

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

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

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Host and Guest

Sen Soshitsu

October is the last month of the season for using *furo*, the portable brazier in the tearoom. This is sometimes referred to as *nagori*, the season of lingering feeling for the *furo*. This will be followed by *ro-biraki*, the opening of the *ro*, sunken hearth. The size of the *ro* became fixed during Sen Rikyu's time and the general idea came from the relaxed, warm atmosphere of the hearth of a country house. It was Rikyu who determined the seasons of *ro* and *furo*, making the first from November to April and the second from May to October.

The new tea leaves, which have been carefully stored for half a year to ensure their maturity, are distributed now after the opening of the *ro*. The seal on the leaf container is broken, the leaves are ground, and the ceremony called *kuchikiri* is held. This tea gathering for opening the new leaves is one of the most important annual events for people of tea. On this occasion host and guest may experience an affinity in awareness of the changing season and appreciation of the new tea.

It is often said that the ideal to be achieved in tea is represented by the Zen expression *mubinsbu*. *Mu* refers to nothingness, *bin* to guest or the one who is trained in the principles of Zen, and *sbu* is the host. Rikyu conceptualized systematically the way of tea as the embodiment of Zen philosophy. His attitudes towards this are outlined in the classic of teachings on tea, the *Namboroku*, a record of the teachings of Rikyu written by one of his disciples. The concept of "muhinshu" is attributed to the Chinese priest known in Japan as Joshu Jushin. Of course it does not refer to any literal non-existence of host and guest, but to the absence of discrimination between host and guest. When host and guest experience a tea in harmony, they merge into a single entity, transcending their respective roles.

The essential requirement of any tea gathering is that there be host and guest. If all extraneous attachments are removed, there remains only the participants. The combination and inter-relationship between them is of singular importance. For this reason, one must give great attention to the problem of fulfilling this relationship and making it a harmonious one.

Rikyu's ideas about this relationship between the host and the guest are recorded in the *Namboroku*:

"The true meaning of *wabi* is the pure, holy world of Buddha. In the path to the tea house and in the grass hut tea house, as an embodiment of this pure world, the 'dust' must be removed and accuracy in every detail of rule, size, and measurement need not be observed. The environment ought to invite the sincere communication between host and guest. Therefore, in tea there should be nothing other than making a fire, boiling water, and drinking tea."

Rikyu mentioned that *jikishin*, sincerity, integrity, is of the greatest importance between host and guest. *Jikishin* is the mind and heart free from personal attachment or egoism. It is akin to *mushin* or selflessness. In Zen discipline, *jikishin* remains a goal. In tea also both *jikishin* and *mushin* are essential to the realization of one harmonious meeting, the ideal gathering in tea.

In tea this *jikishin* or *mushin* is realized when the host acts as host for that particular gathering and the guest too, putting aside other thoughts or cares, participates wholly in an effort to achieve a singular experience in the moment.

To the westerner, this way of thinking may seem paradoxical. The recognition of one's true self may be achieved in tea when one forms a viable inter-human relationship in the tearoom, rather than through the exclusive fulfillment of one's own individuality. In tea one's self is realized and emerges from *mushin* and the freedom from will or intention to do well. The abandonment of an assumptive intention may result in a successful experience in the tearoom. There is a passage in the *Namboroku* which concludes:

"It is good for host and guest to try their best and in consequence to satisfy each other. However, it is not good for them to aim for the goal of satisfaction from the beginning."

In tea the expression *ichigo ichie* is one frequently heard. It means "one chance, one opportunity". This thought is attributed to Ii Naosuke, a lord of the late Edo period. Each tea gathering should be as an opportunity which can never be repeated in one's life, either by host or guest. Once when the priest Kokei of Daitokuji temple who had long been a friend of Rikyu was sent into exile by Hideyoshi, Rikyu held a tea gathering for him as a farewell meeting. Rikyu was Kokei's disciple in Zen, and in tea Rikyu had been Kokei's teacher. On this special occasion, Rikyu hung the Zen master Kido's calligraphy which was considered most precious and which Hideyoshi had asked Rikyu to keep for repair of its ornamentation. This particular calligraphy had also been used in the Jurakudai of Hideyoshi. If Hideyoshi had known that Rikyu had dared to use this calligraphy and particularly on the occasion of a tea for a man he had sent into exile, it probably would have cost Rikyu his life at that time. As this was indeed the final parting with his friend Kokei, the spirit of *ichigo ichie* was fully realized in the choice of Kido's writing. Host and guest must come to tea with a mind prepared with the spirit of these words.

Tea requires of one a strong perseverance in these principles of *mushin*, *jikishin*, and *ichigo ichie*. It demands that one be straightforward and without artificiality; recognition of self in these terms can only be achieved by continual assertion of these precepts, by practice, and through careful attention to the subtle but profound relationship between host and guest.

* * *

*To the right, letters
to the left, a tea bowl
In front of me, a hearth
behind me a post.
There is no greater happiness.*

Teiga (1755-1825)
pupil of Buson

過	た		前	右
る	の	う	に	に
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な	み	ろ	炉	み
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Portrait of Sen Rikyu by Hasegawa Tohaku.

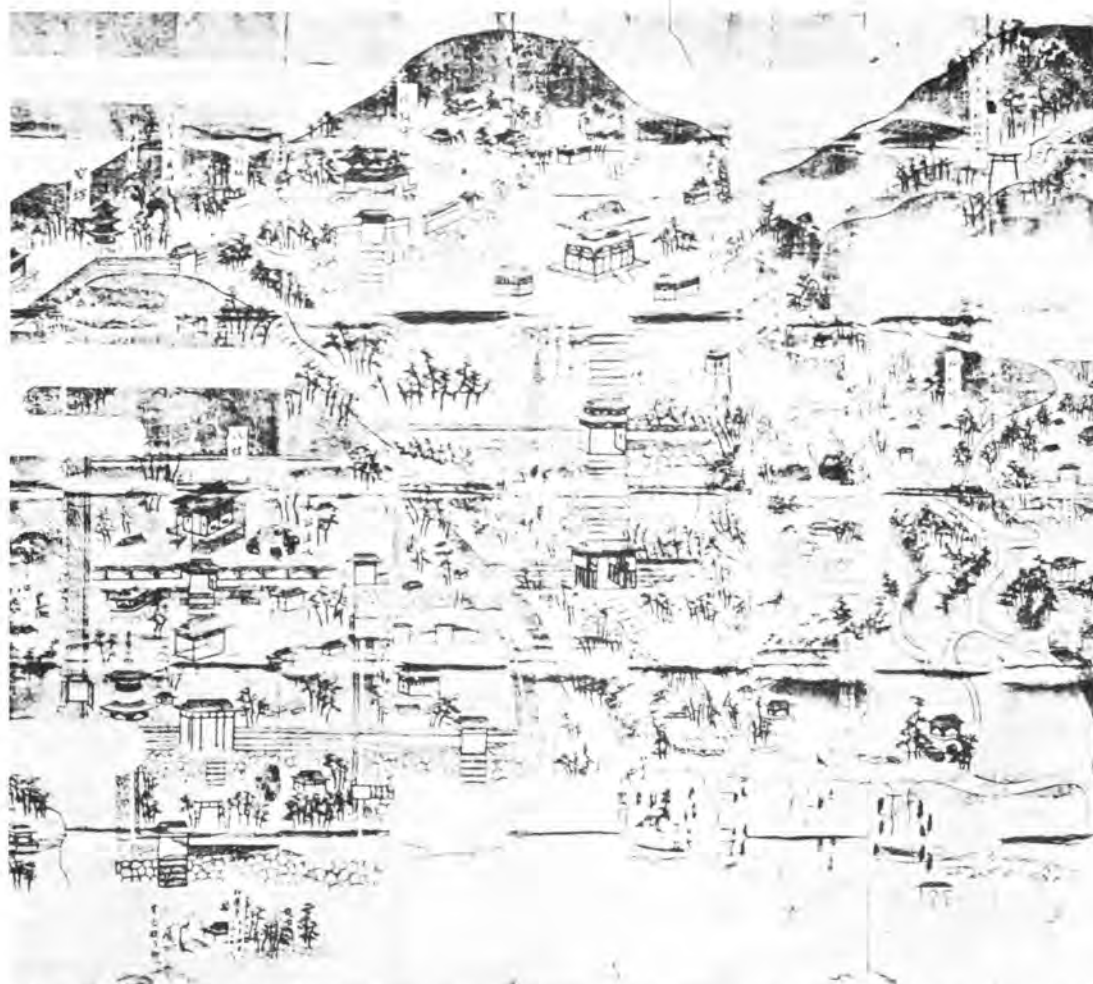
Sen Rikyu and Taian

Ito Teiji

The Sen family into which Rikyu was born was one of the *nayashu*, thirty-six powerful merchants who owned *naya*, warehouses, and who governed the free city of Sakai in the 16th century. Ships from Portugal, China, and Southeast Asia called at this prosperous port city. The rare and expensive goods they brought made the merchants of Sakai wealthy; they had luxurious homes built and imported furnishings. Although Rikyu was born into this atmosphere of luxury, he devoted himself to the creation of a style of tea and tea house in which this affluence was conspicuously absent. From what records remain, it would seem that Sen Rikyu (1521-1591) incorporated both of these elements in his life, never wholly losing association with either.

Rikyu began the study of tea before he was twenty and soon became the pupil of Takeno Jo-o, a merchant and a most famous tea master of the time; after the death of this great man of tea, Rikyu was considered his successor.

Some time after Oda Nobunaga (1534-1582) came to power, he sought to gather war funds from Sakai. Though reluctant to part with any portion of their wealth for such purposes, the merchants finally gave in to the appeal. Nobunaga also requisitioned important tea utensils in Sakai and redistributed them among his retainers and those whose support he needed. Rikyu was at this time appointed *sato*, personal tea master, to Nobunaga and served in this capacity at a famous tea gathering at Azuchi Castle. He was ranked among the warriors which was of significance because Rikyu was



Map of Hoshakuji temple in Yamazaki with Myokian temple in the bottom right part where Taian is now located.

from a merchant family and although the merchants held the wealth, they were governed by the warriors.

Rikyu went to Azuchi Castle in 1582 with Nobunaga to celebrate the new year. The tea master was sixty years old and at a time in life when, according to popular thought, one's life and work might be drawing to a close. However, it was from this year that Rikyu's singularly innovative genius began to manifest itself. His many contributions to the development of the way of tea were almost entirely the product of the last ten years of his life.

Unexpectedly Nobunaga died in June of that year and Hideyoshi soon afterwards became ruler of Japan. Rikyu had known Hideyoshi already for several years. Warriors at that time studied tea not only to cultivate themselves, but also sometimes used these tea gatherings to engage in political bargaining. Tea masters who were dealers in weapons often accompanied expeditionary forces to supply them with arms and ammunition. Though not among these, Rikyu was one of Hideyoshi's important staff members, serving as chief tea master in the battlefield. At this time, the tea ceremony was much in evidence in the battlefield; it was common for warriors to make tea between battles to achieve peace of mind in the face of uncertainty and death.

At the battlefield at Yamazaki near Kyoto, Hideyoshi used Hoshakuji temple for his headquarters. He gave a nearby mansion to Rikyu and asked him to build a tea house. It was there that Rikyu built Taian.

The First Soan Tearoom

Although Sen Rikyu must have built many tearooms, the only one which has remained until today is the one known as Taian, a two-mat room with an added one-mat area. It is the oldest existing tearoom in Japan. The reason that it is so highly valued is that it was "the first tearoom of quiet taste", in the words of the Zen priest Nambo Sokei who was a disciple of Rikyu. Before this, tearooms were at least four and a half mats, usually larger and lighter, and sumptuously decorated with imported objects from China.

Rikyu remarked on this small tearoom of quiet taste: "If one can live in a house whose roof does not leak and can eat enough not to starve, that is sufficient. This is the teaching of Buddha and the spirit of *chanoyu*. One brings water, gathers sticks, boils water, makes tea and offers it to Buddha. One serves it to others and drinks it himself; this is *chanoyu*."

These words seem in contradiction to other aspects of his life which were often luxurious and elegant. Nevertheless, Taian was the first tea house to embody the original spirit of tea. The concept of the *soan*, grass hut, style tea house seems to have been related to Rikyu's strong belief in Zen Buddhism, which eschewed the use of religious art in the practice of Zen and searched for the essence of religion in everyday life. For Rikyu it was an attempt to pursue and achieve a new expression of tea, turning away from the formalities, the tendency of art in this period to be religious, and to find freedom of artistic creation in everyday life. He had a great interest in those things which could be found easily in the society of the common man and which were generally considered to be of little importance or beauty. The word *mitate* means judgement, and it implies the ability to find new value in those things thought to be humble and valueless, and worth hidden in those things which were discarded.

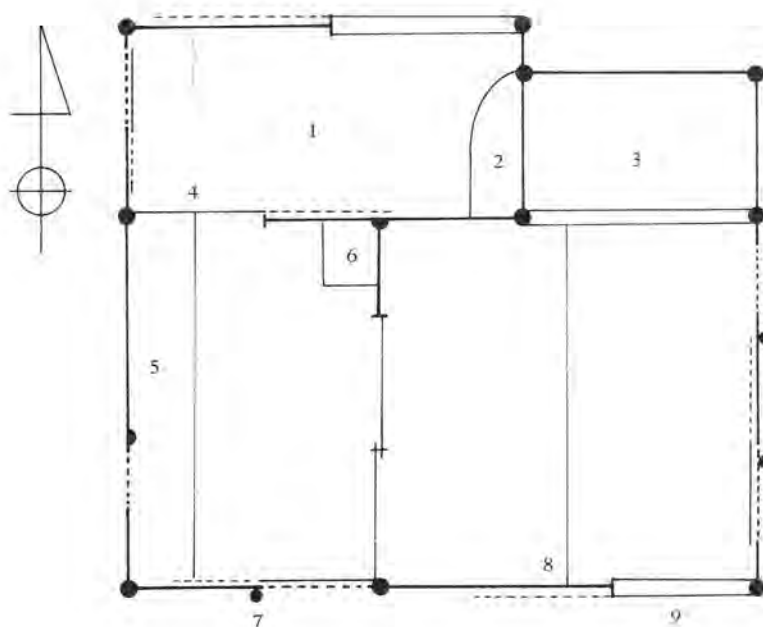
One can see in the construction of Taian many examples of this. Traditionally the alcove was found only in the houses of nobles, warriors and priests and was made of wood as were the walls. In the houses of commoners, there was no alcove and the walls were made of wattle and daub, bamboo lath covered with mud, using straw as a binder. Over this was usually put another plain mud layer. Rikyu dared to make his tearoom alcove of mud but left the walls uncovered, leaving the straw in the matrix exposed. Even the walls of common houses were covered over with mud. Rikyu somehow found beauty in the exposed wall and used it for Taian. The windows were also a feature of the commoners' houses which Rikyu used in his tearoom in a more sophisticated form.

Yamanoue Soji, a very high-ranking disciple of Rikyu, wrote the following about his teacher: "Since Rikyu is a master of *chanoyu*, he can say the mountain is the valley and the west is the east. He can break the traditional formality of *chanoyu* and create it by himself. He can do it and it is interesting. Only a nobleman or an expert can do that. Such a tearoom has meaning for an expert like Rikyu. For ordinary people, it is useless."

That might be true. If three or four people gathered together in this small room, they might feel cramped. The feudal lord Furuta Oribe (1544-1615), himself a disciple of Rikyu and a man of tea in his own right, criticized Taian by saying, "Such a small tearoom is built to torment the guests."

Then why did Rikyu design such a tearoom? He did not deny the significance of the formal style of tea as practiced with the *daisu*, stand. However, all of Rikyu's philosophy of tea was condensed in this small space. He enjoyed tea with his guests using sophisticated manners, adjusting lighting, arranging and selecting utensils in this room of quiet taste. For the people at that time, enjoying tea did not mean only the drinking of tea, for it was an occasion to appreciate art works, study classical literature, master the etiquette of entertaining guests in everyday life; it included the preparation of food, care of the garden, architecture, and interior design as well as the connoisseurship of such disparate art forms as metal work, ceramics, poetry and calligraphy.

Taian has had an incalculable effect on tea house architecture in general. It was certainly sophisticated, but it looked like a country house on a mountain path. Its appearance had immediate impact and gave rise to countless imitations.

