects. However, this generation of Raku is living a poorer life, and generally speaking, I think that experts in any field in their lifetime are poor.”

The phrase “From Kichibei we learned about glaze itself . . .” definitely refers to his own glaze, later known as the glaze of Donyu.

The black Raku glaze, however, is like that of Chojiro in the use of natural stones to make the pigment commonly known as *Kamoguro*. This is made from black stones gathered from the Kamogawa river in Kyoto which includes oxidized iron and oxidized manganese. This ground stone is mixed with clay from China and oxidized lead. Since the melting point of this glaze is high, in trying to obtain the best lacquer-black, it must be fired at about 1200°C. In other words, because the mineral content of iron and manganese used in making the black color of the *kamoguro* is low, the more that is mixed in, the better it becomes. Donyu thought of applying a glaze of almost 100% *kamoguro*, and it seems that he thought of bringing out the lacquer-black with luster by varying the high firing temperature. This idea must have evolved naturally at this time, probably in the latter half of the Genna period. Because of this glazing technique, Koetsu tea bowls – referring only to the presently existing works – seem quite reasonably to have been from his later years.

It is important also to consider what type of clay was used in the making of the tea bowls. Koetsu said, “Good clay is found in Takagamine,” but he is also known to have gotten both red and white clay from the Raku family. Although Koetsu must have used the Takagamine clay, it is certain that in the Kanei period he used clay from the Raku family. Investigating into the base clay of these works, the red bowls seem to be mostly of red clay and the black ones, like Donyu’s, seem to be of white clay. In the white Raku bowl *Fujisan*, white clay is used. Conjecturing from this, since the clay from the Takagamine region is red, if it was fired, it must have been a red bowl. Since the firing temperature for the red is lower and the firing method simpler, it stands to reason that the first ceramic products were probably the red tea bowls.

Among his red tea bowls are found those with a transparent glaze applied to a red clay base and then fired, those with a transparent glaze applied to a base with yellow clay mixed in and fired (these crack extremely easily), and those with a transparent glaze applied to a white clay base that has

been covered with yellow clay and then fired. Even among bowls that are red Raku, there are various kinds of glaze tones that develop. According to charring, and other occurrences inside the kiln, the color may be closer to a brown tinged with yellow than to a red. However, it is not definitely known whether the existing tea bowls are of Takagamine clay or not.

I had previously thought that black bowls were also of red clay, but this was an error. The base clay and glaze of such black bowls as "*Sbigure*", "*Amagumo*", and "*Sbichiri*" are the same as that of Donyu's and it has been verified that white clay was used. The ordering of "white clay" from Kichizaemon (also the name handed down from his father when he was recognized as the next generation) was principally used for the firing of black Raku and white Raku. However, in Koetsu's glaze application and method of firing, it seems that there is an element which differs from that of Donyu. Donyu's technique was to apply a thick glaze to a thin clay base, whereas Koetsu's technique was just the opposite: to apply a thin glaze to a thick clay base. Koetsu asked a man called Taemon to do this firing. He was not of the Raku family but did ceramic work in the city of Kyoto.

I have described the history of Koetsu's tea bowl glaze, and base clay, but the most outstanding element of these bowls is the form and also naturally the maker's hand revealed distinctively in the piece. The glaze, clay, and other aspects may also be said to be of lesser importance with this in mind. For a tea bowl to be called a "work of Koetsu" it must be marked by Koetsu's individual creative manner. In reverse, the personality and character of a man like Koetsu can probably be understood through his tea bowls.

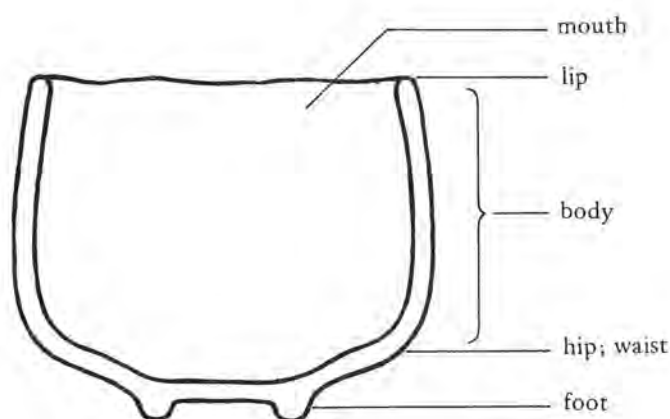
It must be remembered that tea bowls represent but a small percentage of Koetsu's total *oeuvre*. I have seen about 40 Koetsu bowls and there probably some more remaining. There are ones of high regard that have not been discussed here and I may be criticized for only discussing eleven.

The supreme aspect of the ceramic work of Koetsu is, as mentioned, the *tesusabi* of the non-professional potter. We know that there are still existent superior Raku pieces of Chojiro, Jokei, and Donyu. However, these were professional potters. Among the bowls produced by a shop, there are those which set the standard for the ones produced there. But such a standard is not necessary for the amateur and Koetsu went about his ceramic work in a completely free environment. Many have sought this way from the time of Koetsu until today, but none have shown such free and extensive creation as Koetsu. I believe it was because of this that Koetsu first brought a truly original and creative spirit to Japanese ceramics. Chojiro established Rikyu's taste. An example of the maker lending to a work his own genius and personality can only be found in Koetsu. The Raku begun by Chojiro still existed at the time of Koetsu and it was within this technique that Koetsu moved about with freshness and originality. The Japanese style of writing that became popular in the Muromachi period also had something in common with the new aspects of ceramic work which came into being with Koetsu's style.

In his letters and other documents the image of the creator of these bowls is not discernible. The descriptions of his process and achievements are most simple. In a letter he says, "I mix different clays for ceramics." Occasionally there is specific reference which gives some information about him as a potter: "... apply the glaze with the objects set individually and not stacked." Koetsu once requested of Kichizaemon, "I want white clay and red clay brought quickly." Perhaps in fact he sent someone running down into the city with the request.

In considering the tea bowls of Koetsu, almost all of them were not made on a moment's inspiration, but with deliberate care and intention. There are many instances which reflect slow, diligent carving. This quality can also be felt in the hand scrolls of *waka* poems that he worked on. Though he must have carefully and thoughtfully calculated the movement of his brush, the line is ultimately fluid. His brush stroke shows the strong motion of spirit in his writing and this is similar to the use of the spatula in the formation of the various parts of the tea bowl. This is part of the uniqueness of Koetsu.

Even though the bowls of both Chojiro and Koetsu are Raku, they are quite dissimilar. It is true that the bowls of Chojiro were in Rikyu taste, but there seems to be a similarity among Chojiro's own bowls and a less distinctive quality. If one looks at a famous bowl like "*Muichibutsu*", or "*Oguro*", hidden in a rather common appearance gradually the well-known largeness and flavor of



the Chojiro tea bowl is manifested. The creative elements are subdued and molded to the taste of Rikyu. The personality of the maker can not be manifested wholly. However, the creations of Koetsu, which were somewhere between this and the taste of Oribe, stood in direct contrast to the ones Rikyu had Chojiro make. Oribe always too plainly revealed his own inventiveness. This was a popular attitude from around 1596 into the early 1600's. Koetsu – living during this same time – also expressed himself in his own work this way.

Chojiro, within the single style of Rikyu's preference, made bowls with a distinctive aspect. Koetsu made many different shapes within which his personal creativity moves. Rather than conceiving of a tea bowl as being a vessel for the drinking of tea as set forth by Rikyu, Koetsu took pleasure in molding the form with a freedom of feeling. Rikyu needed a bowl to blend with his own image of tea, but this was not necessary for Koetsu. The action of creating the bowl and the extent of intention is central. Koetsu did not have a determined "shape" in mind as it would seem Chojiro did. There is in each work an original concept and it is in this that the essence of the Koetsu tea bowl is revealed.

In all of Koetsu's bowls there lies waiting a spirit of intention. In the making of the lip, body, waist, and foot there are diverse movements. However, his basic forms may be divided into three general classifications: 1) the waist almost rectangular, carved in a *tsutsu* or barrel shape like "*Fujisan*", "*Shichiri*", and "*Kaga Koetsu*"; 2) an overall round appearance like "*Otogoze*", "*Bisbamondo*", "*Seppo*", "*Juo*", and "*Kamiya*"; and 3) the upper half in a *tsutsu* shape, and round from the waist to the foot like "*Shigure*" and "*Amagumo*". The creative genius of Koetsu which abounds in these variations can be discerned in the photographs; it is clearly something not seen in the works of professional masters from Chojiro through Donyu.

In the following section I would like to describe my impressions of individual tea bowls, but it is extremely difficult to put into words the beauty and special characteristics of these bowls. In the final consideration, it is probably possible to "know" a bowl only by holding it in one's own hands.

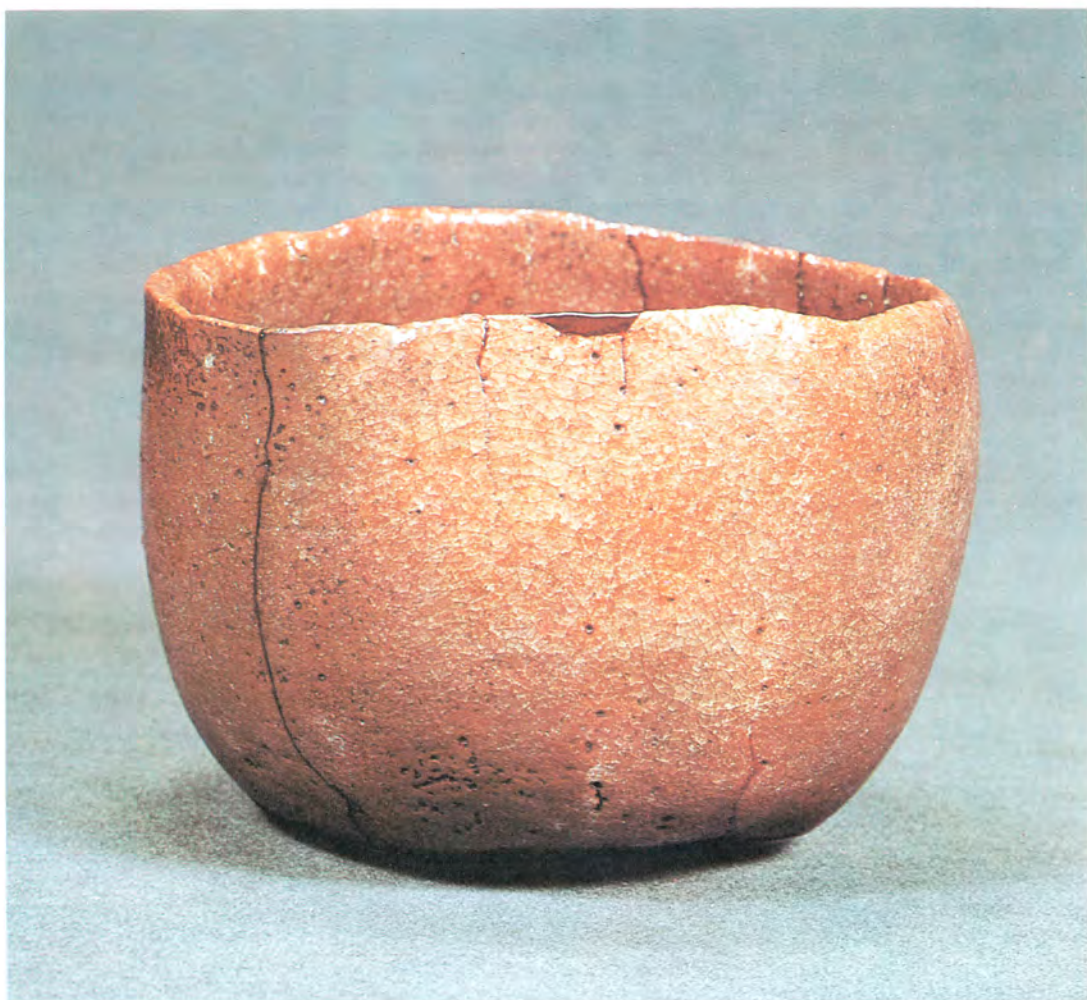
Looking at these tea bowls one by one, the feeling of "heart" or "essence" remains. Haiya Joeki wrote, "Looking at the form of new works, one is aware of something superb and truly magnificent." Freedom and artistic expression permeate his ceramic works. I know of no other person who found such great joy or who was so thoroughly absorbed in the sculpting of tea bowls as Koetsu. *Tesusbabi*, a singular aspect of Koetsu's creative genius, is revealed with a sincerity and earnestness. It is in this that his style is ascendant.

There is an incomparable perfection in "*Fujisan*", and "*Shigure*" is not inferior to the tea bowl "*Muichibutsu*" by Chojiro. Each of the other bowls singularly dominates a space of its own. It must be said that this could only be achieved by such a man as Koetsu. Koetsu himself, and the style and personality of his tea bowls have a naturalness that in combination have achieved an extraordinary weight in creativity, for Koetsu's time or any other.



"Amagumo"

The shape of this bowl is the same as *"Sbigure"*. The mouth flares outward slightly and the sharpness of the spatula may be seen in the formation of the mouth. The glaze, in comparison with *"Sbigure"*, still retains a lacquer-black luster and there is one part that looks as if it has been scratched. The association of these scratches with falling rain was what caused the name *"Amagumo"*, 'Rain Cloud', to be given to this bowl. Some feel that the tone is unnatural, but this is another influence of a change that occurred in the kiln. It was probably caused by the scattering of the glaze at a high temperature. If it had occurred by design, there should be a more uniform tone. *"Sbigure"*, *"Shichiri"*, and *"Amagumo"* have entirely different variations in glazes. The foot was probably made to be like that of *"Sbigure"*, but it falls short. Generally speaking, the limitlessness and soft feeling of *"Sbigure"* are absent. On the contrary, it seems wrought by strong hands and gives an immediate impression of strength.



"Otogoze"

On the storage box lid is written "*Otogoze*". The writer of this is unknown according to Hirase Roko (1839-1908), an Osaka merchant and a past owner of the bowl. Studying the writing carefully, I think it must have been the writing of Sen Sotan (1578-1658), third generation tea master of Urasenke. "*Otogoze*" refers to *Otafuku*, a female character in Japanese mythology and folklore who is the symbol of beauty and happiness. This bowl has a particular naturalness.

Looking at the mouth from directly above, one feels the likeness of *Otafuku*. Among the round works of Koetsu this one is truly a masterpiece. There is great tension, but the softness of its gentle swelling is something found only in the works of Koetsu. The slightly puffed out hip is a style typical of Koetsu. If held in the hands, it rests comfortably and fits perfectly.

It seems to have been fired at a higher temperature than usual for red bowls. From the top, the glaze is fused transparently and a fine uniform permeation can be seen. Extensive carving around the foot has made it thin and from the foot edge to the hip area there are large heat cracks, which probably formed as a result of this carving. Because of this, the foot is a little sunken and the natural elegance that evolves is something which can be achieved only in ceramics. The outstanding feature of this bowl is the use of the spatula in making the foot. It deviates from the standard carving of a foot in that it was done very gently; there is also a possibility that it was a piece of clay added on. There is a magnificent skill in this joyful form.

This bowl is thought to have simply a transparent glaze applied over red clay. It is a little burnt from the high firing temperature; from this also a purple tinge occurred.

On the lid of the storage box of this tea bowl is written in black ink, "Fujisan Taikyoan" and below the characters for "Taikyoan" is the impression of the stamp "Koetsu". Besides being a priceless work of art, this is the only chawan that exists with the writing on the box by Koetsu himself. Regarding the shape, it is a tea bowl of a *bantsutsu*, low barrel shape and the surface between the hip, and the mouth or lip, has been carved in a straight downward line. The area between the hip and the edge of the foot has been carved very carefully so that there is a sharpness to the edge – almost a right angle.

To maintain its overall tone and as it is resting on a foot, it is also made somewhat square. The particular aspect of this tea bowl is the straight-line appearance from the lip to foot. Of course, this shape is not one that can be produced on a potter's wheel, nor can it be found among the old Raku ware of Chojiro, whose works were made completely by hand or perhaps more correctly stated, 'carved'. This is truly a style particular to and original with Koetsu.

In the flat surface area, the master's uniqueness and mannerisms of the hand are disclosed. The marks of the spatula are visible and there is a dynamic strength also in the black Seto and black Oribe ware. There are respective differences in the products of the spatula. Those bowls of Oribe and Seto may have a general uniformity, but there is no bowl that so definitely shows the hand mannerisms of Koetsu and this may be noticed particularly in the carving between the lip and the foot. As a consequence, this is where the faults lie in copies of this bowl. Even though the overall appearance may have been carefully copied, the dynamic quality inherent in this part of the original is inescapably absent. Even while making a copy one might feel that he is rediscovering the original form in carving slowly and diligently, but its artificiality can be judged by just one incorrect stroke. "Fujisan" is the epitome of perfect carving. The traces of the warm, affectionate spatula in the uniform appearance of the body are evident immediately. Looking at the foot, it is clear that sufficient time has been spent in its carving.

An outstanding point of this tea bowl, as previously mentioned, is to be discovered in the area between the edge of the foot and the hip. While there are gentle undulations around the circumference of the foot, it at first looks as if they were carved rather artlessly. But actually they were achieved only with the utmost care. On this tea bowl, this is the only place that is not flat. It is carved as if it were a section of a massive rock searching for a profound transformation. The balance between the foot and its edge, which is carved gently, at first gives the impression of being indistinct, even commonplace. However, with closer scrutiny an unbelievable subtlety emerges, and in this form lies elegance of tone within great strength of line.

The inner surface is not the anticipated tiny depressions in which tea has built up and is another characteristic particular to this bowl. A part of this bowl which draws much attention is the almost even proportion of the outer surface to the inside bottom which is slightly depressed or hollowed out. The same tone can be seen in the rise from the inside bottom along the inside wall in all of the tea bowls with this shape: "Fujisan", "Shigure", "Amagumo", "Shichiri", and others. Even in this point also can be felt the original and individualistic style that defies any imitation.

Putting form aside, a white Raku glaze was probably put over it evenly and fired, but – whether good or bad – the lower half of the glaze carbonized into a lead black due to a change in the kiln, probably during firing. Consequently, the upper half is white and the lower half is black.

"Fujisan" is surely a fitting name for this kind of glazed tea bowl. There are those who feel that the change of the kiln which caused the lower half to alter in color was done purposely; however, I believe that it must have been a natural change because of the glaze tone on the side of the bowl.

In this overall tone is justly reflected in the eyes of the beholder the proper dignity of the phonetic association of its name with the sacred mountain, *Fujisan* or 'Mount Fuji'. It is said that Koetsu himself gave the name "Fujisan" to the bowl. Actually the probable reason for this name being given was that Koetsu thought a second one of its kind could not be produced even though he had produced works of a similar tone before. Another reading of "fuji" means 'not two'. Therefore, no other work can be found to have a glaze color like "Fujisan".

The white glaze is probably the creation of Jokei and that which was commonly used in the making of incense burners. The glaze that was used was a little thin; its penetration was very fine. A white clay was used as its foundation. The bowls "Shichiri" and "Teppeki" have nearly the same shape as "Fujisan"; but the bowl "Teppeki" was unfortunately destroyed by fire during the Great Tokyo Earthquake in 1923.



"Juo"

This resembles "*Bishamondo*" closely in form, but the overall tone is more subdued and it is not impressively strong. It is rather unfortunate that the quality of the mouth and foot is weak, though it is still a rather fine piece. The inside surface shows Koetsu's distinctive touch. The clay used and the glaze quality produced are perhaps close to those of "*Otogoze*". The well fused glaze has a glassy appearance.

"Kaga Koetsu"

It is said that this bowl was once the possession of Sen Senso (1622-1697), fourth generation of Urasenke, and it probably became the property of some person in Kaga (present day Ishikawa Prefecture) and has been called "*Kaga Koetsu*" ever since.