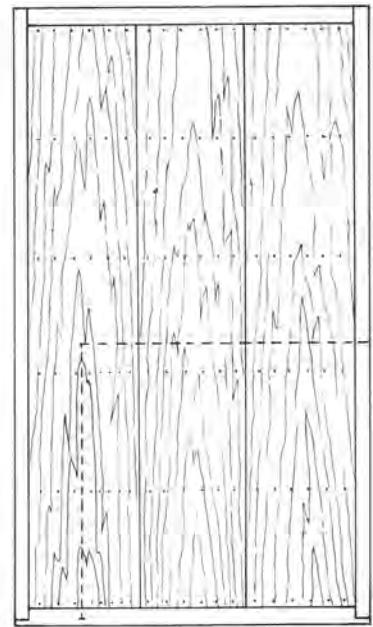
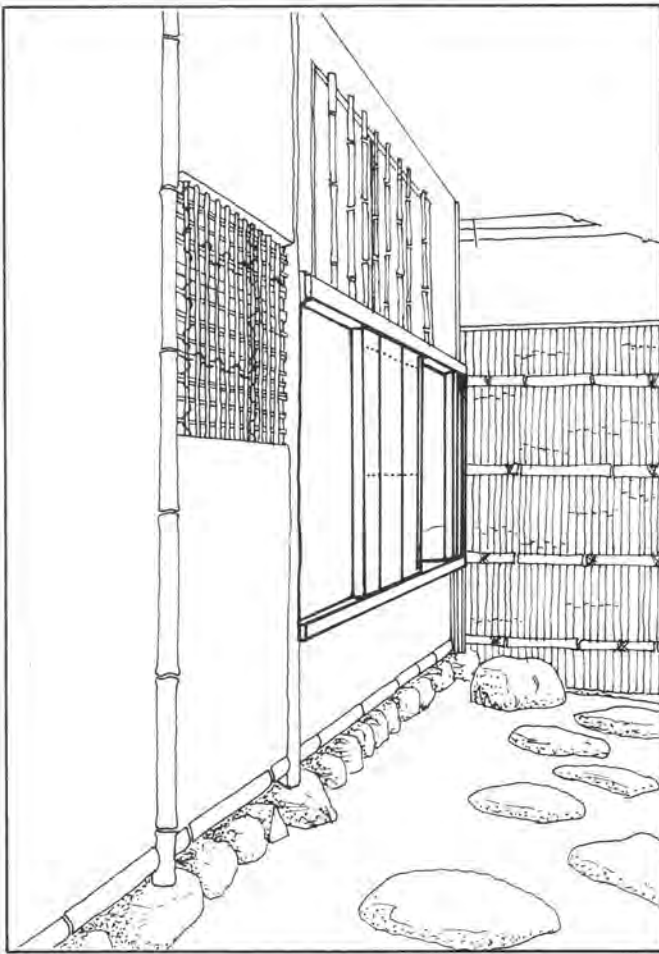


- | | |
|--|--|
| 1 – preparation room | 6 – <i>tsuridana</i> in the one mat room |
| 2 – <i>tsuridana</i> in the preparation room | 7 – <i>chikara take</i> |
| 3 – <i>murodoko</i> | 8 – <i>renji mado</i> |
| 4 – entrance to tearoom | 9 – <i>nijiriguchi</i> |
| 5 – wooden board | |

The tea ceremony cannot be held in the tearoom only; a preparation room is needed, and in Rikyu's time a *shoin* was the place where the guests had the meal which accompanies the tea ceremony. These rooms were a part of the original Taian.

In the tearoom there are two *tatami* mats, a sunken hearth, and a *murodoko* which is an alcove about four feet wide covered with clay so that the pillars at the corners and the ceiling are not seen. Next to this room is a room of one mat. Between these rooms are two sliding panels which, when removed, make it possible to use the whole three mat area for tea.

Next to the kitchen there used to be a *shoin* of eight mats called Meigetsudo. There were paintings in the alcove and on the four sliding panels by Kano Eitoku (1543-1590); there was another painting on the *kagamido*, a sliding door constructed of only one panel; on the panel of the entrance to the tearoom was a picture by Kohogen, better known as Kano Motonobu (1476-1559), Eitoku's grandfather. The *shoin* was a gorgeous contrast to the humble tearoom which was totally free of decoration.



The type of old wooden door from which the door for the *nijiriguchi* was made. The cut is illustrated by the dotted lines.

The *nijiriguchi* illustrated by bold lines.

Special Architectural Features

1. *Nijiriguchi*

It is said that Rikyu got the idea for the *nijiriguchi* when he was riding on a house boat on the Yodogawa river, perhaps because the spatial limitations on a boat require nearly everything to be compact. In the tea house it was most important not to give a feeling of smallness. The usual entrance for a tea house at that time was large enough that one could enter in an upright position. Therefore, the use of the *nijiriguchi* had a somewhat psychological effect in creating a small entrance for such a small space.

The *nijiriguchi* of Taian is slightly larger than what is now considered standard. This is probably the first *nijiriguchi* used in tea and the standard was developed later. The measurements chosen for this tearoom by Rikyu counter the feeling of smallness in the two-mat room.

A *nijiriguchi* was an expression of Rikyu's desire to use the near-at-hand, the simple objects of everyday life. He took an old wooden door that might have been discarded and cut a section out of it. On regular wooden doors, used as either dividers between rooms or as storm shutters, the nails were pounded in one *shaku* (about a foot) apart, the door being five *shaku* high. The *nijiriguchi* was cut out of the bottom right section and this remains the practice today. When different *nijiriguchi* vary in height, only the height above the second line of nails (the second rib of the back side of the old door) varies. Its exquisite beauty lies in the grain which may be clearly seen and as with many of Rikyu's innovations he kept the values of both esthetics and utility in mind. The grain of the *nijiriguchi* always runs in the same direction and the panel furthest to the left is always cut in half or nearly so.

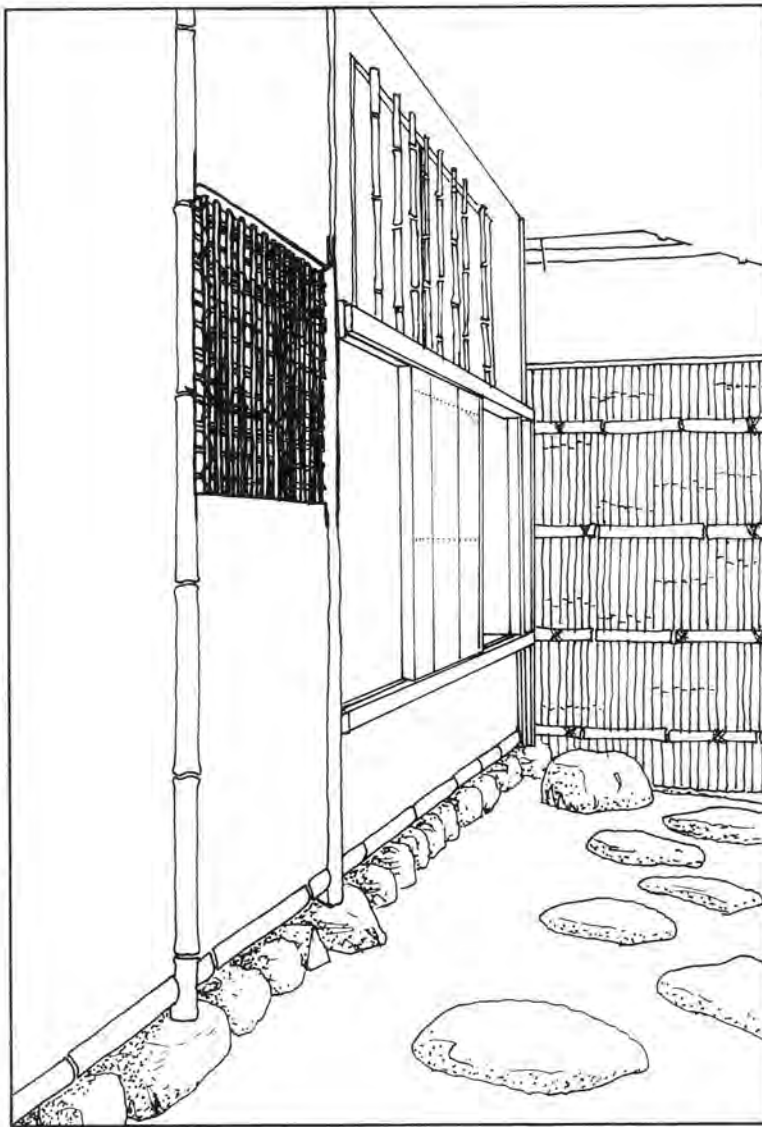


The south side of Taian showing the *chikara take*, *shitaji mado*, *renji mado*, and *nijiriguchi*.

2. *Chikara Take*

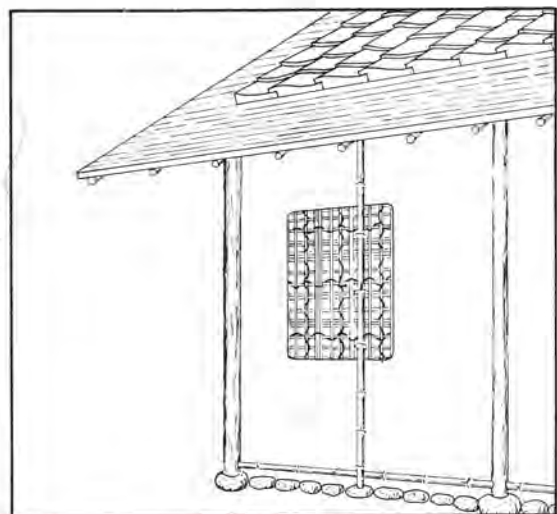
In the same wall that contains the *nijiriguchi*, there is a bamboo post half way between the center post which supports the peak of the roof, and the left corner post. This is called *chikara take*, literally 'strength bamboo'. Like the *nijiriguchi*, Rikyu used this for the esthetic as well as the structural considerations. Inside the covered walls of Japanese structures at that time there was always a vertical post either of wood or bamboo, in between the others to strengthen the wall when covered over. Sometimes this was left uncovered when a window was to be made in that area (see illustration). That is, a window could be made by merely exposing the lattice work frame.

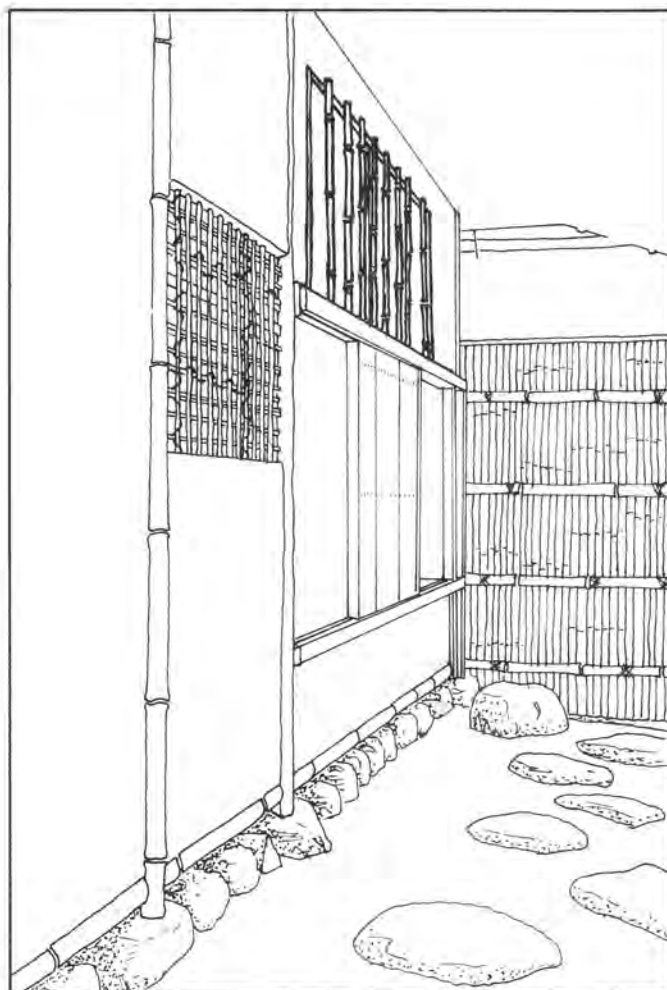
Until this time the *chikara take* was always covered over except when it passed through the area where a window was made. In this case it was left entirely exposed. Rikyu's innovation was to leave it wholly exposed along the height of the wall even though it did not pass through the window. In Taian the window is to the right of the *chikara take*.



The *shibataji mado* illustrated by bold lines.

The usual instance of the *chikara take* running through the *shibataji mado*. The *chikara take* is half the distance between the two posts and it is usually not evident. The *chikara take* is not cut in this instance because its structural purpose would be lost.





The *renji mado* illustrated by bold lines.

3. *Renji Mado*

The *renji mado* was also a structural feature indicating status and dates back to the Heian period. An early one may be found in the *Nenjyugyoji Emaki*, Scroll of Annual Events. In this hand scroll is a window with square studs inserted diagonally and close together. This type of window was at first used only by those people of the Third Rank or above. However, it became very common by the Edo period and today they may be seen in both horizontal and vertical styles. Its particular feature was that a person of high rank could stand behind it, and without being seen himself, he could see who was waiting on the other side for an audience. Many such windows may be found in the old Imperial Palace in Kyoto. A well-known account tells the story of Minamoto Yoritomo, who having overthrown the opposing forces, came to report to Emperor Go-Shirakawa. Yoritomo sat outside on the ground and the Emperor received his report through a *renji mado*.

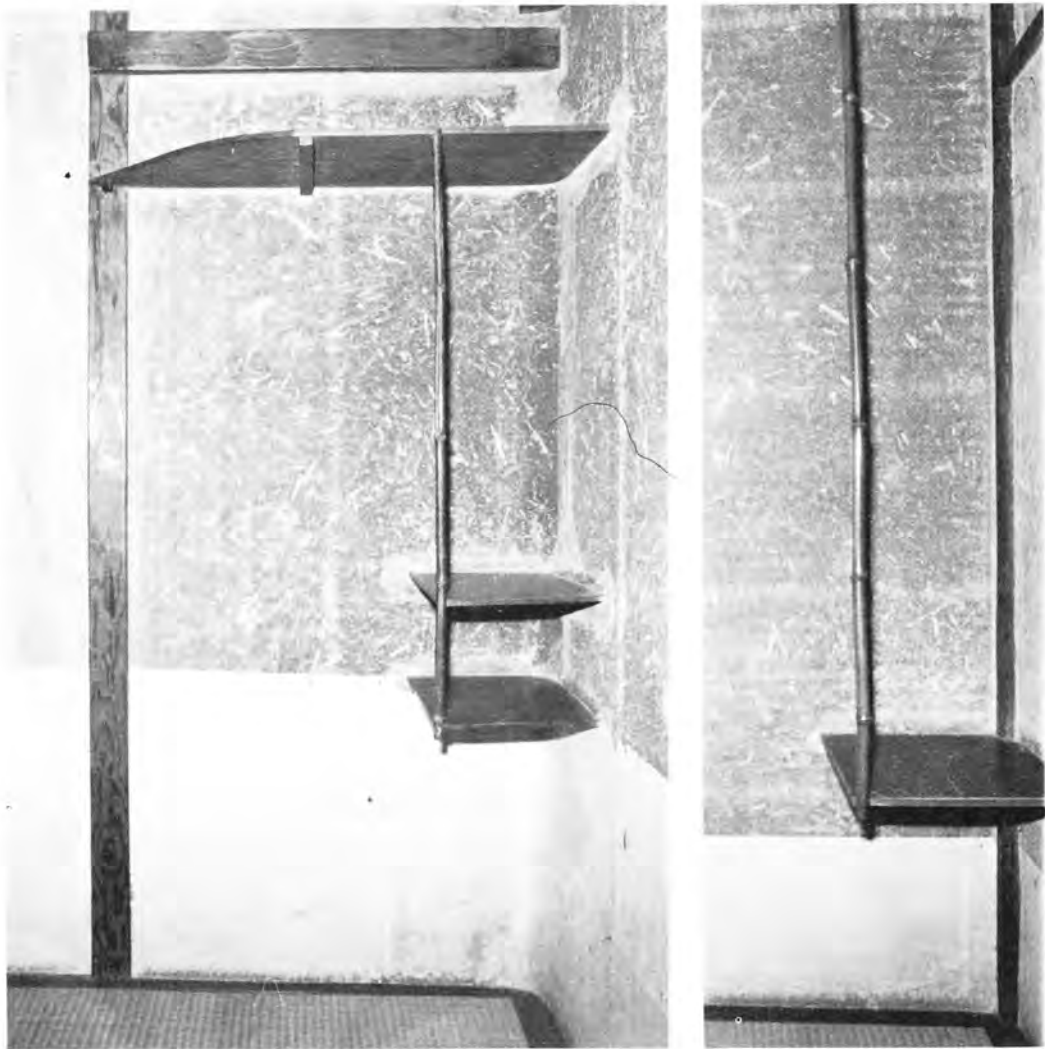
Rikyu's use of a window above the *nijiriguchi* area is really a variation of the *renji mado*. Persons of rank would have taken great offense if it seemed that Rikyu had consciously used this design. Therefore, he disguised his intent by using bamboo in its construction. His idea may have been based on the *renji mado* of former times, but it was not used as a status symbol in Taian. It was designed to achieve a certain lighting effect. With such a large window different effects of light were possible with the *shoji* windows closed or opened, and closed or opened with the *shidare* screen hanging down outside the window.