It is a *tsutsu*, barrel shape resembling "*Fujisan*" and "*Shichiri*", but is larger. The body carries many variations in spatula marks. It is rare for a design of this kind to be found among the red Raku tea bowls. Among Koetsu's bowls, the red are generally round and this is the only one which deviates from the rule. Though red clay is used in all the other red bowls, this alone is made with white clay. It was covered with a yellow clay and made into a red Raku bowl. This point is also somewhat unique. Red Raku bowls made with white clay and covered with yellow clay were already being made by Donyu; therefore, even though it may be unique among the works of Koetsu, it is not unusual among other red Raku tea bowls.

"Kamiya"

This tea bowl was presented to a man in Kanazawa named Kamiya Shozaburo, a merchant from Kaga. And just as the "*Kaga Koetsu*" has a unique design, this also differs from his other works in the many variations of glaze color. It is larger than "*Otogoze*", but resembles it quite closely. However, it exudes a feeling of weariness, and gives a somewhat unsettled appearance. Its individuality is seen in the slight hollow in the inside bottom; this area is perhaps a little large, but it seems to lend a sense of volume and is definitely a Koetsu style.

An amber glaze found in Seto ware distinguishes this work from others. Koetsu tea bowls, unlike those of the Raku family, have no reason to be similar to each other in style or appearance. Kyoseto was already being fired in Kyoto and there was a Seto style of kiln that was used for Zeze ceramics produced in Zeze, a little east of Kyoto. There are some documents linking Koetsu with Zeze and from the facts that remain it seems this influence must have entered Koetsu's work. Perhaps this bowl should be called "*Zeze Koetsu*"; this is a piece which constitutes a problem for future research on Koetsu bowls.

"Seppo"

Among the eleven tea bowls discussed here this is the most "natural" in its apparent artlessness and its pervasive rusticity. This round shape does not repeat the form of "*Bishamondo*" or "*Otogoze*". "*Otogoze*" shows a natural skill, "*Bishamondo*" a natural force of strength of hand technique, but nevertheless, this bowl abounds in creative, bold, and effective simplicity. The texture is thick. It is in this unselfconsciousness that its personality emerges.

Seen from the side, it is curved in form, close to a half moon. The "puffed out" quality of "*Seppo*" makes it unusual among other bowls. The foot is very simple in its carving. It is this and its wholly ingenuous appearance that one appreciates in this tea bowl.

"Shigure"

On the face of the storage box is the name "Shigure", 'Autumn Shower', purported to be the writing of Priest Ryosho Hoshino of Manjuin temple, Kyoto. "Fujisan" is generally a form composed of straight lines. Its body ascends with linear beauty, but its body is made with the bottom having a round shape. The foot is extremely shallow and a particular feature is that it is in the shape of a *goke*, the container for *go* pieces. This is also another example of Koetsu's originality.

Among the Koetsu bowls that I have had a chance to hold, there is none to compare with this in the carving of its shape. Those who have held this bowl probably know what I mean, and even among all the Raku bowls there is probably no bowl so perfectly carved. Without the least failure, this truly magnificent work shows volume, soft coloration, and a mysterious element; it is a bowl that satisfies all requirements. Keeping this in mind, I think that "Shigure" is a work that exemplifies the perfection of sculptural form which a Raku bowl can attain. The individualistic spatula traces of Koetsu clearly show ability, but more than this, they are charged from within and yet, no matter what part of the tea bowl one looks at, it is carved with a quiet sense. The bowl "Amagumo" has almost the same shape as "Shigure" and also a Koetsu-like creative element can be seen. In the realm of color too, "Shigure" stands out and the atmosphere of its creation emerges from this skillful use of it. It is, after all, a Koetsu bowl and therefore there is no specific "intent" to strong feeling, but in the bowls with linear bodies it is rather common for the carving of the mouth to be level; in the roundness of the hip there evolves a rich curved line, rather full, and again reflective of Koetsu's originality. The foot is carved out very shallow and its inside is also shallow with a gentle feeling.

The foundation is white clay and probably a thin black *Kagaguro* glaze was applied. It almost seems to be splashed on. The inside is a lacquer-black color and most of the outer surface shows a characteristic feature of Koetsu's bowls in its iron gray color. There are some heat cracks between the foot and the body which are rather common with Koetsu's tea bowls. These cracks were caused by the unusual imbalance of the thickness and the high firing temperature. This is not found in the bowls of Donyu who, as a professional, more carefully brought these elements into careful control. This is a weak point of *tesusabi*. However, the particular beauty of the art of tea is sometimes evident in the appreciation of these cracks.

"Shoji"

Among Koetsu's tea bowls, there is no other with a shape like this one. If compared to another, it is probably closest to that of "Shigure", and "Amagumo". It has an overall slender appearance and a soft elegance with a tone completely different than the others.

The mouth is made with a very slight outward flare which makes it unusual among other round bowls on which the lip most frequently curves inward. Along with "Otogoze" and Koetsu red bowls, it is rather thin, and does not have the friendly, deep form of "Otogoze". Somehow between these two, this one seems to be more perfectly conceived. This is probably the best work among the red tea bowls.

From the foot up to the lip there are two lines caused by large heat cracks and between these two lines the glaze is translucent. This seems similar to that quality of light which shines through *shoji*, a papered sliding door or screen, and from this its name was derived. I personally do not think this is an appropriate name for such a fine work. The base seems to be of a red clay like "Otogoze", "Seppo", "Bishamondo", "Juo", etc. However, this can not be verified since it is completely glazed. This glaze is not as well fused as in "Otogoze" or "Juo", but there is a fine permeation in its glossy texture. The color that developed is also like that of "Otogoze" and "Juo". Probably a transparent glaze was applied on red clay. The glaze tone is again not like others of Koetsu's work.



"Shichiri"

This bowl is almost the same shape as the previously described *"Fujisan"*; however, the glaze is black Raku like *"Shigure"* and *"Amagumo"*. In comparing this bowl with *"Fujisan"*, the body is somewhat thinner and there is no force or appeal in the formation of the mouth; there exists some feeling of meagerness in its volume or intensity.

In the making of the foot, however, Koetsu's hand is clear, and while it has the same gentle tone of *"Fujisan"*, it was carved with strength. The particular place to notice is the variation in the carving of the inside of the foot.

The name of this bowl was taken from a man named Shichiri Hikouemon who owned it at one time.



"Shichiri"



"Bishamondo"



"Bishamondo"

It is said that this is a tea bowl which Koetsu presented to the abbot of Bishamondo, a temple where the abbot is a relative of the Imperial family, in Kyoto, and so received its name. It is a round bowl like *"Otogoze"* and its mouth is rounded-in. The body is gently molded and the area from the hip to the foot is boldly and rather sharply carved. The foot is round and a little small. Its inside was scraped out. The round tea bowls of Koetsu differ from the style represented in *"Fujisan"* and *"Shigure"* and there is distinct variation in each of them. The inventive and free spirit with which this ceramic was created is immediately apparent. Especially the foot of this bowl and that of *"Otogoze"*, display this creative element. On the outer surface there are many variations, and the inside is not unlike that of *"Fujisan"*, *"Shichiri"*, *"Shigure"*, and *"Amagumo"*. There are aspects which are similar in the round bowls like *"Otogoze"*, *"Bishamondo"*, *"Seppo"*, *"Kamiya"*, or *"Juo"*, but the hand work is quite different.

It is usual that the mark of the spatula is not an important feature in round bowls, but in the mouth, edge of the foot, and the inside of the foot of this bowl there are strong traces. There is a non-living tension in these marks compared with those of *"Fujisan"* or *"Amagumo"*, and perhaps its roundness is too distinct. On the other hand, the spatula traces on the inside of the foot appeal to some through their severity, appearing as if it was slashed chastily with a knife rather than being carefully wrought by spatula. In the overall tone of this bowl, excluding the carving inside the foot, a continuous reinforcement pervades. It differs from the friendly depth of the similarly round *"Otogoze"*. It is more imbued with an extreme creative sense. Those looking at the spatula traces might feel that sensitivity is lacking and only on a plane of a more profound sculptural beauty does this tea bowl appeal.

Since the glaze completely covers the bowl, it is impossible to ascertain the color of the base clay, though it seems to be red. The color that evolved is not like *"Otogoze"*. It has a more yellowish red tinge. Perhaps it was the result of using yellow clay. Many feel the creative element in this bowl is less apparent than in many of Koetsu's pieces but I feel this is not really so at all. It differs particularly in its style of execution, and as in *"Amagumo"* it displays the strong touch of hand.

This article originally appeared in Japanese as a chapter of the book *Koetsu* published by the Dai-Ichi Hoki Publishing Company.

* * *



Bamboo *banaire*, flower container, cut from the bamboo's trunk.

Chadogu—Tea Utensils

Bamboo

Bamboo, *take*, is at the center of chanoyu as a source of beauty and as a material used in construction, craft and art. It embodies naturalness and simplicity. It could be stated that concerning bamboo, what the East has not done, cannot be done. The range of uses is virtually endless. Bamboo is a kind of grass with over two hundred varieties ranging from small leafy ground covers to towering shady pinnacles reaching over a hundred feet. As a single plant it often assumes the proportions of a grove which has a life span of twenty to seventy years. It blooms and dies. Bamboo is strong and pliant and with a tensile strength greater than steel, an ideal building material. It is odorless, without taste, insect and water resistant, durable, long-lasting, plentiful, cheap, and beautiful. Of the many varieties of bamboo, the most popularly used is *shirodake*, white bamboo, and *susudake*, bamboo which has darkened by years of exposure to smoke.

Undoubtedly the most ancient use of bamboo is in construction, and in *chanoyu* the prime example is in the *sukiya* style *soan chasbitsu*, grass tea hut. The main supporting posts and beams are of wood, the walls made of bamboo lattice skeleton covered with mud, strengthened with rice straw. In places, the grid of bamboo is left uncovered, creating a window. Auxiliary bamboo supports often run through these apertures. The roof is a network of bamboo covered with straw thatch, all secured with straw rope.

The roof beams are left exposed at the eaves often being part of the varied ceiling styles. Slender bamboo poles may traverse the ceiling supporting other materials such as thin boards or grasses. The floor is covered with close fitting *tatami*, three by six foot straw mats with a finely

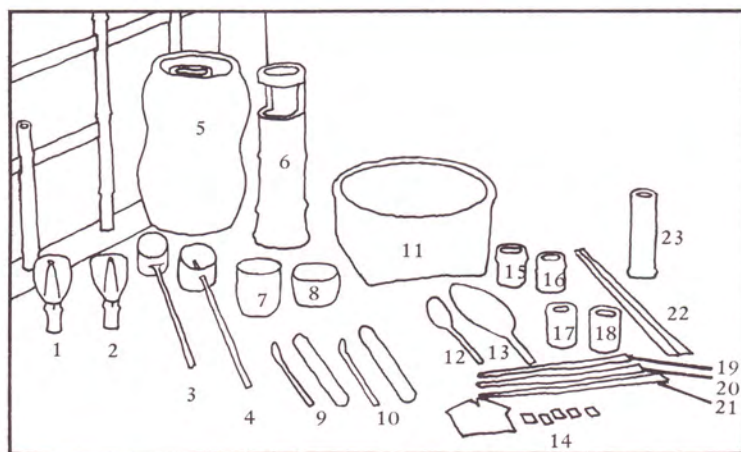
woven grass cover. These tatami are the surface upon which Japan lives, and upon which tea is presented. One sits on tatami. In the *roji*, the garden path of the chashitsu, fences and gates are generally made of green bamboo, secured with a rope made of fern fibers. Brooms are made entirely of dried bamboo twigs bundled and secured to a bamboo handle, or simply having a bamboo handle. Many of the utensils might be made of bamboo but the beauty of chanoyu lies, in part, in gathering together a variety of materials.

Certain utensils are invariably made of bamboo; the *chasen* and the *hishaku*. The *chasen* is the whisk which blends the tea powder with hot water in the tea bowl, and it is a marvel of craftsmanship. It is made from a cylinder of bamboo about the thickness of a finger and about four and a half inches in length with the node about one third in from the handle. The bamboo is split into 150 to 180 tines, the inner flesh trimmed off. The tines are separated with a fine cord interwoven between them, causing them to divide into an inner and outer core. The cord is knotted and establishes the 'front'. The skin here is left intact. The node indicates the direction of growth, an important point with regard to *yin* and *yang*. The *hishaku* is the water ladle used by the host when making tea. Bamboo in its natural state is a series of containers created by the septum dividing it into individual cells. The cup of the *hishaku* is made of a piece of bamboo aged about three years, and measures about two and a half inches high and with a like diameter; its capacity varies from 200 to 300 cubic centimeters, depending on the size of the kettle being used. As a liquid container, it is made so that it conforms with the direction of growth. The outer skin is peeled away and the flesh is trimmed down to create a thin-shelled cup; the inner skin is left untouched. There are two styles of *hishaku* determined by the manner in which the handle is attached: *kazari-bishaku* and *tsuki-gata-bishaku*. The first of these is displayed in the tearoom throughout the presentation, standing upright in a vase-like holder called *shakutate*. The handle passes through both sides of the cup and is secured with a tiny peg. This is the standard design and must be centuries old, as it was in use in the T'ang Chinese tea rituals. The variation of this, the *tsuki-gata-bishaku*, is actually more commonly used. The name meaning 'moon style' is taken from the manner in which the handle is attached; The handle flares out where it penetrated the wall of the cup, and being naturally rounded, the cut in the cup wall is like a crescent moon. The handle fits tightly in the cup, and when it is wet, the seal is tighter yet. No adhesives should be used. The *hishaku* and the *chasen* should be new for each presentation of tea. These two objects are remarkably contrasting utensils: one holds water, the other enters the water. These opposing functions represent the complementary aspects of *yin-yang*. Sen Rikyu adhered to such principles, and through the realization of *yin* and *yang*, he transformed much of chanoyu. He also crystallized and transformed the tastes of the tea masters before him. He preferred the simple and the humble to the lavish and costly. Most tea utensils were Chinese and represented a great expense. He substituted Japanese objects such as kitchen wares, and used pottery, bamboo and wood in place of costly metal. His utensils were made by craftsmen in Japan which caused a resurgence in the arts.

The *chashaku*, tea scoop, also from the continent, was made of ivory or some other material. In Japan bamboo was used; the ivory imports served as the model, though ivory *chashaku* are used when employing Chinese utensils in the preparation of tea. There are many styles of *chashaku*. Murata Shuko, tea master to Shogun Ashikaga Yoshimasa, made *chashaku* of bamboo which did not include the node, but rather imitated the ivory ones. Rikyu however, made them utilizing the node, making it clear that it was indeed bamboo, and not ivory, and that the node indicated the growth direction. The scoop is made at the "ground" end, as though the *chashaku* is "growing" out of the tea powder which it transfers from the tea container to the *chawan*, tea bowl. Rikyu's *chashaku* have the node at the middle, but those of his teacher, Takeno Jo-o, have them near or at the end of the handle. Some *chashaku* have more than one node; these are made from bamboo close to the root which is extremely tough, and the *chashaku* was thus difficult to make. The simplest ones require an astounding amount of concentration and skill to make. *Chashaku* may also be classified according to the following three styles: *shin*, orthodox or "true" and usually implying that the object is of Chinese or continental origin; *gyo*, transitional or intermediary; *so*, literally, "grass", informal. Ivory



A SELECTION OF BAMBOO OBJECTS



1. *Shirotake chasen*, white bamboo tea whisk
2. *Susudake chasen*, smoked bamboo tea whisk
3. *Furo bisbaku*, ladle
4. *Kazari-bishaku*, ladle for display
5. *Mayu-gata kago banaire*, cocoon-shape basket flower holder
6. *Ichijyu-giri hanaire*, 'one opening' hanaire
7. *Take natsume*, bamboo thin tea container
8. *Take makie natsume*, bamboo design on natsume



OBJECTS USED IN CHANOYU

9. *Fusbidome chashaku*, bamboo tea scoop with node at the end.
10. *Nakabushi chashaku*, tea scoop with the node at the middle
11. *Soko-yobo sumitori*, square-bottom charcoal container
12. *Haisaji*, ash spoon
13. *Haboki*, feather brush
14. *Orisue* and *fuda*, packet and bamboo cards
15. *Ro shirotake futaoki*, white bamboo lid rest for ro season
16. *Ro aotake futaoki*, green bamboo lid rest for ro season

17. *Furo shirotake futaoki*, white bamboo lid rest for furo season
18. *Furo aotake futaoki*, green bamboo lid rest for furo season
19. *Motobushi*, sticks for handling grilled food
20. *Ryoboso*, sticks for handling pickles
21. *Nakabushi*, sticks for handling fish
22. *Chiribashi*, sticks used in the garden for picking up leaves
23. *Haifuki*, ash container



chashaku are classified *shin*. Rikyu style, *nakabushî*, with the node at the middle, are *so*. All others are *gyo*, although those with the node at or near the end are considered the standard for this style. Rikyu and the tea masters who followed him made their own chashaku and gave them a name, inspired by Zen, or indicating the season, etc. Rikyu meant them to be used once and discarded, but many have been kept and treasured generation after generation. The chashaku is kept in a container of a cylinder of bamboo, its maker and name written on the side.

It would seem then that Rikyu's *so* chashaku together with simple, modest utensils are best suited to the *soan* chashitsu. This is however not strictly true, at least as far as the construction and plan of this type of chashitsu are concerned. The ideal chashitsu is the room of four and a half tatami. In this room any style of chanoyu can be presented; the simplest, *hira-demae*, as well as the most elaborate and formal, *shin daisu*. Small rooms have less than four and a half mats and are the most informal, having an atmosphere that is called *wabi*, which most simply put is "doing without". Larger rooms, usually of eight mats, have an elegant informality that frequently becomes stately.

A most important object which governs the atmosphere of the chashitsu is the *daisu*, the formal stand upon which the major tea utensils are arranged and remain displayed in the tearoom. The *shin daisu* is used when all of the utensils are Chinese, and the presentation is made in a four and a half mat room. *Hira-demae*, the greatest creation of Rikyu, dispenses with the *daisu* and places the simple utensils directly on the tatami. This may be presented anywhere, and is the most familiar. When making *koicha*, thick tea, the principal utensils are the chawan and the *chaire*, the ceramic container for the powdered tea. When these two objects are Chinese and the major utensils are Japanese, a special presentation is given using the *take daisu*, literally 'bamboo' *daisu* which is a variation of the shiny black-lacquered *shin daisu*. This stand in effect clarifies the meaning of the *shin daisu*. It consists of a rectangular baseboard and upper shelf made of plain paulownia wood, and four bamboo supports. Natural, aged bamboo with the node is used; these alternate two and three node supports are used to avoid monotony. Rikyu intended that the *kama*, kettle, and its supporting fire container, *furo*, embody the five earthly elements called *gogyo*: earth, fire, water, metal, and wood. They rest on the baseboard which is called *jiita*, literally 'earth board'. Also on the *jiita* is displayed the *mizusasbi*, water jar, which complements the fire in the *furo*; again yin-yang. The upper shelf is called *tenita*, 'heaven board', upon which the *chaire* and chawan are displayed; these are likened to the sun and moon: the bamboo supports metaphorically support heaven. This is paralleled in the *jizai*, a pole hung from the ceiling of the tearoom from which the kettle is suspended over the *ro*, the hearth set in the floor. The word for "ceiling" is *tenjo*, 'the well of heaven'. Bamboo symbolically bridges heaven and earth, a position traditionally filled by mankind. Man has long striven to attain qualities inherent in bamboo.