Renji mado at the Old Imperial Palace in Kyoto. In front of the *renji mado* is an *itanoma*, wooden floor, and a *doma*, earth floor.



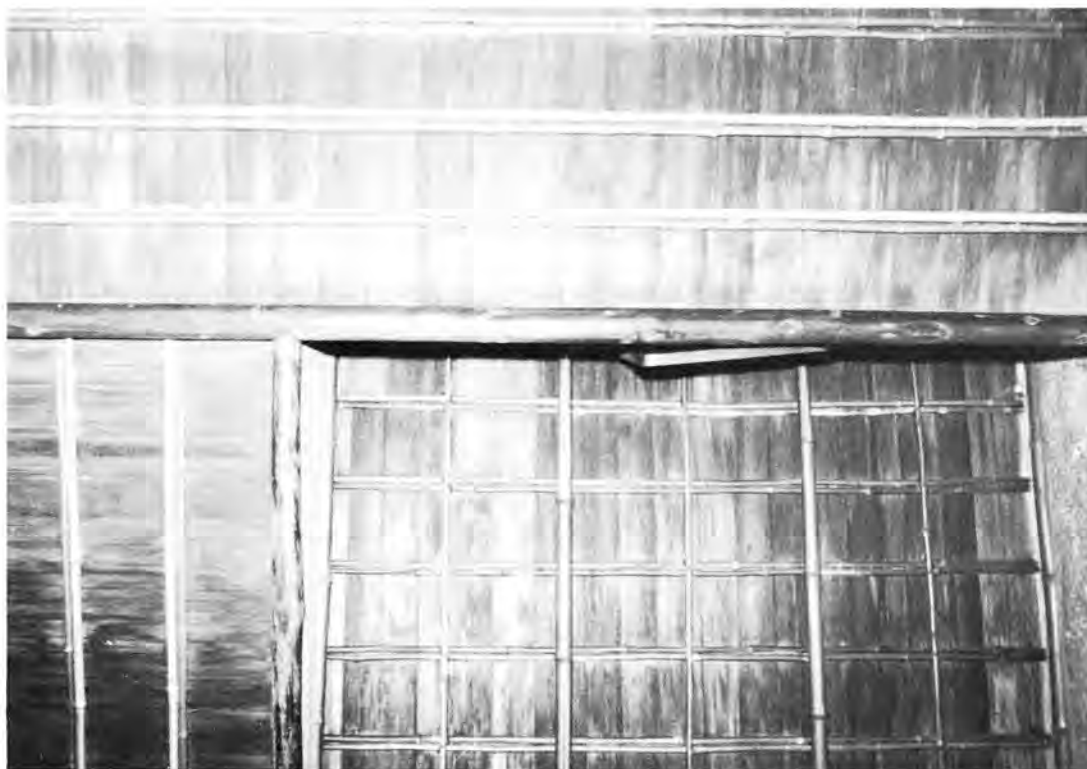
A detail from the *Nenjyugyoji Emaki*, Scroll of Annual Events, showing *renji mado* (Kyoto University).



Tsuridana: on the left, the *sanjudana* in the preparation room of Taian; on the right, the *ichijudana* in the one mat room adjacent to the main two mat room of Taian.

4. *Tsuridana*

There are various kinds of shelfwork in Japanese architecture and the *tsuridana*, suspended shelf, is the form most commonly seen in tea architecture and is generally suspended at the front part of the mat where the host prepares tea in order that it may be used to set utensils on. In Taian there are two kinds of *tsuridana*: *ichijudana*, one-level shelf in the one mat area, and *sanjudana*, three-level shelf in the mizuya. There are numerous other kinds of *tsuridana* according to the number of shelves, the design of any carved out section, or perhaps the shape of the shelf itself. The *sanjudana* in Taian is still a question among experts as to whether it is really a form of the *nijudana*, two-level shelf, and as to whether the present mizuya was used to prepare tea originally or not. The *ichijudana* is the basic form for such shelves in tearooms and is said to have been originally designed by Rikyu. The shelf is usually made of paulownia, as is the one in Taian depicted above, or cedar and suspended by bamboo. In the mizuya is a *sanjudana* consisting of three shelves: the upper one being the largest with one corner rounded; the lower two are square and the same size. This is considered to be an outstanding example of the kind of shelfwork Rikyu preferred.



The ceiling of Taian with the part above the host's area horizontally at the top, the part in front of the alcove at the bottom left, and the *kesbo yaneura*, the large area at the bottom right.

5. Tenjo

In Rikyu's time, the kind of house one lived in was an indication of one's position in society. Within the house itself status was further delineated. The distance between seated persons, the levels of tatami in different areas, and the height of the *tenjo*, ceilings, were significant features.

There were several floor levels: those of lowest rank would be on the *doma*, earth floor; the next rank would sit on the *itanoma*, wooden floor; the next on the *jodan*, upper level; and the highest rank would sit on the *jojodan*, upper-upper level. Not only was the level higher as rank or status increased, but the material used also varied with this.

The height of the ceilings in this period also indicated status. Those of high status would generally sit under ceilings higher than in other parts of the rooms. The structure of the ceiling in Taian is quite unusual. Although there seems to be three different kinds, there are really only two. The ceiling above the space in front of the alcove is higher than the ceiling above the tatami mat where the host sits to prepare tea. During the Momoyama period the person of high rank would sit in the alcove itself. However, by the time of Rikyu, objects were placed in the alcove and therefore the person of rank sat on the mat in front of the alcove. The tatami mat in the alcove is higher than the other mats in the room. The area above the mats where guests other than the main guest sit is not really considered a kind of ceiling at all. It is called *kesbo yaneura*, literally 'cosmetics on the underside of the roof'. It is in fact the in-side of the roof, and simple crosspieces of bamboo have been attached to give the feeling of ornamentation. Since this is not even considered a ceiling, those who sit under this area are of lower status. As is true of floor levels, materials used in ceilings also indicate status as well as the design of the ceiling itself. Ceilings above those of high status were designed in a checkerboard pattern and made of shellacked or varnished wood. A ceiling over those of lower status was made of the same materials but the design would use the ribs in only vertical or horizontal fashion. Over the lowest position, ceilings would probably use bamboo in its construction, since at this time this was a material used by the lower classes.



The south side of Taian showing the *chikara take*, *sbitaji mado*, *renji mado*, and path leading to the *nijiriguchi*.



The interior of Taian showing the *murodoko* alcove with the corner posts plastered over and the ceiling structure.

Taian was built nearly four hundred years ago and it has been moved and repaired since then. First built in Rikyu's mansion at Hoshakuji temple, it was moved at his death to Myokian, the Zen temple nearby, probably because of his long association with the priest there. The building itself is somewhat different from the original one. For example, the alcove post which used to be a paulownia log with bark, is now a smooth log of Japanese cedar with the bark removed. Today frames of the screens and *shitaji mado*, a window that is an opening in the wall where the wattle is visible, are made of wood, but bamboo was used in the case of Taian. Now the shitaji mado is made of reeds, but it was previously made of bamboo, revealing the mud wall. There are other partial alterations in Taian, but as a whole it still retains the image of its original conception.

Of Rikyu's many new techniques and innovations in Taian, not all were successfully used in later tearooms. But the idea of the soan tearoom replaced that of the shoin style. Rikyu revealed a profound spirit and the enjoyment of tea in a sophisticated manner; he blended these elements with attention to detail and the use of fine utensils in the "space of quiet taste". In this, the richness of the tea utensils, manner, tea, and those who participated were all enhanced. Taian, small and lacking in ostentation, remains the source of the soan tearoom.

*

*

*

*We listen to insects,
and human voices
with different ears.*

Wafu

		虫
	話	聞
別	を	く
の	聞	と
耳	く	
	と	



An Introduction to Mounting

Oba Takemitsu

The mounter today works in a variety of ways with his craft. He takes painting or calligraphy and frames these works of art with decorative papers or silks, using wheat starch paste as adhesive. He does this mounting both to preserve the work of art and to provide an environment for its appreciation.

In Japan, the mounter may work within a number of traditional forms: *kakemono*, hanging scroll; *makimono*, hand scroll; *wabon*, books bound in Japanese style; *tekagami*, accordion-folded albums of collected letters, notes, poems, etc.; *jo*, letters or other writing on accordion-folded paper; *byobu*, folding screens; *fusuma*, sliding panels; *tsuitate*, a single panel partition screen; *gakuso*, framed mountings. In addition to using these for the mounting or display of works already in existence, a mounter will sometimes be asked by an artist to prepare any of these or their surfaces for his own painting or writing. Also, rather than mastering the entire range of the mounter's craft, some mounters specialize in one or more related forms, such as *fusuma*, *byobu*, or works on scrolls.

As the form of the mounting changes, so do the materials, the way of using paste, the multifarious processes and techniques employed for each. In this brief article it is impossible to do more than introduce some of these styles and perhaps give some general indication of the nature of the mounter's craft. The *kakemono* or *kakejiku*, the hanging scroll, is the form with which people may be most familiar and which may provide a comprehensive example of this craft. It is the *kakejiku* which is most commonly found in the alcove during a tea ceremony.

Essential Features of a Mounted Hanging Scroll

The primary forms of the kakejiku are the Yamato or Japanese style, and literati or Chinese style. The following are the essential features of a *sandan* or three-level mounted hanging scroll. For further information pertaining to the relative location of these features turn to the illustration on page 24.

本 紙 *bonsbi:*

The work of art, or that which is to be mounted. This may be on a variety of materials including silk, cotton, hemp Japanese or Chinese paper.

一 文 字 *ichimonji:*

These elements of the mounting are pasted directly to the top and the bottom of the *bonsbi*. Separately they may be called the *ichimonji no kami*, upper *ichimonji*, and *ichimonji no shimo*, lower *ichimonji*. If the material of the *ichimonji* is attached also to the sides of the *bonsbi*, it is called the *ichimonji mawashi*.

中 縁 *chuberi*

or

中 廻 し *chumawashi:*

These are the parts between the *ichimonji* and the end sections of the scroll and constitute the middle border or frame. The side pieces are known as the *bashira*, columns or pillars. Like the *ichimonji*, the upper and lower parts may be referred to as the *chu no kami* and the *chu no shimo*.

総 縁 *saberi:*

The uppermost part of the mounting is known as *jo* or *ten* and the lowermost as *ge* or *chi*. If *bashira* are attached at the sides forming a frame, the whole is called the *saberi*.

表 木 *hyomoku*

or

発 装 *basso:*

The upper rod to which the *jo* is attached. It is not round, like the *jikugi*, but is flat in the front and half-moon shaped in the back.

軸 木 *jikugi*

or

軸 首 *jikusbu:*

The lower rod to which the *ge* is attached by means of a pocket which wraps around and holds the *jikugi*. It is round, and it is on this that the scroll is rolled when not hanging. In order to insure the proper hanging quality of the scroll, a determined weight, often lead, is embedded in this roller. Being covered by the material of the *jo-ge*, neither rod is visible.

軸

jiku:

The decorative knobs at either end of the *jikugi*. These may be of a variety of materials such as ivory, lacquered wood, plain wood, metal, etc. Sometimes the term 'jiku' refers to the knobs and the *jikugi* together.

風

帶

futai:

The two strips attached to the *byomoku* which normally hang freely. Most commonly the material of the *ichimonji* is the same and such a mounting is called *ichi-fu*; in the mounting of Buddhist subjects or in *ni dan*, two-level mounting, the material of the *chuberi* and the *futai* is the same, there being no *ichimonji*, and this is called *chu-futai* (see illustration). The material of the back of the *futai* is as a rule the same as that used for the *jo-ge*.

For *rimpo*, a narrow mounting style, and for those where the surrounding frame of the *bonshi* is decorative paper rather than fabric, the *futai* are called *hari futai* and are pasted down. Occasionally these pasted-down *futai* are separated from the background and framed by a very thin strip, *suji*, and in this case are called *sujiwake futai*.

露

tsuyu

or

花

bana:

The small tassel-like silk ties at the ends of the *futai*. White is most frequently used although other colors are occasionally seen. The ends may be cut in a variety of ways, or the tassel may be divided according to a particular style. The most common are the straight cut, a fan-shaped cut which is Enshu style, and a round-cut Sekishu style.

鐏

kan

and

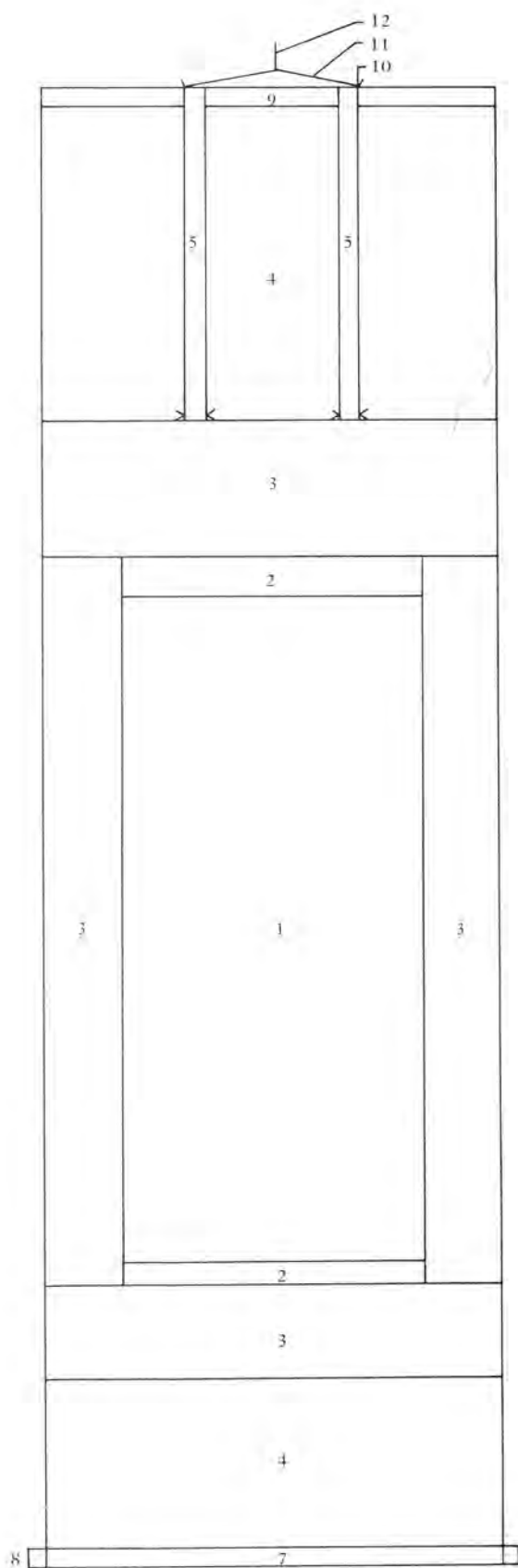
啄

木

takuboku:

Kan are the set of two nail rings and their attachments which are affixed to the *byomoku* at each of the outer edges of the *futai*. Through these rings the *kakeo* ribbon is passed horizontally. At the center of the *kakeo* another ribbon of the same material is attached vertically; it is by this that the scroll will be hung. These two ribbons for suspending and tying the scroll when not in use, are together called *takuboku*.

Yamato style mounting may be divided into three major divisions: *shin*, *gyo*, and *so*; each of these have subdivisions. This classification and the thinking behind it are applicable only to the Yamato school and not to the literati, Chinese style, or any other. The *Shin* style is primarily used with Buddhist objects. The *Gyo* style is widely employed and is commonly referred to as *san dan byogu*, three level mounting. The *So* style is characterized by the narrow vertical hashira. The following is a description of these styles and their subdivisions all of which are illustrated on the fold-out.



Parts of a kakemono

1. *bonsbi* 本 紙
2. *ichimonji* 一 文 字
3. *chuberi* 中 縁
4. *soberi: jo-ge* 総 縁：上一下
5. *futai* 風 帯
6. *tsuyu* 露
7. *jikugi* 軸 木
8. *jiku* 軸
9. *byomoku* 表 木
10. *kan* 鰻
11. *kakeo* 掛 緒
- takuboku* 啄 木
12. *makio* 卷 緒

Shin Styles

In the first division of the *Shin* style, *Shin no shin*, the ichimonji completely frames the honshi; the chuberi completely frames the subject. In this sense, the honshi has a double frame. A very thin strip of about 4 mm. called *suji* or *hosogane*, is attached as a border completely around the chuberi. To this *suji* is attached the final outer frame, the *soberi*.