The lid of the *kama* when removed is placed on a *futaoki*, lid rest, originally a short cylinder called *wa* or "ring" which was used with the *daisu*. Jo-o used a *futaoki* made of bamboo, but Rikyu established its use. He determined its height at 1.8 *sun*, about two and a half inches, the diameter according to the size of the lid. The node is ordinarily included: for *furo* the node is at the top and is called *tenbushî*; for *ro* it is just above center and is called *nakabushî*. The piece is cut from the bamboo opposite to the direction of growth, for the cup of the *hishaku* is rested upon it. Its being inverted thus avoids repetition, and it again manifests yin-yang. Right side up, bamboo is a container, and the *futaoki* is not a vessel. The bamboo *futaoki* is ideally freshly cut green bamboo and is called *biki-kiri*. Rikyu also made *hikikiri* without the node called *fukinuki* meaning that air passes through, which brings to mind the original cylindrical *wa*. *Usuki*, containers for thin tea powder, may be made of bamboo utilizing the septum as container and lid, as well as bamboo used in cross section. Bamboo *usuki* are frequently imitated in wood and then lacquered. Finding suitable bamboo for such fine work is most difficult. Leaf tea is often stored in small covered containers of bamboo, but the top and bottom are usually applied rather than using the natural septum.

A major area of bamboo objects is *hanaire*, flower holders. Rikyu is credited with creating the first bamboo *hanaire*, although baskets, which are exceedingly ancient, had been used to hold flowers long before Rikyu. Rikyu's *hanaire* utilized natural bamboo, being taken from the full trunk of the plant. He was with Hideyoshi during the Odawara campaign against the Hojo family, who sent



Chasen, tea whisks used to blend tea.

three lengths of bamboo, as a jest, in return for rice sent as a bribe by Hideyoshi. From them Rikyu cut three hanaire. One was simply a cut-off length; one had a part of the side removed, the flowers leaning out of the opening; one had two openings in the side. Such hanaire are very commonly used and may be set on the floor of the *tokonoma*, alcove, or may be hung on the back wall or on the post at the side of the *tokonoma*. Since then countless variations have been made. Bamboo strip baskets have bamboo inner containers to hold the water and flowers.

Kogo, incense containers, may be made of bamboo, using the septum or cross section pieces. These are used to hold wood-chip incense put into the fire of the *furo*. A sign for relaxation in the tearoom and elsewhere, is the *tabako bon*, a tray of smoking paraphernalia. Bamboo may be used in its construction, but a green bamboo cylinder, *haifuki*, is used as the receptacle for ashes. Trays made of bamboo may be used to serve *higashi*, small dry sweets served with *usucha*, thin tea. Certain large, moist sweets are wrapped in bamboo grass leaves. *Take no kawa*, the large sheaths that are shed from the rapidly growing stem of bamboo are used in a number of ways: handles of metal fire-tools may be wrapped with this, bound with light cord; they may be strengthened with lacquer, and used in fabricating various objects such as trays. Young and tender bamboo shoots are a familiar food throughout the East.

Bamboo, aside from its physical properties, is a great source of inspiration in the arts as a design. Brush paintings seem most suited to bamboo. Their shadows falling on papered screens seem to be living paintings. Ceramic and metal work incorporate designs of bamboo as well as imitating the characteristic node. Some of these pieces, the hanaire in particular, may be faithful representations or rough stylizations. Ancient Chinese celadon vases of a particular form are likened to the bamboo shoots although the similarity is quite vague.

Sho chiku bai is the uniquely Japanese symbol of felicitation. It is composed of *sho* or *matsu* which means 'pine', traditionally symbolic of longevity; *chiku*, the other pronunciation for bamboo, like pine, is green throughout the year. *Bai* or *ume* is plum, which flowers in the coldest time of the year and is therefore the symbol of beauty and strength. Displays and designs of *sho chiku bai* mark the coming of the new year.

In the realm of Shinto, *susubarai* is a ritual purification done with the aid of a branch of leafy *sasa*, bamboo grass, in certain traditional regions this is actually used to whisk away accumulated dust, *susu*. The similarity of sounds, 'sasa' and 'susu', is intentional, for wind in the leafy bamboos makes just these sounds and to the Japanese the sound is cooling and restful. This is the same sound that the chasen makes when being used to mix the tea. It is through bamboo that chanoyu comes into existence. A guest for tea carries a folding fan, *sensu*, made of paper stretched across a frame of bamboo. The essence of the *sensu* is in its spokes which start at one point and fan out to infinity.

Okashi for Summer

Suzuki Soko



Himuro

Since ancient times, in Japan the seasonal changes have been carefully observed and have exercised a strong influence on the circumstances and habits of living of the Japanese. One such period is that known as *Rikka* which occurs about the fifth of May and marks the beginning of summer. With this change many *okashi* will be used in the tea ceremony that give the feeling of coolness on hot days.

June has been known as *Minazuki*, month without water, as when the well was the primary source of fresh water, it was in this month that many dropped in level or dried up. It had been the custom to store natural ice in deep holes dug in the shade at the foot of a mountain. This storage was called *himuro* and was covered with bush clover, miscanthus or other grass. On the first of June, ice was presented to the Imperial Palace; this practice was begun in the sixty-second year of the Emperor Nintoku, about A.D. 326. During the Heian period there were *himuro* in many parts of Japan and by the early 10th century there were about six hundred of them. From June first until the end of September, each day ice was presented to the Imperial Palace.

The *okashi* called “*himuro*” represents the mountain that has one and reflects the preference of Itto, the 8th generation tea master of Urasenke about 1740. This sweet is *kuzumanju*, made from arrowroot and containing some bean paste in triangular form which represents the ice, the shape of the sweet itself being the *himuro*. It is a refreshing and beautiful *okashi*. A similar one contains *mochi*, a glutinous rice cake, and is used in July when the memorial service is held for the 11th and 13th grand masters.

Sweets were used in the ancient capital on a variety of occasions and many of these are preserved in the same or similar form around Kyoto today. Though it is difficult to have any clear idea of their appearance without actually seeing them, some general description may be of interest.

From the late Muromachi to the Edo periods on the occasion of a certain festival, sweets were eaten in the belief that this would bring prosperity and ills could be driven away. These were served at the feudal court and at the Imperial Palace on pieces of *binoki*, “tree of the sun”; the wood from this tree from which the shrines to the gods were fashioned — Amaterasu being the goddess of the sun. Frequently the sweets were wrapped in paper and tied with ceremonial paper cords in red and white. It is probably because of a similarity in sound of the words for “god” and “paper” in Japanese that paper has long been used in ceremonial practices. During the Meiji period, a *hinoki* leaf was spread on an unglazed plate, wrapped in paper in diamond shape, and tied with the red and white paper cords. At this time *Genjinaze*, in the shape of the flags of the Heike and Genji clans, *kikyo*, with the form of a Chinese bellflower, and *Musashino* which evoked the image of the landscape of Musashino in autumn, were among the sweets used.

Many sweets of summer are of *kanten* made from *tengusa*, a kind of seaweed. *Kanten* is used in square, thread, and powdered form in a variety of ways. The story of its origin is rather interesting. In the winter of 1658, in Kyoto, the priest Ingen served the lord of Satsuma *tokoroten*, a kind of thread-like *kanten*. He did not finish his portion, however, and Ingen was obliged to save it since it would be ill-mannered to discard it in the case of a lord. He put it outside and noticed a few days



Minazuki



Kuzuyaki



Iwamoru Mizu

later that in the cold air it had turned light and transparent. This he called *kanten*, *kan* meaning "cold" and *ten*, "air". Kanten and sugar are the base of many sweets. The flavor and general consistency of the sweet are altered greatly by the addition of a variety of ingredients.

Kuzu is another material often used in summer sweets. It is a member of the bean family and grows in India, China, and now America as well as Japan. It is extremely hardy and grows quickly anywhere as a ground cover. The root is taken from the end of fall until the next February when it begins to bud. After a rather complicated process, this root yields about 75% starch.

Kuzuyaki is a popular sweet for summer. To a kind of kuzu is added a refined powdered white sugar or brown sugar. It is roasted very slowly over low heat, the process taking six days.

The nature of Japanese sweets developed to a large extent from what was known to have been used in China and from new ingredients which were introduced into Japan through commerce between the two countries. Many kinds of fruit were brought from India, China, and Korea. These were cultivated and soon used in many ways, inevitably appearing in sweets. During the Nara period, in 753 when the priest Ganjin came from China he brought sugar to the Emperor Koken. According to the records, this was the first that sugar was known in Japan and its introduction effected considerably the range and variety of food.

In 804 during the reign of Emperor Kammu, the two priests Saicho and Kukai visited T'ang China. At the court there they were served a kind of cake in the form of a tortoise shell. They brought back to Japan the recipe for making this and gave this to one Wasaburo who was living just outside of Kyoto. Using kuzu, he mixed it with rice flour and some kind of fruit juice and roasted it. The results were apparently pleasing as kinds of *sembei*, which was what they called this, are made to the present day in a myriad of forms and flavors.

The kinds of sweets used in China continued to be introduced in Japan, usually in somewhat altered form. But in Japan, the confections which came to be associated with the tea ceremony have proliferated because tea masters continue to rediscover those used in the past, or to create new ones for specific occasions or to complement the season.



Method of making *Ryusui*, a variation of flowing water.

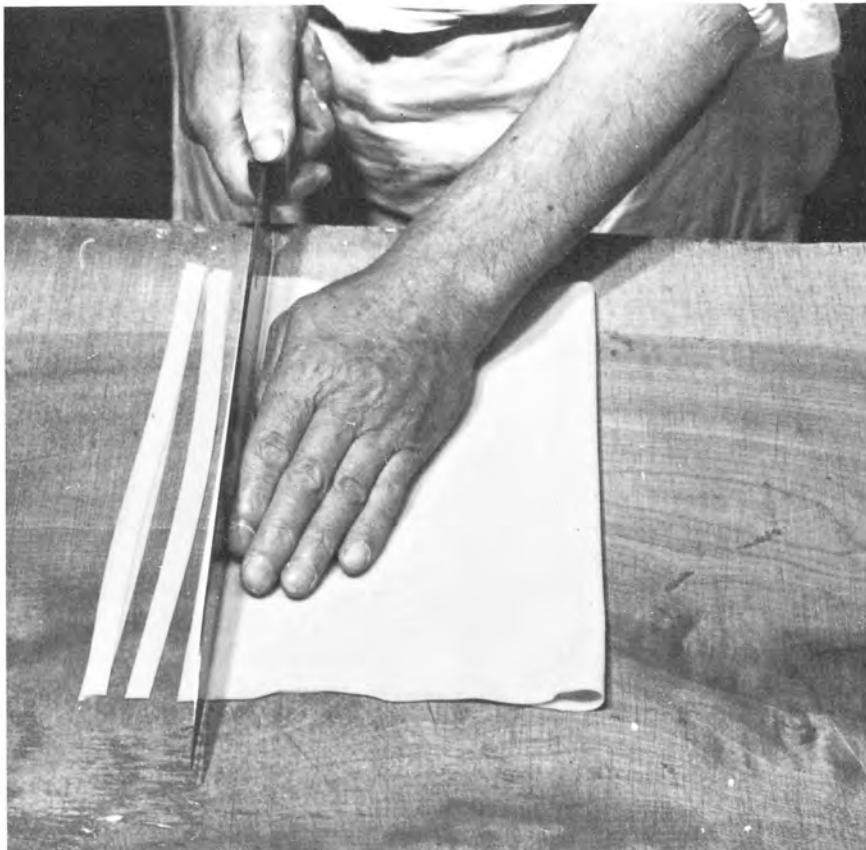
1. Sugar being mixed with *kanbaiko*, a flour made from mochi.



2. After having been thoroughly kneaded, the dough has a coloring agent added.



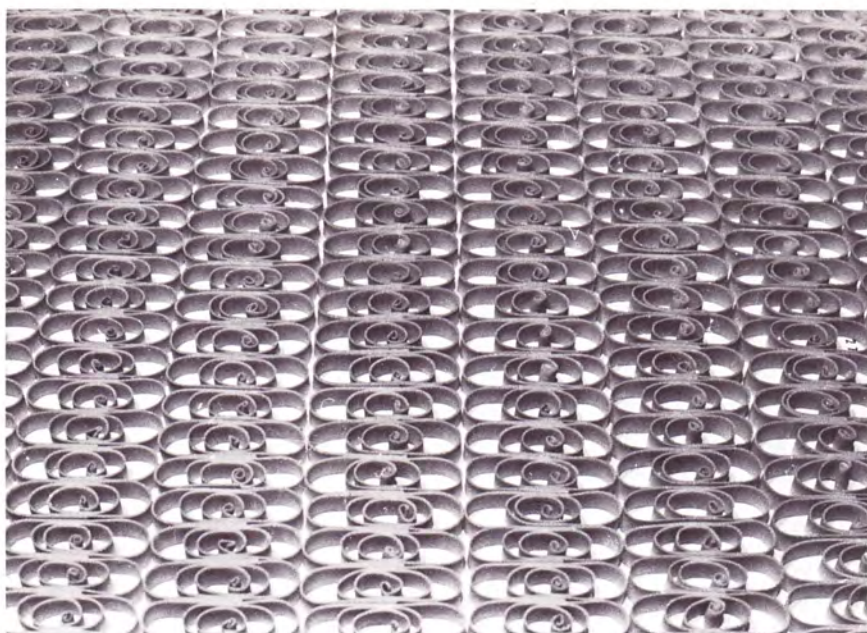
3. The colored dough is rolled to an even thinness.



4. Using his experienced eye as a guide, the cook cuts the rolled dough into even strips.



5. The method for creating the delicate whirlpool shape reminiscent of a small brook.



6. The *Ryusui* are set out to dry.

Hototogisu Sembei and Mizu



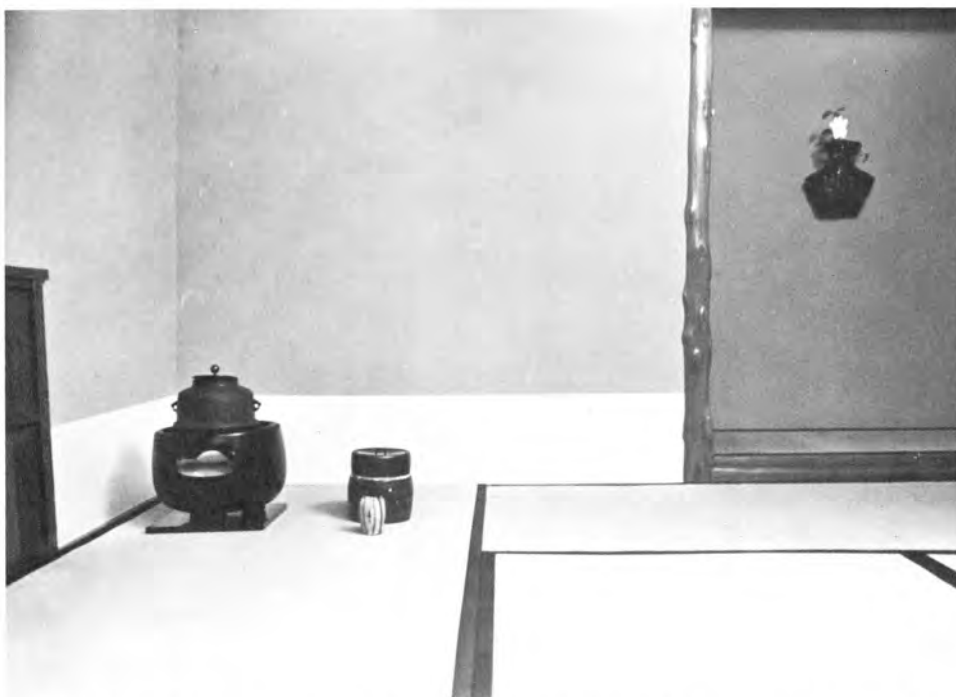


A Seto mimi-tsuki chaire, containing koicha powder.

Chaji : Koicha

Koicha, thick tea, is the focal point of the *chaji*, the presentation of tea accompanied by a formal meal. Koicha is the consistency of fresh cream. Sen Rikyu said that the tea should be blended with hot water until it had no lumps and there were no bubbles. The ideal number for guests at a chaji is five, and a single bowl of koicha is made and shared by all of the guests. Most modern Japanese people have drunk *usucha*, thin tea, with a cap of fine foam, however very few have had koicha, and many have not even heard of it. Tea in its concentrated form was the drink which the ancient Zen Buddhists consumed to stave off drowsiness during their long meditations. The tea is rich and vibrant and one needs to fortify the body before drinking it, hence *kaiseki*. The meal should be rather light adhering to the origin of the word 'kaiseki': a stone heated and put near the stomach to ward off the pain of hunger, again during meditations. Kaiseki is hardly a stone, yet it should not be elaborate nor prepared fancily. After eating kaiseki, the guests return to the *roji*, the garden of the tea house, to exercise their legs; the period of relaxation is called *nakadachi*, literally 'middle standing'. They assemble at the *koshikake machiai*, a waiting bench within the roji. The guests may avail themselves of the toilet and other necessities during the nakadachi. While absent from the *koshikake machiai*, the *enza*, round rush mat, upon which they sit, is left flat on the bench; when going to the tearoom the enza is tilted against the back of the wall of the area.

While the guests are absent from the tearoom the *kama*, kettle, is closed, the *kakemono*, hanging scroll, is taken from the room, and the *tatami*, straw and grass mat flooring, is swept, and the windows opened for airing. Incense, *ko*, is put into the charcoal fire. The *hana*, flower, in the *banaike*, flower holder, is placed in the *tokonoma*, alcove, usually on a peg in the center of the back wall. An ideal flower holder is made of bamboo. The *furo-kama*, portable hearth and its kettle, have remained in place on the *temae tatami*, the place where the tea is made, on the left hand side; on the right half of the tatami the *mizusashi*, water vessel, is placed. Before it is placed the *chaire*, the small ceramic jar containing the koicha powder, wrapped in a protective silk bag, *shifuku*; its drawstring is tied in a bow. The *kama* is reopened, and the *teishu*, host, brings into the tearoom the *dora*, an Eastern gong. The *dora* is struck seven times should the number of guests be five or more, and five times if less than five.



The *kakemono* has been replaced by a *hanaire*; the *furo*, *mizusashi*, and *chaire* are arranged on the *temae tatami*.



While the guests are absent from the tearoom the outside bamboo shades are raised to air the room.



After entering through the *nijiri-guchi*, each guest proceeds to the *tokonoma* first, and then to the *temae tatami* to look at the utensils more carefully before taking his appropriate place.

This is to summon the guests back to the tearoom. When the first note is struck, the guests crouch in attention before the *koshikake machiai*. When the last note is finished, the guests resume their seats and individually retrace their steps through the *roji* to the *tsukubai*, the stone water basin in which the hands and mouth are rinsed using a wooden ladle, *tsukubai-bishaku*. The *shokyaku*, first and principal guest, leads the others. They enter through the *nijiri-guchi*, an opening barely three feet square, causing them to humble themselves as they crawl through. Each guest proceeds to the *tokonoma* to see the *hana*, making a formal bow of respect, and then to the *temae tatami*, to see more closely the utensils arranged; afterwards each takes the appropriate seat, the *shokyaku* ordinarily sitting the closest to the *temae tatami*.

The last guest, *tsume*, enters and closes the door of the *nijiri-guchi* with a distinct rap. When the silence falls over the group, the *teishu* enters the room to prepare tea.

The *teishu* prepares the needed utensils in the *mizuya*, the preparation room, literally 'water house'. The *chawan*, tea bowl, is prepared, placing in it a *chakin*, linen cloth, rinsed and wrung and folded into a small pad, a *chasen*, bamboo whisk, and a *chashaku*, tea scoop, is laid face down across the rim of the bowl. This is placed in front of the *teishu*'s knees seated before the closed door of the *sado-guchi*, entrance to the tearoom. The door is slid open and the bowl is picked up with the right hand and held on the left palm, supported with the right. The *teishu* stands and walks into the room and sits before the displayed utensils, placing the *chawan* near the wall with the left hand. The *chaire* is moved to the right of the front of the *mizusashi*, the *chawan* is picked up with the left hand at the front, taken in the right, and placed with the left hand in front of the *mizusashi* left of the *chaire*.



The *chawan* is placed on the left palm supported by the right hand while walking into the room.