The second division, *Shin no gyo*, differs from the first *Shin* style in that the ichimonji is attached only at the top and bottom of the honshi. The framing chuberi, with the thin bordering *suji* and the adjacent *soberi* remain the same.

In the third division, *Shin no so*, the ichimonji has been removed, so that the frame now consists of the chuberi with its thin outer *suji* to which is attached the outermost *soberi*.

Gyo Styles

At first consideration, the *Gyo no shin* mounting seems the same as *Shin no gyo*, however it is the ichimonji which completely frames the honshi and there is no chuberi. The difference between the ichimonji *mawashi* and the *chumawashi* is the width of the strips; the ichimonji is narrower. As before, *suji* are pasted along the border between the ichimonji and *soberi*.

The next style of mounting, *Gyo no gyo*, is referred to as the *san dan hyogu*, *san dan shitate* or three-level mounting. Here the ichimonji does not completely surround the honshi and there is no *suji*.

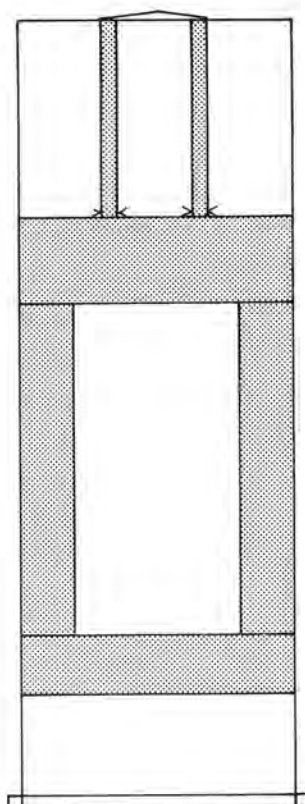
The *Gyo no so* style is called *ni dan hyogu*, *ni dan shitate* or two-level mounting. There is no ichimonji.

So Styles

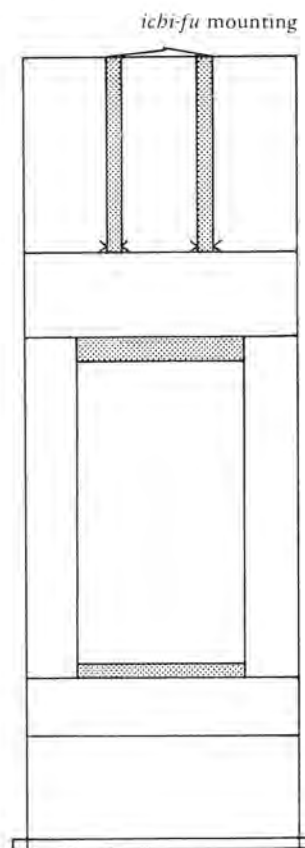
The special characteristics of the *So* style of mounting, as can be clearly seen in the illustration, is that the *hashira* attached to the left and right of the honshi are narrow; they range from 6 mm. to 15 mm. This narrow mounting is called *rimpo*. The difference between the two *So* styles is that the *So no gyo* has ichimonji while *So no so* does not.

While these terms of style and form may rarely be used in the daily work of the mounter, they serve as a reference. The three *Shin* styles are used primarily for Buddhist subjects, portraits of religious patriarchs, priests, Zen monks, etc. For this reason they are often referred to as *Butsuga hyogu*, mountings for Buddhist paintings.

The basic classification into eight styles cannot have arisen simultaneously, but must have evolved over a rather long period as a result of the demands of collectors, artists, religious practices, etc. The mounting of Buddhist subjects and other Chinese and Japanese writing or painting requires particular consideration. Although these works may in modern times be called "art", they were originally intended as an expression of, or as an aid to the practice of religion. It is to this principle the mounter must apply his craft.



chū-futai mounting



ichi-fu mounting



A portion of the *Gaki Zoshi Emaki*, Picture Scroll of Hungry Ghosts. In the center at the top, scrolls with painted mountings are displayed.

These works on religious themes are among the oldest extant and occasionally scrutiny of them has provided some indication of what may have been the form of ancient mounting. From the Nara(710-784), Heian(794-1185), and Kamakura(1185-1333) periods there are very few examples remaining, but one of interest is found in the *Gaki Zoshi Emaki*, Picture Scroll of the Hungry Ghosts. A scene from this famous hand scroll of the latter half of the 12th century in one part illustrates the *kakejiku* of that time. Showing the manners and customs of the period with a skilled and fluent brush, in one section the scroll depicts a bustling crowd in what might be a market place. Along a fence, paintings of the Buddha are displayed. The composition of the scene includes heavy mist over most of the upper portion and unfortunately therefore much of the scrolls are not visible in this work. Although these scrolls depicted may not be the earliest form, probably they are close to it. A painting of the Buddha seated on a dais is shown having neither *ichimonji* nor any *hashira* attached at the sides. In fact, the only portion that can be seen of the lowest part shows a pattern of *karakusa*, Chinese grass, with a rod with knobs attached at both ends.

These scrolls used to spread the faith, or used as objects of worship in themselves, in spite of their sacred nature lack both *ichimonji* and *hashira*, and therefore would not even be included in the present day *So* style. In the text of contemporary mounting, dignity is lacking. Regardless of whether the painting of Buddha was on paper, silk, hemp, or cotton, the visible portion of the painting itself and the section below it with the pattern are thought to be of the same material. What one might call the mounting is painted. To this material which is both painting and mounting, a rod with knobs is attached.

Among those pieces that remain from the Kamakura period, there are various kinds of portraits. There are those of political or military rulers and portraits of teachers by disciples who, as one expression of their observance of the Way, here have given form to their reverence. Portraits of Hitomaro and Michizane were hung where poets gathered to write verses and share poetry. It was hoped that the display of these would serve as inspiration. It is logical to suppose that some mounting was required for their display and that forms considered appropriate to the subject or occasion gradually developed as a result. Probably at this time it was already important that the mounting enhance the appreciation and respect for the subject of the painting. It is a matter of dispute whether or not the mounting forms employed at that time were in the *Shin* style, in some corresponding style, or whether "style" was existent.

There is a painting in the Nishi Honganji temple in Kyoto which bears upon this subject. There exists a portrait of the founder, Shinran. Among the adherents of the Jodo sect, this portrait is most highly revered. Yet, in its style of mounting, it varies very little from the scroll found in the scene from the *Gaki Zoshi* previously mentioned. The portrait of Shinran is painted on paper in ink.



Kagami no Go-ie, portrait of Shinran. Late Kamakura period. National Treasure.

At the top there is an inscription. In addition, blue, red, and white petals are scattered on a dark green ground. Again, there is a painted mounting. Recently this scroll was repaired and an inscription on the bottom roller was found which included reference to the year 1310. This is a date forty eight years after the death of Shinran. This discovery is particularly well-known. From it one may infer that the concept of *Shin Gyo*, and *So* did not yet exist. And so the question remains: when did the concept of these three divisions with its eight classifications come into being? And, in relation to the problem of mounting, when did it begin?

According to literary records, a work of Noami(?-1525) classified and ranked paintings and artistic objects. This was written in the Muromachi period(1336-1568) and called *Kuntaikan Sauchoki*, and was a kind of dictionary of the practice of the tea ceremony of the time. It is said to have been written by Noami and Soami, companions and esthetic advisors to the Ashikaga shogunate. First, Chinese painters and their various works were named and catalogued according to an esthetic ranking order. These were specific recommendations for the proper decoration of famous portions of the estates of Ashikaga Yoshimasa(1435-1490): Higashiyama Sanso, Ogawa Den, and others which had rooms in the newly conceived *shoin* style. This work explains the use and application of having scrolls and Chinese utensils. As a catalogue of painting and calligraphy, it gives an account of a variety of objects which are thoroughly and carefully observed. These range from the period of the Six dynasties(222-589) to the Yuan dynasty(1280-1368). In the version of the *Gunsho Ryujyubon**, which is extant today, many artists are considered. A personal point of view clearly emerges in the individual observations. Not only the form and content of a painting are observed, but also highly individual considerations of taste, awareness, sense of values, etc. are clearly delineated. Judgements of line, color, composition are also evoked to rank paintings. Those classified as *Shin* paintings, and which are judged of the highest quality, are those of Buddhist subjects. Paintings which show reverence to the gods were given middle ranking and those given the lowest rank, i.e. *So*, were those that manifested particular viewpoints, characteristics of individual awareness or taste. The basis for the development and consolidation of such thinking is the Japanese family system, which is a hereditary institution with strict duties, mutual rights and obligations. Under this system, it is natural that the highest, most respected place, *Shin*, is given to formal Buddhist and Shinto subjects, while strongly individualistic treatments of any subject might be classified as *Gyo* or *So*. In this understanding is at least one basis for the classification which developed.

At this time a reaction set in against the trend of former periods toward violence and usurpation of power. Anti-social and egoistic power seeking was replaced by a more humanistic introspection. In support of the Muromachi military rule and its established policy of *reido soncho*, the way of courtesy and respect, the houses of Ise and Ogasawara were designated to guide and establish correct mode in dress, ceremony, etiquette, etc. Ise was to set down principles governing matters which occurred in houses or rooms and Ogasawara those which took place outdoors, primarily horsemanship, the use of the bow and other events related to them. *Reido* flourished as an institution and influenced the preparation of food, dress and its ornamentation, architecture, room design and decoration, which in turn must have had a decided effect upon the development of *Shin*, *Gyo*, and *So* concepts of Japanese style mounting.

The courtly practices, ceremonies, military exercises, and etiquette utilized by and for the nobility up to this time were narrowly limited to the court itself and little benefited those outside of it. However, the *reido* of the warrior class affected directly the military government of which it was a significant part. From the warrior class, influence gradually spread downward. The Ise school was the reference for the way of displaying objects or of decorating the walled alcove, the windowed alcove, and the shelves in the prevalent *shoin* style room as well as the courtesies, manner and proper procedures during the tea ceremony. As the influence of the way of tea increased and with it the attention to detail within the tearoom, its environs, and interior relationships, the Ogasawara school gradually assumed authority and that of Ise subsequently declined.

*An extensive compilation of texts up to this period by Hanawa Hokiichi(1746-1821). Nearly two hundred artists are discussed from earliest times in Japan to the end of the Edo period. Subjects included classical literature, tea, flowers, architecture, clothing, etc.

As a relatively peaceful and settled period followed, the Ogasawara school continued to define manners and ceremony within the house, and ranked things according to *Shin*, *Gyo*, and *So*. By this classification of objects and courtesies, *Shin* pertained to the nobility and all those whose rank was above one's own; *Gyo* referred to oneself and those of equal rank; the properties of *So* were reserved for those below oneself. The use of these categories was pervasive. It was used in determining aspects of construction of houses. There were alcoves, staggered shelves, ceilings, and floor levels built with reference to this system. There were also designated ways of hanging scrolls in the alcove. If a *Shin* scroll was hung, then at both sides, *Gyo* objects were to be used. Later it followed that further definition seemed necessary and the major categories of *Shin*, *Gyo*, and *So* were subdivided until the present eight classifications were established.

There are a few early references to mounting. Beginning with Sen Rikyu (1521-1591), a number of tea masters have individually expressed their esthetic attitude to this. Furuta Oribe in his work *Sayukata Mokuroku*, written in 1595, states that the fundamental sense to be developed and learned in order to achieve the proper mounting of kakemono is the sense of attiring the work properly according to rank. The essential and significant element of the mounting is the work itself. In this, Oribe clearly says the rank, the proper rung in the hierarchial ladder of society, is to be clearly defined by the mounter in his decoration and framing of the honshi. Oribe's sentiment is well in accord with the attitude of the period to the developing sense of *Shin*, *Gyo*, *So*.

Katagiri Sekishu (1605-1673) in his work *Hyogu Densho* in similar fashion elaborates in his section "Concerning Fabrics and their Selection for Mounting": "For Imperial autographs, letters, etc., use Yamato *nishiki*, Japanese style brocades, or white twill fabrics. For members of the royal court, use purple cloth with a fine stamped gold vine pattern with flower cart. For samurai use *kin-ran donsui*, a plain, satin, or twill weave with pattern woven in gold thread or gold leaf. For those whose special class is undistinguished or who are among common people use plain fabrics, or those appropriate to their position. In the mounting of ancient paintings, avoid the use of strong colors. After Rikyu harmonious colors have been used. The essential character of first class mounting is in the use of tranquil colors.

The courtesy, respect, even reverence for persons of rank expressed through *Shin*, *Gyo*, *So* concepts, reflect very clearly the Tokugawa feudal society. To some degree the influence of this system which ranked persons and objects as superior to, equal to, or inferior to oneself persists today when the mounter must choose the proper weave, pattern, and color of cloth with which to frame the particular work of art. In addition, there is also the problem of mounting *nanga* or literati paintings as well. This style, which is a very important one in the history of Japanese art, reached its peak in the middle of the Edo period. Since these arise from pre-existing Chinese styles, they were generally classified according to the ranking in effect for Chinese objects. Mounting style up to this time was following and absorbing the distastes of *Shin Gyo, So*.

In addition to the problems of a choice of mounting, and the selection of the proper mounting and honshi to be displayed in the *tokonoma*, alcove, during a tea ceremony or any other occasion, the nature of the kakemono as an object must be considered in its handling. To understand this it is necessary to review briefly the characteristics of its construction and the technique which created it. It is important to consider mounting from this standpoint from time to time because if ideas about it become fixed, further progress in the art of mounting becomes impossible. The occasions and circumstances of viewing a hanging scroll are constantly changing as they have been changing since first introduced.

Beside the main halls of temples or other places where kakemono are hung as objects of worship, the most common place for displaying one is in the alcove of a tearoom or other room designed for this hanging. Because of this, for works which have been handed down from the past, we must refer mainly to tea masters. In recent times services of the tea ceremony have been developed particularly for the display of kakemono: that is, a presentation of tea and the steps which accompany it, have been evolved for the specific purpose of showing a new, or newly acquired kakemono to a guest for the first time. The following is a brief description of this service of the Urasenke and Omotesenke schools of tea.



無 "Mu" by Shido Munan. The mounting is *kami hyogu*, paper mounting and the *bari futai* are pasted down. Only the *ichimonji* is fabric.



而生其心 "Ni Sho Go Shin" by Muso Soseki. Cracks or weaknesses which have developed in the scroll are clearly visible.



Writing of the Chinese Zen priest known in Japan as Bujun Shihan. Mounting shows use of the fabric in different directions on *chumawashi* and *hashira* (Tokyo National Museum).

Urasenke: The scroll is opened on the tatami mat of the alcove. It is unrolled to about the *chumawashi*. The *futai* are extended and the folds are pressed down. The scroll is then rolled until the tips of the *futai* are caught so that they will not move. The scroll and the string are held in the left hand. A fan is opened one fold, catches the *kakeo*, and is closed on it. The *kakemono* is hung in the alcove. It is then opened fully. Then, to relax the scroll, roll it in reverse back up to about the middle of the *honshi*. Again extend the scroll and roll it forward to about the *ichimonji no shimo*. Extend the scroll once more and roll it backward again to about the middle of the *honshi* and finally roll it down. Leave the alcove and look to see if the *kakemono* is hung squarely and if not, correct it.

Omotesenke: The scroll is opened on the tatami mat of the alcove. Only the upper portion is revealed. The *futai* are extended downward and the folds of each are pressed down with the right hand. The scroll is then rolled slightly and the ends of the *futai* are inserted so that they will not move about when the scroll is being hung. The hanging rod catches the *kakeo* and while the left hand holds the scroll, it is lifted from the floor and hung on the hook in the alcove. The scroll is unrolled along the wall. When the scroll is fully extended, make two turns of the *jiku* in the opposite direction, that is, toward the rear. Finally, extend the scroll again and make one turn in the forward direction. Leave the alcove and look to see if the *kakemono* is hung squarely and if not, correct it.