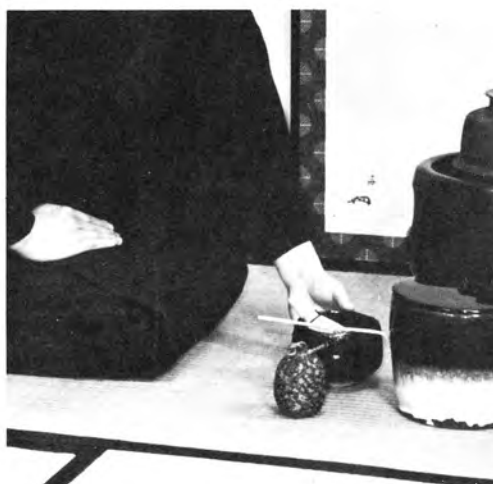


The *teishu* sits before the arranged utensils and places the *chawan* near the wall with the left hand.



The *chaire* is moved to the right of the front of the *mizusashi*.

The *chawan* is picked up with the left hand, taken in the right and placed with the left hand to the left of the *chaire* in front of the *mizusashi*.





The *teishu* enters with the *kensui*, *hishaku*, and *futaoki* close to the left thigh.

The *teishu* stands, leaves the room to bring in the *kensui*, the waste-water bowl in which is carried a *futaoki*, rest for the lid of the *kama*, made of green bamboo. The *hishaku*, bamboo water ladle, is laid across the *kensui*, the cup with its opening down. The *kensui* is held in the left hand close to the left thigh, so as to be relatively inconspicuous to the guests, as these are considered to be work tools. The *teishu* enters the room, turns to face the entrance, sits, placing the *kensui* in front of the knees, and closes the door. The *kensui* is picked up, the *teishu* turning away from the door and advances to the utensils, sits and sets the *kensui* down alongside of the left thigh. The *hishaku* is taken up with the left hand and held vertically, steadied with the right. The *teishu* pauses, looking into the cup as though it were a mirror of the soul. While held in this position, the *futaoki* is taken from the *kensui* with the right hand and placed to the left of the baseboard on which the *furo* is rested. The *hishaku* is taken in the right hand and the cup is brought down smartly onto the *futaoki* making a sharp noise; the handle is allowed to drop a few inches to the *tatami*, the tip very close to the front of the knees. Everyone bows, signifying the beginning of the presentation. The *kensui* is brought forward to align with the front of the knees, and the *teishu* adjusts the kimono in seating position, pausing briefly to gather energy and concentration.

The *kensui* is brought forward to align with the front of the knees.





The *teishu* does *kagami-bishaku* looking into the cup of the *hishaku* steadying it with the right.



The *futaoki* is taken from the *kensui* and placed to the left of the baseboard.



The cup of the *hishaku* is brought down smartly onto the *futaoki*.

The *teishu*, with the tips of his fingers on the *tatami*, and guests bow in unison, *sorei*.





After adjusting the kimono, the *teishu* pauses briefly to gather energy and concentration.

The *chawan* is taken up with the right hand at the front, and supported with the left while the right hand takes the *chaire* by the side and places it in front of the knees allowing room for the *chaire* which is moved with the right hand. The drawstring is untied, the loop pulled out by the right hand, being steadied with the left. The *chaire* is turned so that the fixed knot is to the left and it is pulled half way out of the gathered threads which hold the cord to the fabric of the *shifuku*, the fabric is then opened, the far side first. The *chaire* is then placed on the left palm and with the right the fabric is further separated from the jar, the right side first. Holding the bottom of the *shifuku* in the left fingers, the right hand draws the *chaire* from the pouch and places it between the *chawan* and the knees. The *shifuku* fabric is smoothed, the pouch turned, the loop toward the fire. The *shifuku* is placed between the *furo* and the *mizusashi*, aligned with the far side of the *furo*'s baseboard.



The *chawan* is put in front of the knees leaving room for the *chaire*.



The *chaire* is placed before the *chawan* with the right hand.



The drawstring of the *shifuku* is untied and the loop pulled out by the right hand.



Holding the bottom of the *shifuku* in the left fingers, the *chaire* is drawn out and placed in front of the *chawan*.

The *fukusa*, a doubled square of fine silk fabric which the *teishu* uses to purify utensils, is taken from the sash, and opened flat, the square being turned so that the edges are examined. It is then folded into a small pad and held in the right hand. The *chaire* is picked up with the left, and the ivory lid is wiped with two strokes of the *fukusa*, the far side first. The *fukusa* is then held lightly against the side of the jar, which is then turned counter-clockwise three times. The *fukusa* is then drawn down and away, the *chaire* is placed to the left side of the front of the *mizusashi*. The *fukusa* is then refolded and laid on the palm of the left hand, the *chashaku* is picked up with the right, the tip of the handle held firm, and the scoop laid on the *fukusa*, perpendicular to the *teishu*. It is wiped with three strokes, and rested on the lid of the *chaire*, to the left of the tiny knob. While the *fukusa* is clenched in the left hand, the right hand is used to take the *chasen* from the bowl and stand it to the right of the *chaire*. The *fukusa* is then held in the right hand and the lid of the *mizusashi* is wiped with two strokes, should it be made of lacquered wood; when the lid is of ceramic, the *fukusa* remains in the left hand. The *chawan* is moved a bit closer to the knees and the *chakin* is taken from it and rested on the front half of the *mizusashi* lid. The *fukusa* is returned to the sash.



The *fukusa* is taken from the sash and it is turned examining the edges, *shiho sabaki*.



The side of the *chaire* is wiped by holding the *fukusa* lightly against the side.



With the *fukusa* clenched in the left hand, the *chasen* is placed to the right of the *chaire*.



The *bishaku* is rested on the rim of the *kama* lowered with the thumb and forefinger, *oki-bishaku*.

The *hishaku* is picked up with the right, taken with the left, the lid of the *kama* is removed and placed on the *futaoki*; men use the *fukusa* when the knob is silver or iron. When the *hishaku* is actually used to draw water, it is held in the right hand. A ladle three-quarters full of hot water is poured into the *chawan* to warm the bowl in which the *chasen* is rinsed. The *hishaku* is rested on the rim of the *kama*, the cup upward on the far side, the handle projecting over the rim perpendicular to the *teishu*. The handle is lowered with the thumb and forefinger in a gesture called *oki-bishaku*, which simply means 'to place' the ladle. The *chasen* is placed in the bowl, the handle resting on the rim. It is raised and turned toward the *teishu*, two times, to inspect the tines for breaks. It is then swished in the water, and the character "no" (の) signifying 'continuance' is drawn with the *chasen*, which is then placed to the right of the *chaire*. The *chawan* is picked up with the right hand and the water discarded into the *kensui* with the left. While the bowl is poised above the left thigh, the *chakin* is placed in the bowl, the end taken and is unfolded to form a strip which is draped over the rim of the bowl. Held between the thumb and the forefinger, the *chakin* wipes the bowl as it is turned with the aid of both right and left hands. The bowl is turned three and a half times, theoretically it is turned three times, the additional half to wipe that area covered by the thumb as it is turned. The *chakin* is folded in the bowl and the bottom is wiped in four strokes, and the cloth is left in the bowl as it is set down in front of the knees. The *chakin* is then placed on the lid of the *kama*.



The *teishu* raises the *chasen* to inspect the tines.



The *chakin* is unfolded in the *chawan* and used to wipe the *chawan* as it is turned.



With the *chaire* held in the left hand, tea is put into the *chawan*.



The *chaire* is turned in order that the remaining tea powder is spilled into the *chawan*.

The chashaku is taken up with the right hand, the chaire in the left and held near the right of the bowl. The lid is removed, the chashaku held in the right hand clenched with the third and middle fingers; the lid is placed to the right of the bowl. Reholding the chashaku, three scoops of tea are put into the chawan. The chashaku is then rested on the rim of the bowl and the chaire, held in both hands, is turned so that the remaining tea powder is spilled into the bowl. The mouth is wiped, and the lid replaced, the chaire is put in its former position. The tea is levelled with the chashaku which is then tapped lightly on the edge of the bowl to remove any excess, and is rested again on the lid of the chaire. The lid of the mizusashi is opened with the right hand, held and turned with the left, and leaned against the vessel, with the right hand. A ladle of fresh water is added to the kama, and a ladle of hot water is drawn and poured carefully into the tea powder. The hishaku is then rested on the kama with a gesture called *kiri-bishaku*, which means 'releasing the arrow'; the hand is held flat, the palm turned away, the thumb held apart to form a "V", the handle resting therein. The tea and water are then mixed together with a kneading motion, strongly and firmly. When it has become blended, additional hot water is added to achieve the proper consistency; the ladle rested with *oki-bishaku*. When the mixing is completed, the chasen is used to draw the character (〇), and is set next to the chaire.

The tea and water are mixed in a kneading motion, strongly and firmly.

Additional hot water is added to achieve the proper consistency.





The *shokyaku* gives an affirmative reply that the taste of the tea is quite suitable.

The bowl is then picked up with the right and rested on the left palm, turned clockwise, so that the face is directed away from the teishu, and is placed on the adjacent tatami in offering to the guests. The *shokyaku* moves forward to get the *chawan* and returns with it, placing it toward the next guest. All of the guests bow in unison. The *shokyaku* holding the bowl in both hands, raises it slightly making a slight bow of acceptance and turns it clockwise, the face directed away, and drinks. After the first sip, the teishu asks if the taste is suitable, "*Ofukukagen wa ikaga desu ka*". The guest gives an affirmative reply, "*Kekko de gozaimasu*". Each guest takes three sips of tea, places the bowl on the tatami before the knees and wipes the place where the lips have touched with a damp *chakin* which each guest brings to the *chaji*. The bowl is picked up again, turned counter-clockwise and handed to the next guest. The *tsume* cleans the bowl a little more carefully and returns it to the *shokyaku* to look at it more carefully. The *shokyaku* asks for the *baiken*, examination, "*Chawan no baiken o*". This request is made as the *tsume* finishes the tea and is setting the bowl down. It is customary to excuse oneself before preceding another in almost every action; "*osaki ni*". The reply is "*dozo*", "please".