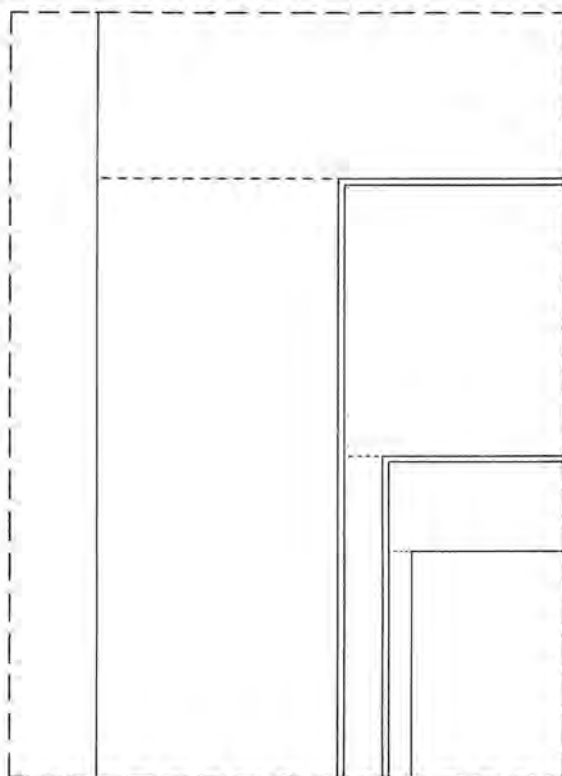
The *temae*, service, for the display of the *kakemono* dates back at least to the time of Sen Rikyu. It is certain that the scroll was shown rolled and rested on a silk cloth. It must have then been unrolled and hung for the guests to admire but just when the gestures and motions which are now a part of the service were established is not clearly known. Omotesenke did not publish an account of this *temae* until 1957 and Urasenke also recorded the steps in their *temae* about the same time. The manner of execution before this time is uncertain.

Considering the *temae* only as it exists today, in the case of both schools there is a part devoted to relaxing the tension of the scroll; this consists of rolling it backward in order to make it

Dotted lines indicate where pieces of the same fabric are joined.

Suji

1. the thin strip between the *ichimonji mawashi* and *chumawashi*.
2. same, between the *chumawashi* and the *soberi*.

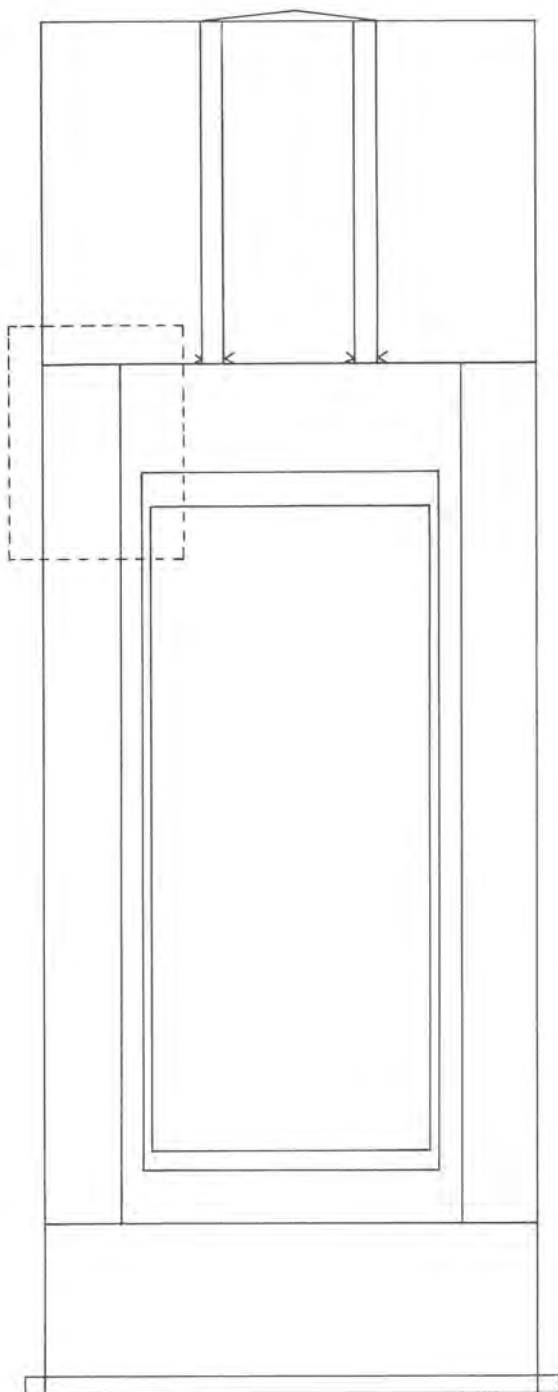


hang straight. Often the scroll does not do this naturally and esthetic appreciation demands that the *kakemono* lie flat. From this standpoint, there may be a weakness in the construction and technique of mounting a scroll. A *jikugi* is used in rolling up a scroll. As a result of the stiffness or resiliency of the fabrics used, the types of papers employed for the backings as well as the consistency of the paste, the bottom one third or more of the scroll may develop a curve after lying rolled about the *jikugi* for long periods of time. Despite the best efforts of an expert mounter, this will probably occur. The mounting develops a "habit" of being rolled. To satisfy esthetic sensibility, when the *kakemono* is hung in the tearoom, at least under the previously stated conditions, it is rolled in reverse. If mounting by this method does in fact include a flaw, it must be considered then.

Perhaps it may be necessary to compromise to some degree. The fact that a *kakemono* can be rolled and stored easily is a point ultimately in favor of this form of mounting. It is unquestionably a significant aid in the preservation of the *honshi* itself. A temporary correction of the curvature may be achieved by reverse rolling it is true but unfortunately this action may constitute an immediate hazard to the work of art. This is particularly so in the case of ancient pieces or those which may not be in fine condition. Works that are old may necessarily be weak; color may have been applied in thick layers or in mediums that tend to flake off; if an overall balance was not perfectly achieved in terms of resiliency and stiffness among all fabrics used, creases in the mounting or *honshi* will easily form; the more often a scroll is rolled and unrolled about its rather thin rod, the more chance there is for creases to form.

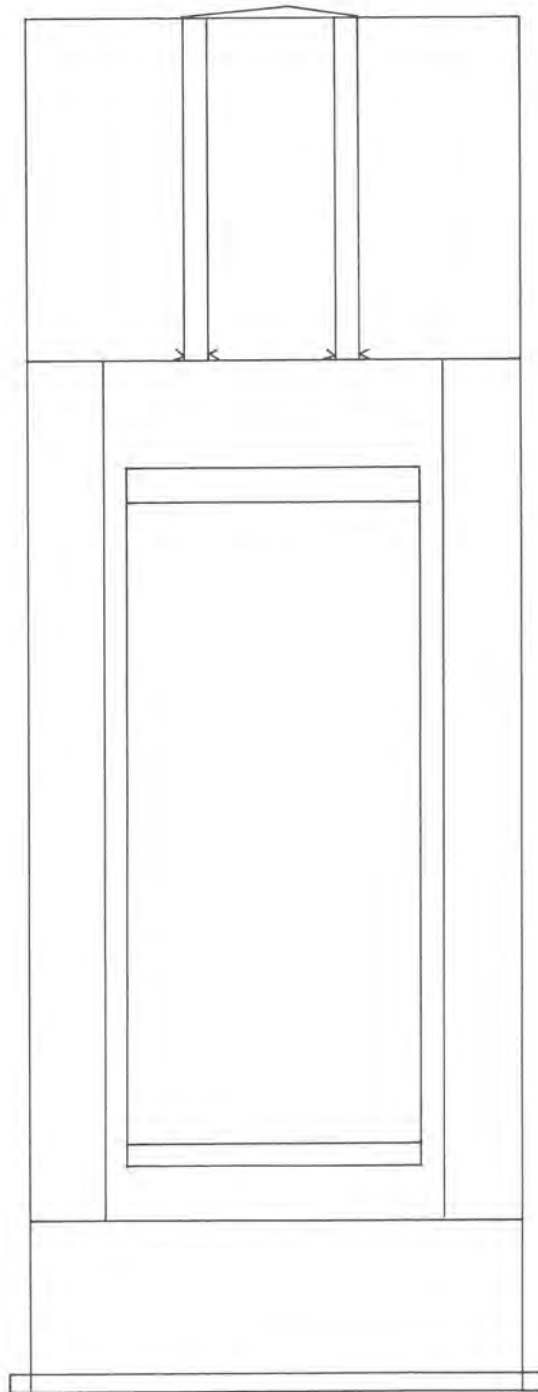
As previously mentioned, despite what may be a weak point in the concept of mounting, there are many things in its favor. When not in use or on view, it is rolled and should also be in at least one box. This will under normal conditions prevent insect damage and give protection against a change in climate or the elements. It retards the fading of colors. It prevents the deterioration of the paper and fabric surfaces. For these many points in favor of this mounting style it seems important for the mounter to continue to search for the solution to problems of technique.

It would be of incalculable aid to the mounter today to learn just how far back in time the problem of curvature in the scroll and its related aspects of fabric, backing paper, and paste go. When



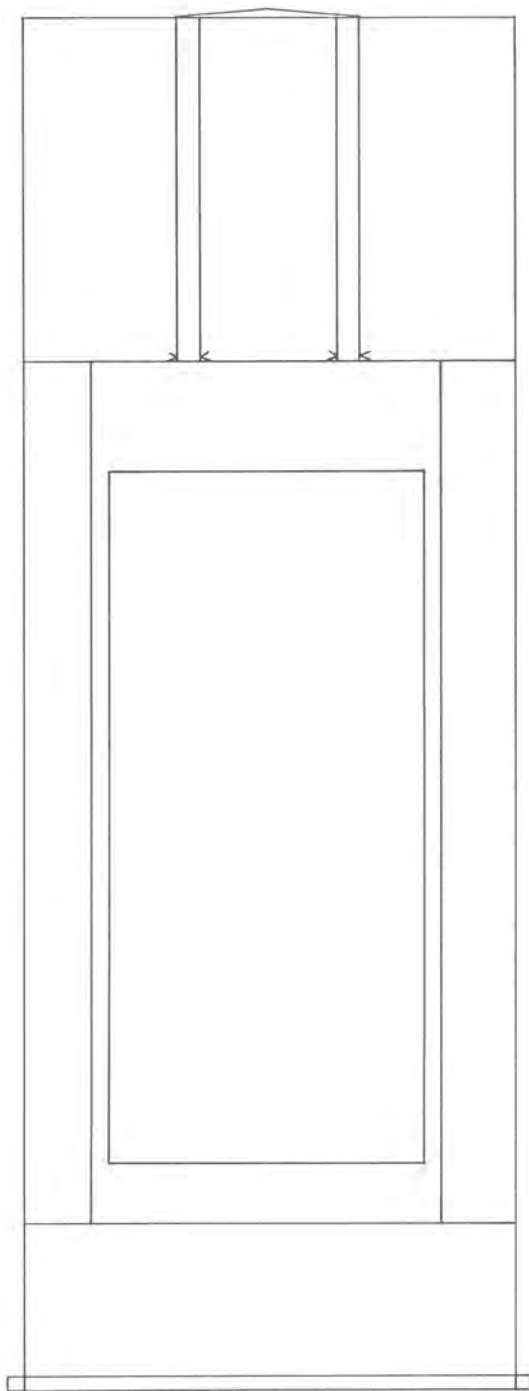
Shin no shin

The *ichimonji* frames the *honshi* and the *chuberi* frames the subject. A thin strip, called *suji* or *hosogane*, borders the *chuberi*. Shin styles are used primarily for Buddhist subjects.



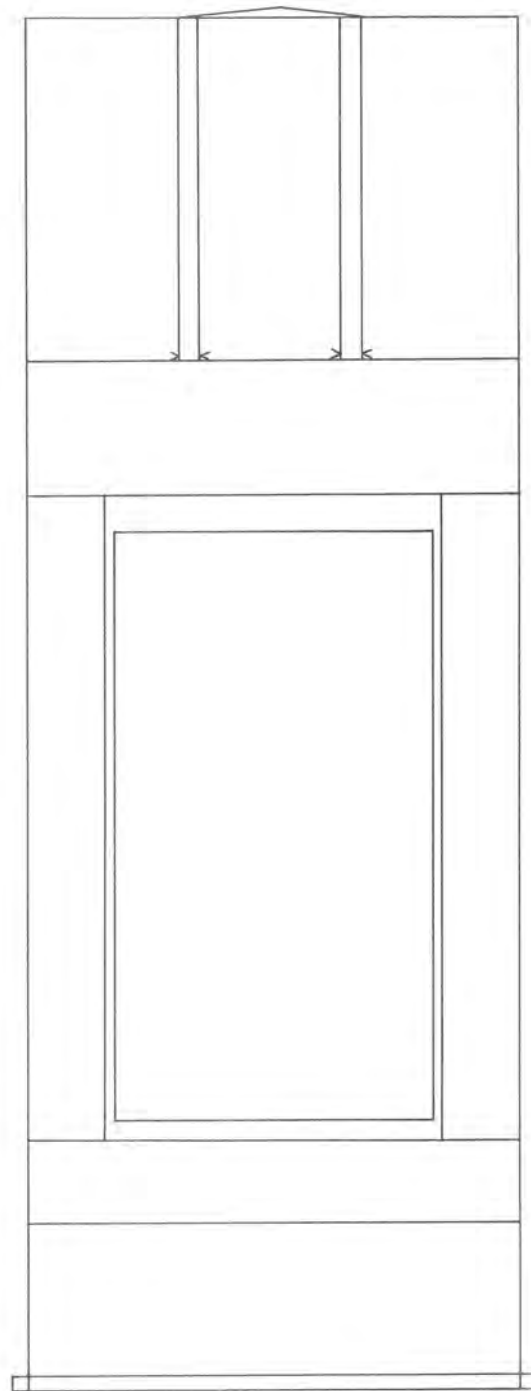
Shin no gyo

The *ichimonji* is attached only at the top and bottom of the *honshi*. The *chuberi*, bordering *suji*, and *soberi* remain the same.



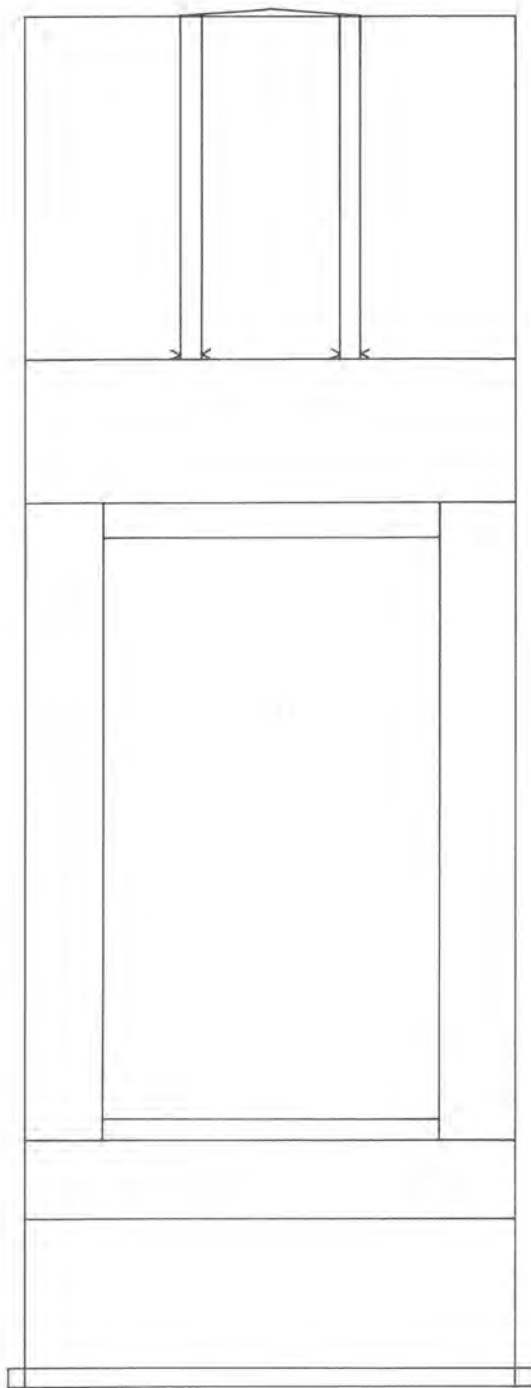
Shin no so

The ichimonji is not used and thus the mounting consists only of chuberi, bordering suji, and soberi.



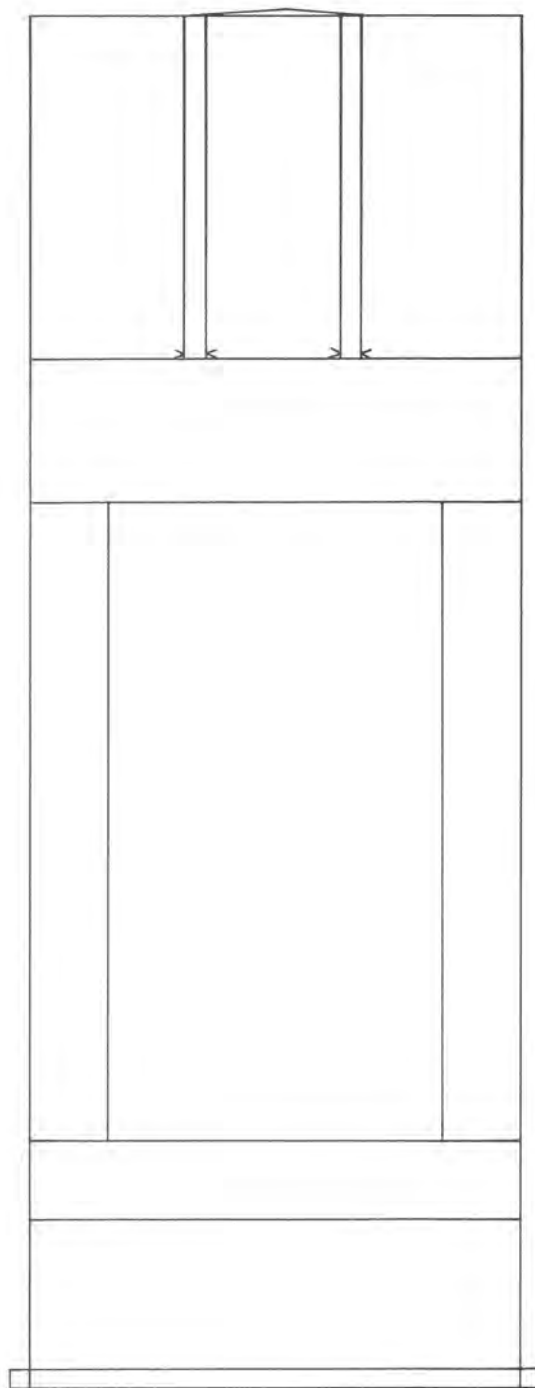
Gyo no shin

The narrow ichimonji completely frames the honshi and there is no chuberi; suji are pasted between the ichimonji and the soberi.



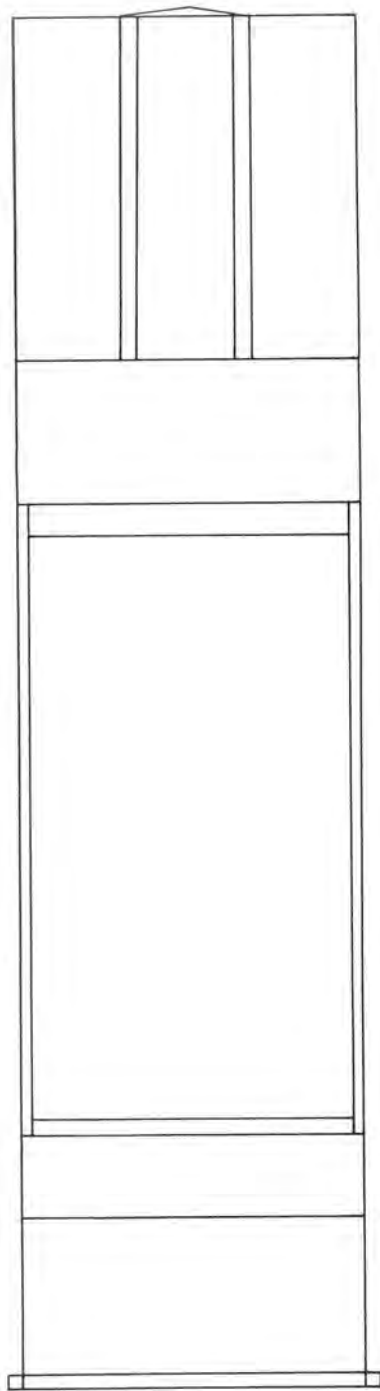
Gyo no gyo

Also called *san dan hyogu*, *san dan shitate* or three-level mounting. The ichimonji is only at the top and bottom of the subject. There is no suji.



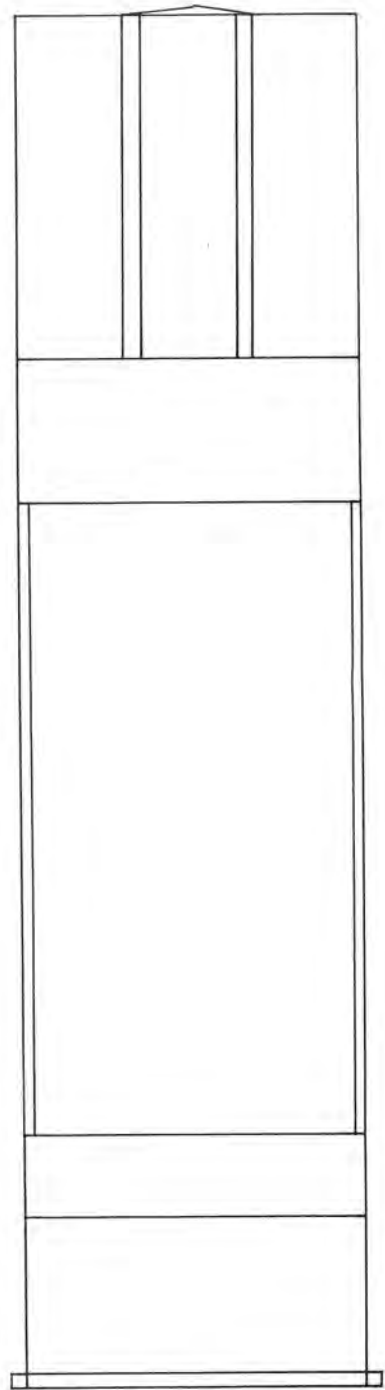
Gyo no so

Also called *ni dan hyogu*, *ni dan shitate* or two-level mounting. There is no ichimonji or suji.



So no gyo

The narrow *hashira*, called *rimpo*, are a special characteristic of this mounting style.



So no so

While the narrow *rimpo* mounting is still used, this mounting is characterized by the absence of *ichimonji*.

during the Edo period did the problems arising from lack of flexibility of mountings become evident?

When the kakemono is to be displayed, the jikugi used in rolling up and storing the scroll, by its weight also affects the way the scroll hangs; such other factors as the thickness and strength of the paste used have a strong effect in bringing about and maintaining the curve at the bottom of the scroll. At the same time, sharp creases invariably appear. These creases not only occur in straight, horizontal lines, but in the case of the honshi itself, creases can occur along the demarcation of thickness of pigment, or around the edges of characters written in Chinese ink. The ink used in Chinese and Japanese paintings contains animal glue and therefore there is a difference in the tension between ink areas and the surrounding spaces. Similar discrepancies in tension are evident among the fabrics of the mounting. Thick fabrics such as *kinran* and *donsu* are difficult to crease, while *ra* or *sha*, gauze weaves, will crease easily. If scrolls which already are creased or are on the verge of creasing are rolled in reverse, the weak places are further aggravated; then rolling, either forward or in reverse can only increase the danger of the scroll actually splitting at the weakened places. The envelope-like part of the mounting which wraps the jikugi is a particularly weak area in old mountings. Splits often occur there and reverse rolling to correct curvature just cannot be practiced. An entirely new mounting with a recent work of art, mounting fabric, backing paper, firmly joined with good adhesive can to some extent tolerate mishandling. However, it is an extremely important aim of current mounting technique to produce a scroll that is more flexible to roll and that will hang flat and straight without reverse rolling.

The illustrations of mounting styles which accompany this text may help to clarify the areas of difficulty facing the mounter. In the three-level mounting, which consists of the honshi on silk or paper, the ichimonji, chumawashi, and the jo-ge – four different materials are likely to have been employed. These materials all have individual properties: degree of expansion and contraction – when wet, silk usually contracts while paper expands; degree of flexibility – this differs sharply among papers and among fabrics. The mounter must thoroughly understand these various properties and as far as possible unite them in a single undifferentiated work. From the beginning to end of a given project, the mounter must continually make choices from among the materials and techniques available to him with the aim of reducing to a minimum the disparate qualities of these materials; when the final stages of mounting are reached, the scroll should seem to have been assembled from materials having the same properties. If this goal can be achieved, then the technique can be considered successful.

To further complicate the problem, it is generally necessary to employ all or some of the mounting fabric so that the weft (*yoko*) threads run in the direction of rolling. Fabric, since ancient times, has been a precious commodity, and for this reason as well as for considerations of balance and pattern the mounting fabrics must be applied in this way contrary to the normal practice of using the warp (*tate*) threads in the direction of rolling. The stretching and shrinking of fabrics are different in the directions of warp and weft; this of course is of vital importance when joining pieces even of the same material.

The selection of papers for backing of the mounting presents other critical problems. Japanese paper is most commonly made of *asa*, hemp; *kozo*, paper mulberry; *gampi* (*Wikstroemia*), and *mitsumata* (*Edgeworthia*). According to the technique used in the manufacturing process and the nature of the fibers, the difference between the strength in the direction of height, *tate*, and the direction of width, *yoko*, for any one sheet of paper is marked. The degrees of shrinkage and stretch in either direction when wet, and the flexibility also varies a great deal. Then, giving full consideration to the special characteristics of the honshi and the materials used for the mounting, the backing papers are applied so as to achieve the necessary overall balance. It is necessary to pursue this process of discernment through three, four, or more backings continuously applying various techniques to achieve a uniform mounting. For these many reasons it is difficult to find a mounting in which the work of art and its surrounding materials appear the same in handling. It would in fact be much easier to produce a balanced mounting for a work of art on paper employing only decorative papers for the surrounding parts, or to use only silk fabrics with the same degree of strength as a work of

art on silk. The backing papers suitable for producing a proper degree of flexibility are papers which have a height and width strength that is not too dissimilar; they must also have a generally soft rather than stiff quality, have a minimal amount of shrinkage and stretch when wet, and adhere well even with thin paste. Backing paper should be strong and therefore crease resistant, while at the same time softly flexible. A paper which comes closest to satisfying these conditions is of course the most suitable and also the most difficult to select. The curve which may develop at the bottom of the scroll after being rolled, will not appear so quickly or so definitely if the backing paper has this elusive, softly flexible quality. In relation to creasing, a mounting that is not stiff and has an overall gentle resiliency does not crease easily.

Currently, backing paper is being made which, if not perfectly ideal, comes close to it. By taking advantage of the special properties of these papers and employing a carefully educated technique, a resilient, easy-to-roll mounting can be made which will not require reverse rolling. The best of the papers used for backing today are pliant. In addition to this pliancy, they have a quality of strength whether thick or thin. These papers have the ability to absorb water and to adhere well even when the paste used is almost as thin as water.

The difference between paper that is wholly suitable for backing scrolls and other kinds of Japanese paper that has been used previously for backings, is that this paper on the mounting is not intended to be seen. Other papers have been made for the keeping of records and artistic purposes; most papers have been made to be seen and to meet demands of appearance, ease of handling, and strength which the writer or artist imposed.

If one looks at the history of Japanese paper and the purposes to which papers have been applied, one finds that the copying of sutras, the keeping of various records, the use of it for painting and calligraphy occupy the major part. The kind of paper that was required therefore, had strength, would lie flat, and often had a surface sheen; often its surface was decorated in various ways and it was generally beautiful to look at. Such paper was expensive and not available to, nor likely to be used by, the common person. As the standard of living rose, there was an increasing demand for fine papers, and also for paper for everyday needs. Soft papers that would not scratch were required for wiping lacquerware, tools, etc., and inexpensive paper for other daily needs. With the continuing rise of the merchant class, the demand for and the subsequent manufacture of soft papers grew. Paper makers exercised their ingenuity in developing new techniques to produce the variety of papers required, and so laid the foundation for today's backing paper. Mounting techniques also continued to develop, largely by experiment. Gradually more effective methods and materials evolved. Problems which face the mounter today, though different, are certainly as clearly defined as in the past. The mounter must endeavor to find and utilize newly developed materials of superior quality, and must utilize techniques to employ them to best advantage. In this way the mounter continually refines his craft. As in the past, mounting performs a necessary and important function in preserving works of art and creating an atmosphere for their appreciation.

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The Gekkaden Pavillion within the Sankeien garden on the right; the tea house in the background on the left.

Four Elements of Tea

Tanigawa Tetsuzo

Two different *chakai*, tea gatherings, have made a particular impression on me. One was described in a book; the other was one at which I was a guest. The *chakai* about which I read was held by Shogun Tokugawa Yorinobu(1602-1671). When daimyo Hosokawa Sansai was a very old man, he told Yorinobu's vassal Watanabe Ichigaku how much he wanted to see the calligraphic writing of the master Kido(1185-1269) when next he visited the capital. Hosokawa thought that he would probably have only one opportunity to visit Kyoto before his death, so he made his request urgently. Yorinobu readily agreed and invited him to a *chakai*. Hosokawa accepted with great pleasure looking forward with great anticipation to the event and to the opportunity of seeing Kido's calligraphy.

When he entered the tearoom on the appointed day, however, Hosokawa was disappointed to discover that there was a different piece of calligraphy hanging in the alcove. Neither Hosokawa nor Yorinobu mentioned the calligraphy. After the *chakai*, Watanabe met Hosokawa outside. He explained that the shogun had not fulfilled his promise because he was certain that Hosokawa would live to visit the capital many times. However, if Hosokawa really wanted to see the Kido piece then, it would be shown to him. Hosokawa was touched and impressed by the shogun's concern for him. He voiced his appreciation to Ichigaku, but declined saying he would surely visit the capital another time and would see the calligraphy then.

The second *chakai* which impressed me was one held by Hara Sankei, a famous silk trader of the Meiji period who became the richest and most powerful merchant in Yokohama, the year before his death. The invitation stated that lotus flowers were in bloom in the pond of his estate and asked that I join him there.

This part of Sankei's Garden was created by collecting and arranging certain buildings which actually had been constructed between the Momoyama period(1568-1600) and the beginning of the Edo period(1600-1867). The buildings collected complement one another and were arranged in the Sankei Garden in a very harmonious way. Most of these buildings were considered national treasures. The Gekkaden pavilion is one of the finest of these buildings. It is said that at the time of

白雪熊々世宅度舒
 岩能授常清淨歸空
 客色乾坤老錦
 渾不露如今歸老時
 自由大屋鎖深山
 數一聲平地轟然雷
 天風吹還日去步滄
 曳、携野閑散作甘
 霖潤焦苦
 中為
 日本曉禪翁題
 白雪禪師成
 淨已能超東山
 坐磐者撫小琴

Writing of the Chinese priest known in Japan as Dankei Myoyo. One of the only two pieces known to exist in Japan.

the demolition of the Momoyama Castle of Toyotomi Hideyoshi, Gekkaden was given to the tea merchant Kambayashi Sannyu, who later donated it to the Kinzoin temple within the Sanshutsudo temple complex.

I stayed at the estate the night before the chakai and awoke at four in the morning to be at the lotus pond in the garden by five. With other guests I was led to a pavilion where a morning meal was served. It was still dark. Lotus leaves had been placed in the bottom of glazed bowls and on the leaves several red lotus petals had been nestled. The rice was served on top of these. In the dimness of pre-dawn, the green of the lotus leaves was barely distinguishable and the red of the petals showed but faintly.

In the alcove one of the calligraphic writings of Dankei Myoyo, a priest of the Southern Sung dynasty, was hanging. The poem had been composed by the Japanese priest Kukai when he was leaving Dankei's temple where he had been staying as a guest:

We saw the clouds over Mt. Jikurei together one summer.
 Our eyes reflected the clouds and each other.
 Next morning, I saw clouds over another mountain.
 It was as if I were looking and seeing you who are gone.

When our meal was finished, we went into the next room to eat some fruit. A number of lutes had been placed throughout the room and I was told that one of them had a particular history. It had belonged to Takanaga Shinno(1311-1337), the first son of Emperor Godaigo(reign 1318-1339), and bore the inscription *omokage*, memory. We were then led to the tearoom. In the alcove hung a picture of Kannon, the Goddess of Mercy, painted by Minamoto Sanetomo(1191-1219) who, though a shogun, cared little for the martial arts. During his reign his mother held power while he occupied himself with poetry and literature. The artist-shogun was killed by his cousin bringing to an end the Minamoto bloodline.

Inside the tearoom, Sankei prepared tea and conversed pleasantly and quietly with us. He did not mention the significance of any of the items I have just detailed and there was nothing unusual or revealing in his expression and behavior; this chakai however was being held in memory of his son Zenichiro who had died just a week before. Sankei did not express his feelings through words but rather through the meeting in the lotus garden, through the lotus petal rice which is normally served in memory of the dead, through the poem of Kukai, through the display of the lute with the inscription "memory", and through the hanging scroll of the Kannon.

There are truly many different kinds of chakai. In direct contrast to the chakai described above there is one with in which a great many people participate. Within this category are included

the Great Chakai of Kitano was well as the Great Chakai held at Osaka Castle on January 3, 1587. The *Sotan Nikki*, The Diary of Kamiya Sotan, records that in the Great Osaka Chakai the room was completely filled with guests, so Sokyū and Sotan, who was Rikyū's grandson, sat in the center of the room with their backs to each other to make tea. The host at this function was Hideyoshi, his guests were feudal lords, and the tea was served by masters of great renown such as Sen Rikyū (1521-1591), Tsuda Sokyū (1506-1591), and Imai Sokyū (1520-1593). This chakai is similar to the popular form today which is referred to as *oyose* chakai, a gathering held in a large room where the guests take turns being served in groups.