After the teishu asks the main guest about the tea, the teishu then makes a quarter turn in the direction of the guests. The *shokyaku* having given the bowl to the next guest tells the teishu, when the next guest takes his first sip, that the tea is excellent and gives thanks for its preparation, "*Kekko na fukukagen, arigato gozaimasu*", and asks the name of the tea "*ocha mei wa*", and the processor, "*otsume wa*", literally 'who is the picker'. When the last guest finishes the tea with a noticeable sip, the teishu turns back to the utensils and adds a ladle of fresh water to the *kama*, resting the ladle with the gesture called *biki-bishaku*, which means 'drawing the bow'; the thumb and forefinger

Resting the *bishaku* on the *kama* with the gesture *biki-bishaku*.





When the *shokyaku* asks to examine the utensils, the *teishu* makes a slight bow of recognition.

appear to be measuring the length of the handle, the fingers then curled as the tip is rested. Should the *fukusa* have been used to opened the *kama*, it is here slipped back into the sash. The guests examine the *chawan*; the *tsume* meets the *shokyaku* where the bowl was first placed by the *teishu*, and turns it toward the *shokyaku*, who then turns it toward the *teishu* and places it in the former position. The *teishu* picks up the bowl, placing it on the left palm and reholds it with the right and sets it in front of the knees. Everyone bows in unison. The *shokyaku* asks about the bowl, "*ochawan wa*". The *teishu* continues the proceedings. Hot water is poured into the bowl, *oki-bishaku*, which is then emptied; the *teishu* then says that the presentation is to be finished, "*oshimae ni itashimasu*", making a slight bow. Fresh water is added to the bowl, *hiki-bishaku*, and the *chasen* is rinsed in it; it is then discarded and the *chakin* put in the bowl, while it is held above the left knee. It is placed with the right hand, and the *chasen* is put into the bowl. The *chashaku* is taken up and while poised above the right knee, the *kensui* is moved back several inches from the knee line. The *fukusa* is used to wipe the *chashaku* with two strokes. The *chashaku* is laid upside-down on the bowl, which is then moved to the left of the center of the *tatami* and closer to the *furo* baseboard; the *chaire* is placed to the right of the bowl. Excess tea is brushed from the *fukusa* into the *kensui*, and it is replaced in the sash. Fresh water is ladled into the *kama*, which is then closed, the *hishaku* is rested on the *futaoki*; the *mizusashi* is closed, right, left, right.

The *shokyaku* asks to examine the *chaire* and its *shifuku* and the *chashaku*, "*Chaire, chashaku, shifuku no baiken o*". The *teishu* makes a slight bow of recognition and places the *hishaku* across the *kensui* parallel to the wall, the *futaoki* under the handle and moves the *chawan* to the wall with the right hand. The *chaire* is picked up and the *teishu* turns towards the guests and putting down the *chaire*, takes out the *fukusa* to wipe the jar, as before; putting down the *fukusa* the lid is removed, the mouth is wiped near side first, the *fukusa* laid down again, and the lid replaced. The *chaire* is turned away from the *teishu*, clockwise, and placed on the adjacent *tatami*. Turning back, the *chashaku* is taken from the bowl, and held in the left as the *teishu* turns toward the guests, and places it with the handle toward the guests, to the right of the *chaire*. Turning back, the *shifuku* is taken up with the right and placed on the left palm, turning, and holding the pouch with the thumb on the bottom, it is turned around and set next to the *chashaku*. Turning back, the *teishu* picks up the *hishaku* and holding it parallel to the floor, places the *futaoki* with the left hand into the fingers of the right.

After wiping the *chaire*, the *chaire* is turned away from the *teishu* and placed on the adjacent *tatami*.





After the *teishu* takes the *kensui* from the room, the *shokyaku* advances to get the three utensils.

Turning a bit toward the wall, the *teishu* takes the *kensui* in the left hand, stands, turns and walks to the door, sits, places the *kensui* before the knees, the *hishaku* across the *kensui*, the *futaoki* under the handle, and opens the door. The utensils are picked up and taken from the room.

The *shokyaku* advances to get the *chaire*, *chashaku*, and *shifuku*. The *teishu* returns and takes the *chawan* out of the room, supported on the left palm. The *mizusashi* is then taken out, and sitting outside the entrance, the *mizusashi* is placed in front of the knees, and the door is slid shut. The *shokyaku* places the utensils inside the tatami binding to the right of the knees. When the door is closed, the guests examine them. After apologizing for going ahead of the others, the *chaire* is placed outside the binding, a slight bow is made, the lid removed, the jar examined, the lid replaced, a bow is made, and the jar is passed to the next guest, placing it inside the binding. The *chashaku* is



The *chaire* is placed outside the binding and a slight bow is made before examining it.



The *tsume* joins the *shokyaku* to return the utensils and the *shokyaku* places them directed toward the *teishu*'s place.

then examined, and the shifuku. The *tsume* joins the *shokyaku* at the place where the objects were offered, and they are placed directed toward the *teishu*'s place.

Having taken their seats, the *teishu* opens the door, comes in and sits before the utensils and answers questions about them: "*ochaire no katachi wa*", 'what is the shape of the chaire?', "*kamamoto wa*", 'from what kiln?', "*chashaku no saku wa*", 'who made the chashaku?', "*gomei wa*", 'what is its poetic name?', "*shifuku no kireji wa*", 'what is the shifuku fabric design?', "*shitae wa*", 'who stitched it?'. After a bow between the *teishu* and the *shokyaku*, the utensils are taken from the room; the shifuku is placed on the left palm, the chashaku on it, the chaire is held in the right hand.

The *teishu* sits before the utensils and answers the *shokyaku*'s questions about them.





Sitting outside the *sado-guchi*, the *teishu* and guests bow in unison.

Sitting outside of the room, the *chaire* is placed to the side so that the guests may see it easily, the *chashaku* is placed on its far side, the *shifuku* next to the *chashaku*. All bow in unison. Hereafter follows the presentation of *gozumi*, rebuilding the charcoal fire and *usucha*.

Koicha prepared in conjunction with the *ro*, the hearth set in the floor of the tearoom, varies with regard to the temperature of the water. Tea is freshest in November and becomes bitter by the following October, so that boiling water will not diminish the flavor of the tea in winter when the *ro* is used, thus the lid of the *kama* is shut before hot water is added to the tea powder in the bowl. The *kama* is also closed when questions about the tea name and picker are asked. The *hishaku* and its handling differ markedly; the usual placement of the *ro* is in the adjacent *tatami* to where the tea is made, so that the *teishu* sits at an angle facing the left corner of the *ro*. The *mizusashi* is placed in the center of the *tatami* extending from the near left corner of the *ro* and the center of the *mizusashi*. The *hishaku* is rested with the cup of the ladle facing down hanging over the edge of the opening of the *kama*, the handle touching the *tatami* near the knee and parallel to the left thigh.

Those persons who have made tea for years using both *furo* and *ro*, show a preference for *ro*, as it gives an intimate and warm feeling. The more formal presentations of tea seem more suited to the formality of the *furo*, yet these are only individual tastes. The atmosphere of *koicha* is calm and reflective, the silence broken by a minimum of exchange between the host and guests. The mood of *usucha* is informal and conversational. The mood change occurs in part in the presentation of *gozumi*.



The lid of the *kama* is closed before the hot water is added.

Books

Kyoto Ceramics by Sato Masahiko. Translated and adapted by Anne O. Towle and Usher P. Coolidge. Vol. 2 of the Arts of Japan. Weatherhill/Shibundo, 133 pp., (hard) \$10.00; (soft) \$7.95.

When you look at those coffee-table picture books of Japanese ceramics, it seems that there is always a color page for 'a pheasant' by Ninsei. One might feel some resentment that the color page was not an *Iga* pot or a *Kutani*. This book finally made a chink in that wall of prejudice against the gorgeousness of Kyoto ceramics. The author is Mr. Masahiko Sato, professor of Far Eastern Art at the Kyoto City University of Art. He has also been curator at the Osaka Municipal Museum and is known in Japan as a leading authority on ceramics.

Kyoyaki, the author points out, is that pottery which was produced in Kyoto during the Edo period (1603-1868). Works since that time are best classified as Kiyomizu ware, as from around the time of the Meiji Restoration in 1868 high standards of quality no longer prevailed. The first few chapters are, as in any survey of art, devoted to the origins of Kyoto ceramics. Rather than a mere parade of difficult-to-remember names, Mr. Sato portrays some of the lightheartedness, frivolity, and elegance of the times in which Kyoyaki developed.

There is a chapter for each of the three great names in Kyoto ceramics: Rihei, Ninsei, and Kenzan. There is an abundance of photos in both black and white and in color showing the work of these men and other Kyoto ceramicists. The index is well done but the glossary is so basic that it fails to be of much use. Available in hard and soft cover. *Kyoto Ceramics* is one of the better volumes of the Weatherhill/Shibundo *Arts of Japan* series.

The Elegant Japanese House: Traditional Sukiya Architecture, by Itoh Teiji with photographs by Futagawa Yukio. Weatherhill, 218 pp., \$30.00.

The English version of this book was first published in 1969. It is reviewed at this date in order to bring it to the attention of readers who may have dismissed it as another pretty coffee-table book. This volume is more than that. There are some 96 black and white, 33 color photographs. They are full and double page prints with excellent commentaries in the back. There is also a glossary-index listing names of *sukiya* buildings, designers, and architectural features in both Japanese and English.

What really makes this book exceptional is the truly informative nature of the text. The author makes the point that Sen Rikyu alone developed the *sukiya* style. He discusses the place of *sukiya* architecture historically. Then he follows the development of the style to the present, pointing out the architectural features which the photographs well illustrate. There is also a discussion of various design techniques. Architectural drawings are supplied and contribute to the understanding of the text. The unity of text and illustrations is remarkable. Rather than the text being an overlong caption for the pictures or the pictures being unidentifiable illustrations of the text, this book presents a concise explanation of *sukiya* architecture.

Michael Kane

*

*

*

URASENKE FOUNDATION KYOTO JAPAN