On further considering the structure of chakai, including both the very large and the smaller kind previously mentioned, four distinct elements can be discerned which are present in varying proportions in any one chakai: the aspect of a social event among which tea contests like those which began during the Heian period (794-1185) are included, the aspect of a formal occasion, the aspect of a religious function forming a part of a novitiate, and the aspect of an esthetic endeavor.

An example of the chakai as a social function is *oyose* chakai, which is quite popular today. The continued existence of this type of chakai is natural, since drinking tea originated as a social function. Included within this social function type of ceremony are the tea contests, which had their beginning in the Heian period. During this time, many sorts of contests were held: games of matching the two sides of clam shells, poetry competitions, and flower arranging competitions, among others. Tea competitions came to the fore and outlasted the others. In the *Taibeiki*, Record of Great Peace, there are passages describing magnificent tea contests held during the Yoshino dynasty, the faction which centered around Emperor Godaigo as Mt. Yoshino near Nara during the period when the Imperial House was split. These fabulous tea contests later developed into the tea ceremony, and the social element is evident in the chakai of today.

The formal rules which prevailed and governed the competitions had their roots in the Zen principles of that period. Formal rules of tea were defined in accordance with what was considered to be the virtue of tea, as for example described in the *Muchu Mondo*, a book that provided a general outline on Buddhist doctrine in a question-answer form including many examples from the world of tea, by Musō Kokushi (1275-1351): "It (tea) dispells worldly matters and keeps one from becoming sleepy; it therefore aids religious practice and discipline." Even after tea came to be thought of as a concept separate and somewhat distinct from Zen, these established rules came to be widely accepted as the essential core of tea and the basic principles of discipline applicable to the making of tea.

Generally, formalism emphasizes style and material while the novitiate emphasizes the spirit, but neither material nor spirit can exist apart from each other. To enliven the material, the spirit is necessary; while the spirit must embody some form of style and material if it is to be given expression. Thus, we see that the novitiate is closely connected to formalism.

In the *Namboroku*, a record of Rikyū's teaching on tea written by his disciple Nambo Sokei, Sokei asked Rikyū the following: "You have said with great emphasis that tea is based on excellent utensils, yet the place where the mind dwells in solitude is a small, humble house. How can this be so?" To this Rikyū replied: "The most important purpose of tea in a small room is the practice of Zen through the making and serving tea in order to arrive at spiritual enlightenment. People commonly find pleasure in a gorgeous house and delicious food, but it is sufficient just to have a shelter from rain and enough food to keep hunger away. That is Buddha's teaching – the essence of tea. Therefore, we draw and carry water, gather wood for fire, boil the water, make tea, offer it to the spirit of the gods, serve it to others and to ourselves, offer flowers, burn incense, and follow the practice of our ancestors and Buddha."

These elements of tea in a sense are both related and separate in function. A chakai is a social event when the social element is emphasized as in a large gathering or in a tea contest; it is a formal event when the formal is emphasized, as when offering tea to people of high rank; and a chakai is part of the Buddhist novitiate when seeking the Way is emphasized. Tea as an art, as an esthetic event, has somewhat special characteristics.

In contemporary thought, the word artistry implies creativity, which has two aspects in tea. It includes the ability to bring into existence a work of art which previously had no existence, but it



An early 19th century illustration of the Great Kitano Chakai of 1587 well depicts its atmosphere and grandeur.

is also inseparable from the capacity for appreciating the artistry of an already existing object. The *Choan Doki** states that those with the ability to appreciate creativity as well as those with creative minds are well-endowed. Both these functions of the mind are essential for pure participation in tea. The *Yamanoue Sojiki*** states that there are two aspects to the practice of tea: one is custom, which places emphasis on the traditional; the other is creativity, which emphasizes the new. Phrases of this type can be found scattered plentifully throughout other writings on tea as well.

*A record of the history of tea and other explanations on tea by Choan Do (1571-1640).

**A record of the teachings of the way of tea set forth by Yamanoue Soji (1544-1590).

A good example of the creativity of tea is the use of certain utensils borrowed or adapted from other activities. For example, the bamboo basket or sheath which a woodcutter hangs on his belt and in which he places his ax was adapted for use as a hanging vase in the alcove. There are numerous implements designed originally for other purposes which have been adopted as tea utensils. There are also many highly valued tea bowls which were originally plain rice and soup bowls for daily use. These everyday vessels were recognized as valuable and beautiful objects by creative people in the history of tea and were adapted for use. This talent for discovering or recognizing, and adapting is an essential aspect of creativity and the creative expression of tea.

Creativity is also manifested in the ability to arrange the utensils, the garden, and the tearoom according to a unique design, and in actually making a tea scoop, bamboo or ceramic flower container or the tea bowl itself. Having a feeling for tea is not limited only to the enjoyment of tea but extends also to the act of creating the paraphernalia and accoutrements. From these creative activities the esthetics and artistry of tea developed.

The art form of tea is one of action, requiring bodily movement as a medium. It is, in this sense, a form in the category of dance or theater, as one of the performing arts. However, the particular characteristics of tea make it unique and distinctive from any other performing art. In dance and in theater, at least in the past, there was a very clear-cut distinction between the performers and the observers. In tea, however, this is not the case. It is true that in a tea gathering, the guests seat themselves in such a way that it is obviously their role to observe the decorations and arrangements of the tearoom and to watch without physical involvement while their host prepares tea. But despite this apparent division of the guest as observer and the host as actor, the actual relationship between guest and host differs markedly from that between performer and audience in a dance or drama.

Although tea is in one sense a performance, in another sense it does not have many of the necessary characteristics of a performance and can not truly be considered one. Tea is not for example enacted within the formal framework of a stage. In fact, it takes place in a setting which is not so very different from that of ordinary daily Japanese life. If tea is to be considered a performance, it is one occurring in an atmosphere which serves not to separate it from the reality of daily life but rather to link it to that life through its atmosphere, setting, and utensils. This peculiarity of tea is evident also in the motions of the human body. These motions in tea are neither simple imitation nor physical expressions of pure esthetics divorced from daily life. The motions, as well as many other features of tea, are like those used in daily life and are necessary and appropriate motions to the task at hand: making tea. The gestures of tea are somewhat different from ordinary tea-making movements, for there are rules that are to be followed in preparing tea and each individual motion is in accordance with these rules. Free, unregulated actions are not permitted. But even with these restrictions the actions brought into play in preparing the tea are ultimately important and necessary in performing that act.

Those people who acquire a true understanding of the way of tea do not adhere strictly to the rules. They occasionally add to the established etiquette. According to the *Yamanoue Sojiki*, Rikyu drastically broke the established rules. The emergence of many schools of tea occurred because there were people who modified old etiquette and created new forms. Even when these changes and developments were radical, however, they were generally of necessity and in harmony with the spirit and discipline of the principles of tea. For this reason it can be said that while changing, the rules of tea remained unchanged. One feature that prevails in the newer as well as the older forms is that the motions are performed in response to necessity and efficiency.

To summarize, although tea has much in common with dance and theater, particularly in that they are based on physical activity as a medium of expression, it differs from them greatly in the lack of a clear-cut distinction between actor and observer and in the fact that tea is not purely a performance but a functional activity. Tea is not in the kind of artistic isolation from the "real world" that dance and theater often are, particularly when there is a deliberate attempt to separate and identify specifically artistic elements and by so doing create a world of art distinct from the real world. By existing in artistic isolation, the world of artistic representation maintains its own independence and even autonomy.

Frames and mountings for pictures and pedestals for sculptures were originally designed to support these for purposes of exhibition. But at the same time, along with their practicality, these accessories were intended to aid in the appreciation of the artistic quality of the paintings and sculpture and to give them an aura of artistic isolation as befits objects existing in the world of art.

The stage performs the same function of setting off the artistic quality of dance or drama that picture frames and pedestals for sculpture do. And it carries the same implication of isolation and separation of subject and object. However, the total milieu of tea does not exist in artistic isolation in this way and tries instead to bring about an identity of subject and object. Nevertheless, we must consider this element of artistic isolation because it influences tea as an art form.

When tea is regarded as a social or formal activity, the element of artistic isolation is minimal and need not be taken into account. The same is true when tea is regarded in its fourth role; that is, as a part of the Buddhist novitiate. In both these cases, emphasis is placed on its relation to practical, functional daily life. Further, tea as a part of the novitiate actually rejects form, taste, and creativity, which are generally believed to be the most important and crucial elements of tea as an art form. This rejection is based on a profound Zen Buddhist philosophy and seems to leave no room for tea to be in artistic isolation. However, the tearoom, the garden, the utensils, and the actual act of preparing tea each has its own aspect of artistic isolation. The uniqueness of tea as an art form is to be found in this very fact. If it were to be fragmented into several parts, each separate fragment would seem to be artistic. The challenge of the novitiate is to bring these artistic elements together in such a way that the whole will be part of everyday life and not exist in artistic isolation from it.

In the *Namboroku*, there is a section that deals with outdoor tea. It states that the scenery greatly distracts the minds of the participants in an outdoor *chakai*. The outdoor form of tea is very pleasant but provides an environment which distracts the mind, the consequence of which is a loss of the essence of tea. Therefore, the tearoom is supposed to be free of the distractions of natural surroundings which would prohibit the development of the meditative atmosphere, which in effect means that the purpose of the tearoom is to provide a kind of artistic isolation for a tea gathering.

It may be said, in fact, that the tearoom — its location, its size, the shape of the windows, the way light is introduced into the room, the manner in which the entrance has been constructed, and every other detail of it — is designed specifically in order to induce an aura of a segregated world in isolation from the greater world outside it and from all the details of daily existence inherent in that outer world.

The tearoom is supposed to appear remote, detached, and quiet, inviting those within to relax in its calmness free from the concerns of daily life. The garden of a tea house provides a gentle transitional step between the world of daily life and the world of tea. It should not take on a distinct character of its own and should not have a forceful impact on those passing through it, or the experience of tea would be modified and concentration disturbed. If the path had such an effect, it would lose its role as a simultaneous division and junction between two different worlds. The attitude to be taken toward the garden path and its function with regard to tea should also be applied to tea bowls and other utensils used for tea. Therefore the tearoom, garden, and equipment all aid in establishing as atmosphere of artistic isolation.

The very act of making tea also functions within a kind of artistic isolation. Preparing the tea actually involves movements common and necessary to daily life, but once established they take on their own distinct identity and significance. In other words, from being a domestic task, the process of making tea became a formal act. Those who practice tea are touched by an atmosphere that does not accompany tea in other contexts.

The movements of a skilled performer as he prepares tea is not a flamboyant display; it looks in fact very much like ordinary, natural daily movements. However, we must bear in mind that such naturalness is not an extension or an imitation of the actions of ordinary life; rather it is a development of many years of training in the way of tea. This is the naturalness of Zen, a naturalness beyond art, but it is nevertheless artistic in its naturalness.

The artistic integrity of each of the different facets of tea — the tearoom, the garden, the utensils, and the act of preparing tea — contributes to the unique position occupied by tea as an art

form using physical activity as a medium of expression. In reference to the two *chakai* mentioned at the beginning of this article, in neither of these did the host intend any artistic implication; each host was impelled by a different motivation. Nevertheless, both *chakai* constitute art, the art of tea.

In the *chakai* held by Yōrinobu, the host deliberately disregarded the wishes of his guest and the tacit understanding between them. This understanding is usually considered one of the most precious things in the concept of tea, but in this case the usual cooperative understanding was violated for considerations of great weight and importance. The guest was made aware of his host's reasons and was given an alternative if the reasons did not seem valid to him. Though the usual understanding was not honored, treachery and duplicity played no part and a deeper understanding was reached between the two men. This episode illustrates clearly how truly dramatic a *chakai* can be. Dramatic complications stemming from other involvements and having their implications are found scattered throughout the history of tea. It is in fact made more dynamic and profound by them.

In the second *chakai* discussed earlier, objects and utensils became tangible realities, aiding the host who was producer and actor in the drama. The rice served on red lotus petals, the poem by Kukai, the *kakemono* of the Kannon of Sanetomo, and the display of the lute bearing the inscription "memory" were all arrangements of objects through which our host expressed his feelings perhaps more than if he had spoken them. This shows the possibilities for creativity in tea allowing the host to express himself through the manipulation and arrangement of the utensils.

Of course, "artistic" tea is not always synonymous with "good" tea. The quality of mind and depth of thinking are really the most important aspects of tea. To be good, tea must reflect these things. Profundity can be acquired by practitioners of tea through the novitiate. Even though it is only one of the four distinct elements present in a *chakai*, the novitiate alone is necessary for the attainment of good tea. The other three, the social, formal, and esthetic elements, are indispensable for the creation of artistic tea but not necessarily good tea. For some people, the presence of these three elements is sufficient for a *chakai*; the novitiate is completely forgotten and all emphasis is placed on sociability. Tea is highly susceptible to the lure of sociability, for it is very easy to accept and cultivate. But the sociability and artistry of tea, though they may bring to tea elegance, refinement, and prestige, will not bring depth of meaning. For this reason, artistic tea is not synonymous with good tea and generally cannot even be good tea if it is unrelated to the novitiate. Both of the *chakai* I have detailed qualify as good tea, for both reflect profoundness. This is illustrated in the *Yamanoue Sojiki* in the following story: Tsuji Gensai is the first disciple of Jō-ō and he alone was given all the master's secrets of tea. But he has no sense of connoisseurship and his tea is as bad as can be imagined. He is inept and without creativity, even though he was chosen the number one disciple.

On reading this, I was very puzzled, not understanding how it was that this sort of uncreative, unperceptive person could become the first disciple of such a master as Jō-ō. Later, however, I read in the *Chaki Meibutsu Shu*, Collection of Masterpiece Tea Utensils, as follows: "Tsuji Gensai (?–1576) founder of the Matsuo school of tea, is the first disciple of Takeno Jō-ō and he alone was given all the secrets of the master's tea. He has a profound mind, but he is almost blind as far as esthetic appreciation is concerned and is unskilled at making tea." It was not Gensai's lack of esthetic perception nor his clumsiness at preparing tea that weighed with Jō-ō. It was rather his depth of mind that qualified him to be accepted as the master's number one disciple.

This is a good example of the difference between artistic tea and good tea. The essential ingredient in making artistic tea good or in making any tea good is the depth of thought which has gone into it. Thus, of the four distinct elements present in tea, it is the element of the novitiate and the awareness of the Way of Tea which is the essence of good tea.



Portrait of Dogen, founder of the Soto Zen sect.

The Zen of Dogen

Nakamura Hajime

Since the Zen of the Rinzai sect has been introduced abroad by such eminent scholars and priests as Suzuki Daisetsu, I would like to focus on another Zen Buddhism, the Zen of the Soto sect which was originally introduced into Japan by Dogen in the thirteenth century.

Dogen was born in the capital of Kyoto of illustrious lineage in 1200. His father was the *Nai-Daijin*, Minister of the Interior, and his grandfather on his mother's side was Fujiwara no Moto-fusa, the Prime Minister. His early life was filled with tragedy: his father passed away when Dogen was only three and his mother when he was eight. At the age of thirteen, he decided to forsake the secular world and become a monk. Only one year after he entered Enryakuji temple, he left the Tendai sect because he was not satisfied with the Buddhism he was being taught there. In 1214, Dogen decided to visit Kenninji temple where Eisai(1150-1215), the founder of the Rinzai Zen School, was practicing. Dogen crossed the sea to Sung China in 1223. In his pursuit of the true kernel of Zen wisdom, he visited one temple after another until he came across Ju-Ching(1163-1238), the Zen priest who exerted the greatest influence on him. For more than ten years after his return to Japan in 1227, Dogen devoted himself to Zen monasticism and the promulgation of Soto Zen in and around Kyoto. In 1244, he founded Eihei-ji temple in Echizen Province, now Fukui Prefecture, in order to dedicate himself and his disciples to a community monastic life. Admired as a distinguished man of virtue, Dogen was granted a *shie*, an honorary ecclesiastical purple robe by the Emperor in 1251. This article reprinted with the permission of the author and THE EAST magazine.

1250 but Dogen is said never to have worn it throughout his life. He is supposedly said to have written the following poem on this occasion:

*Though the valley below Eiheiji
is not deep
I am profoundly honored to
receive the imperial command.
But I would be laughed at
by monkeys and cranes
If an old monk wore the purple
robe.*

Dogen's emphasis on *zazen*, sitting meditation, gradual enlightenment and his interpretation of scriptures based on experience set in him apart from the *koan*-centered Rinzai Zen School. Strict training in meditation with the liberal use of the punishing stick and communal monastic life formed the basis of Dogen's School. "Why do you encourage others to practice meditation?" The answer: "This is the true gate to the teachings of Buddha. Meditation is the gate to Comfort and Happiness." In rejecting even *koan*, Soto Zen practitioners do not endeavor to concentrate on any particular object as they sit and meditate on the illumination of insight which they receive naturally by waiting in silence. Dogen said: "In meditation, if the mind is distracted, do not try to suppress it. Let it be as it is!" He disliked the term "Zen sect" because it could limit the Way and cause some to lose the right path of Buddhism.

His masterpiece was the *Shobo Genzo*, Treasury of Knowledge of the True Law, in 95 volumes which was a treatise on Zen doctrine from the perspective of his own enlightenment experience and his own philosophical analyses. He passed away in 1253.

Zen Buddhism teaches the intuitive knowledge of the Absolute. A well-known Zen motto: "Directly pointing to the mind of man" emphasizes that all men are possessed of the Buddha-mind. They only need to actually experience it to realize its existence. Enlightenment takes place in a "timeless moment," i.e. outside time, in eternity. It is an act of the Absolute itself, not our own doing. To expect austerities or meditation to bring forth salvation is like "rubbing a brick to make it a mirror." Another Zen motto, "seeing into one's own nature," means that seeing this Buddha-mind is the same as becoming the Buddha — that man is the Buddha.

This intuition cannot be attained arbitrarily. The true law of the Buddha should be transmitted from mind to mind and from personality to personality. For this, a master who points to the "Buddha-nature," or Reality itself, is necessary. To attain the goal of Zen we must go beyond the written teachings of Buddhist schools based on scriptures, receiving wisdom from a true master of Zen who has synthesized understanding and action. Under the guidance of the master, Zen practitioners come to realize their original Buddhahood, expressing this through the Zen meditative disciplines which bring out the Buddha and the patriarchs in each of us. This process emphasizes living experience, not the words and letters of the sutras.

The transmission of Zen teachings dates from the time of Mahakasyapa, the great disciple of Sakyamuni. Tradition asserts that this knowledge was handed down from Mahakasyapa through a line of patriarchs to Bodhidharma, who brought it to China, where it continued to be passed from teacher to teacher. Because this knowledge cannot be committed to writing, Zen does not rely on scriptures, even though it may use them as expediencies for edifying people.

Dogen identified the practice of *zazen* with enlightenment, the realization of the innate Buddha-nature. Dogen said: "In Buddhism, practice and enlightenment are one and the same. Since practice has its basis in enlightenment, the practice even of the beginner contains the whole of original enlightenment. Thus while giving direction as to the exercise, the Zen master warns him not to await enlightenment apart from the exercise, because this exercise points directly to original enlightenment, it has no beginning."



Zen priest seated in evening meditation: "sitting without knowing."



Priests carrying their hats go out to perform their duty of religious mendicancy.

Priests bowing when the abbot enters the room for communal meditation.





The gate in front of the Priest's Hall at Eiheiji.

The *Chujakumon* gate at Eiheiji.



The Zen disciple does not seek for some Supreme Being above him, but rather he spontaneously finds in himself the Buddha-nature which is the foundation of his own existence. "Let the light be reflected so it falls back and irradiates the self," said Dogen. "Then mind and body will themselves disappear and the original countenance will become manifest."

In this sense meditation should be esteemed in and of itself. "Even if one knows Meditation as the Buddha Law, if he does not comprehend Meditation as Meditation, how then can he know the Buddha Law as Buddha Law?"

In Zen monasteries meditation was exhorted as follows: Po-chang taught his disciples that the most fundamental state was to "cling to nothing, and crave for nothing." The koan of nothingness was highly esteemed in later times. "When you forget the good and the non-good, the worldly life and the religious life and all other things; when you permit no thoughts relating to them to arise; and when you abandon body and mind — then there is complete freedom. When the mind is like wood or stone, there is nothing to be discriminated."

Enlightenment was often compared to light. Wu-men compared enlightenment to "lighting a religious candle."

To attain enlightenment in Zen Buddhism means to break down the bondages of our petty-selfish ego. Zen masters metaphorically called it "the collapse of mind and body" or "breaking down a lacquer-painted pail."

This ultimate situation is not realized by petty deliberations by man, but by the Absolute itself. Although this point seems to be quite dissimilar to the thought of Zen Buddhism, especially that of the Lin-chi or Rinzai sect, we do have an echo of it in another branch of Zen Buddhism, the Soto sect of Dogen. Dogen said: "Forget your body and let your mind go free. Entrust yourself to the 'home' of the Buddha. Then everything will be conducted by Buddha. When you follow this process, you will become free from the sufferings of life and death and become Buddha."

Justification of moral virtues is possible by the fundamental supposition that we human beings are in our essence good and pure. In Zen Buddhism they say that "living beings are by origin Buddhas."

Zen dispelled all kinds of ratiocination on the Absolute. The Buddha dwells hidden in all of the inconspicuous things of daily life. To take them just as they come is enlightenment. Zen masters expressed their teachings with reference to individual particularities, casting away the restrictions of general propositions. Zen is spiritual freedom, the liberation of our true nature from the burden of those fixed ideas and feelings about Reality which we accumulate through fear — the fear that life will run away from us. These *mondo* may seem puzzling at first glance, but in fact there is nothing obscure or hidden about them. The truth which they indicate is, however, of radical simplicity and self-evidence.

*It is so clear that it takes long
to see.
You must know that the fire
which you are seeking
is the fire in your own
lantern,
And that your rice has been
cooked from the very
beginning.*

A Zen poet expressed the Zen philosophy about nature as:

*How wondrous, how miracu-
lous, this —
I draw water and I carry fuel.*

And in a different poem:

*In the spring the flowers, and in
autumn the moon
In summer a refreshing breeze
and in winter the snow.
What else do I have need of?*

The process of the phenomenal world is activity, self-procreation not by compulsive laws or blind impulse but by creative power and sublime freedom. Dogen said: "Being is time and time is being. Everything in the world is time at each moment. To practice religious disciplines, to attain Enlightenment and to enter Nirvana are nothing but to ascertain that these events are Being which is time and that all time is Being." Dogen's assertion seems to be very radical. He said: "Birth and death are the life of Buddha." Some Chinese Zen masters also defined Buddhahood as "pure intelligence" but Dogen defiantly repudiated such an opinion as heresy.

The Soto sect has traditionally maintained "the Five Ranks", a dialectic propounded by Tung-shan (807-869), the Chinese founder of Soto Zen. These Five Ranks can be put into words as 1) the Absolute contained in the Relative; 2) the Relative contained in the Absolute; 3) the Absolute as an independent entity; 4) the Relative alone; and 5) the Absolute and Relative united into One. In actuality, however, this theory has not been as influential as the teachings of Dogen himself.

Japanese Buddhist philosophy assimilated the principle of the transience of the phenomenal world, but the Japanese attitude towards this transience is very different from the Indian. The Japanese disposition is to lay a greater emphasis on the sensible, concrete events intuitively apprehended than upon universals. It is in direct contrast to the characteristic Indian reaction to the world of change, which is to reject it in favor of an ultimate reality, a transcendent Absolute in which the mind can find refuge from the ceaseless flux of observed phenomena. The Japanese reaction is rather to accept, even welcome, the fluidity and impermanence of the phenomenal world. This way of thinking regards the phenomenal world itself as the Absolute and rejects the recognition of the Absolute existing over and above the phenomenal world.

Tendai scholars in medieval Japan, using the same nomenclature as that used in continental Buddhism, derived an original system of thought called *Honkaku Homen* which asserts that all aspects of the phenomenal world are the Buddha. The word *Honkaku* or Enlightenment which appears in the Chinese translation of *Mahayana-sraddhotpada-sastra* meant the ultimate comprehension of what is beyond the phenomenal world, whereas in Japan the same word referred to what is within the phenomenal world. Consequently, Tendai Buddhism consists of emphasizing things rather than principles.

The method of thinking that seeks for the Absolute in the Phenomenal World plays an effective role in the assimilation of the Zen sect as well. Dogen's being influenced by Tendai Buddhism has often been alluded to by specialists but has not yet been fully explored. Here I shall expand on this. When the Chinese translated *dharmata* from the Sanskrit as "the real aspect of all things," they intended the real aspect of all kinds of phenomena in our experience. This is composed of two distinct, contradictory elements, "all things," and "the real aspect." Tendai Buddhism, however, interpreted this phrase as "All things are the real aspect," thus phenomena are ultimately Real. Dogen gave a different twist to this interpretation by emphasizing that "the real aspect is all things," i.e. the truth which people search for is, in reality, nothing but the real world of our daily experience. Thus he says, "The real aspect is all things. All things are this aspect, this character is body, this mind, this world, this wind, and this rain; this sequence of daily going, living, sitting, and lying down; this series of melancholy, joy, action, and inaction; this stick and wand; this Buddha's smile; this transmission and reception of the doctrine; this study and practice; this evergreen pine and ever unbreakable bamboo."

When one asserts "all things are the real aspect," the predicate being of a larger denotation, the real aspect seems to contain something other than all things, but in the expression "the real aspect

is all things," there is nothing that is not exposed to us. For Dogen, the fluid aspect of impermanence is in itself the absolute state. The changeable character of the phenomenal world is of absolute significance.

Dogen asserts the transience of things as strongly as any Indian Buddhist. "Time flies more swiftly than an arrow and life is more transient than dew. We cannot call back a single day that has passed." But his emphasis is positive not negative: "We ought to love and respect this life and this body, since it is through this life and this body that we have the opportunity to practice the Law and make known the power of the Buddha. Accordingly, righteous practice for one day is the Seed of Buddhahood, of the righteous action of All the Buddhas."

What we see and experience is thus recognized as the ultimate reality itself. There is no greater reality, changeless and invisible; there is nothing to be apprehended that is not already exposed to us. For Dogen, impermanence is the absolute state and this impermanence is not to be rejected but valued. "Impermanence is the Buddhahood. . . . The impermanence of grass, trees, and forests is verily the Buddha. The impermanence of the country and scenery is verily the Buddha."

One is reminded of the words of the Chinese poet Su Tung-p'o: "The voice of the rapids is verily the wide long tongue of the Buddha. The color of the mountains is no other than his pure chaste body." This way of thinking corresponds to that of Japanese Zen Buddhism. In the words of Muju, a master of the Rinzai sect who lived from 1226 to 1312, "Mountains, rivers, earth, there is not a thing that is not real."

Starting from such a viewpoint, Dogen re-interpreted phrases of Indian Buddhist scriptures such as: "He who desires to know the meaning of Buddhahood should survey the time and wait for the occasion to come. If the time comes, the Buddhahood will be revealed of itself." This is found in the *Mahapari-nirvana-sutra*. To this concept of Buddhahood as something possible and accessible, Dogen gives a characteristic twist. He read the phrase "survey of time" as "make a survey in terms of time," and the phrase "if the time comes" as "the time has already come." Thus he generates the concept that Buddhahood is time. He who wants to know Buddhahood may know it by knowing time as it is revealed to us. And as time is something in which we are already immersed, Buddhahood is not something that is to be sought in the future but is something that is realized where we are.

Again and again Dogen emphasizes that True Reality is not static but dynamic. "It is heretical to think that the mind is mobile and that the essence of things is static. It is heretical to think that the essence is crystal clear and the appearance changeable. . . . It is heretical to think that water in its essence does not run and that the tree does not pass through vicissitude. The Buddha's way consists of the form that exists and the conditions that exist. The bloom of flowers and the fall of leaves are the conditions that exist. And yet people who are not wise think that in the world of essence there should be no bloom of flowers and no fall of leaves."

Dogen criticized the Chinese Zen Buddhist Ta-hui's teachings that mind and essence are not caught up in the world of birth and death, that "the mind is solely perception and conceptualization, and the essence is pure and tranquil." His rejection of this static way of thinking is revolutionary in that time is accorded neither substantiality nor continuity. Moments of time stand side by side. Every moment is self-contained for in every moment only the present exists in the real sense of the word. Dogen says, "You should fix your heart on the exercises only today in this moment, without losing the light of time." The now is absolute. The whole of enlightenment is contained in every moment. Therefore, every moment of exercise is of infinite worth.

The way of thinking that recognizes absolute significance in the temporary, phenomenal world seems to be culturally related to the traditional Japanese love of nature. The Japanese love mountains, rivers, flowers, birds, grass and trees, and represent them in the patterns of their kimonos. Within the house, flowers are arranged in a vase and dwarf trees are placed in the alcove; flowers and birds are engraved in the transom and painted on the sliding screen; and in the garden miniature mountains, streams and lakes are created. The loving concern with the particularities of nature is familiar to us through Japanese art; it is just as marked in Japanese poetry. If the poems on nature were to be removed from collections of Japanese poems, how many would be left? *Haiku*, the characteristic Japanese seventeen syllable poem, is unthinkable apart from natural objects and the chang-

ing seasons. Dogen wrote:

*Flower in spring, cuckoo
in summer
In autumn the moon and in
winter
The pallid glimmer of snow.*

The meaning of the above poem is very close to that of the Chinese verse by Wu-men Hui-k'ai:

*A hundred flowers are in
spring, in autumn is the
moon
In summer is the cool wind,
the snow is in winter;
If nothing is on the mind
to afflict a man,
That is his best season.*

Similar as the poems are, the Japanese substitution of "cuckoo" for the Chinese "cool wind" has produced an entirely different effect. Both 'cuckoo' and 'cool wind' are sensible phenomena, while the wind gives the sense of the indefinite, remote boundlessness, the cuckoo gives an impression that is limited, almost cosy.

An even better example is a poem composed by Ryokan(1757-1831), a priest of the Soto sect, on his deathbed:

*As a momento of my life
Do I have anything to leave?
In the spring there are
flowers,
In the summer cuckoos sing
In the autumn the maples turn red.*

"Maple leaves" are felt to be far closer to us than "the moon," which Wu-men chose to associate with autumn. Enjoyment of nature is common to both China and Japan, but whereas the Chinese prefer the boundless and distant, the Japanese prefer the simple and compact. Dogen wrote:

*The peach blossoms begin
To bloom in the breeze
of the spring;
Not a shade of doubt
On the branches and leaves
is left.
Though I know that I shall meet
The autumn moon again,
How sleepless I remain
On this moonlit night.*

What is the origin of this tendency of the Japanese to grasp the Absolute in terms of the world as it exists in time? Probably in the mildness of the weather, the benign character of the landscape, and the rapid and conspicuous change of seasons. Since Nature appears to be relatively benevolent to man, he can love it rather than abhor it. Nature, as it changes in time, is thought of as at one with man, not hostile to him. This is at least a partial explanation for what is a basic tendency in Japanese thought.



The *tenzo*, kitchen chief, stoking the fire to cook rice. Pickle barrels weighted with stones are in the next room.

Dogen on Food

Okubo Dofu

With the current enthusiasm for various diets, it may be of interest to know about the diet of Dogen, the founder of the Soto Zen sect of Buddhism in the Kamakura period. Unfortunately, no records exist concerning his individual diet, though he wrote essays to cooks and rules on dining and etiquette. From these, we may surmise what kinds of food Dogen himself ate.

The *Fushukubanpo*, an essay written by Dogen discussing the proper way of eating, discusses the way to eat *okayu*, a gruel made from rice. From this essay, it seems that *okayu* and *meshi*, steamed rice, were the mainstays of the diet of Dogen's time. Both are rice dishes, but *okayu* is boiled in a pot while *meshi* is steamed. Preparing rice by steaming was a method that was ancient even in Dogen's time. The steaming pot used long ago has survived many centuries and is used even today. Exactly how the rice was steamed is not known, but since Dogen experienced Buddhist ascetic practices in China, the Chinese method of cooking rice no doubt influenced him.

As a rule, *okayu* was eaten once a day, in the morning. Its consistency is an interesting feature. It was a kind of gruel and the term *tenjo en kayu*, or 'ceiling-reflecting' *okayu*, describes the usual consistency. That is, the *okayu* was so watery that it was possible to see the reflection of the ceiling on its surface. Fuyo Dokai, a high priest who lived in China seven generations before Dogen, was said to have observed this practice. Fuyo had hundreds of disciples, but no matter how large his following grew, the prescribed daily measure of rice in the *okayu* was never increased. Instead, the measure of water increased in proportion to the number of new mouths it had to feed. Since he admired the work and achievements of Fuyo, it is highly possible that Dogen's own group of priests dined on *okayu* much akin to Fuyo's.

At Eihei-ji Temple, the head temple of the Soto Zen sect, the supply of rice was strictly controlled. The fixed measure of the daily rice supply was not something with which an individual could willfully tamper. Rice was considered so precious that it could not be used to buy household fuel or vegetables.

Tenzo Kyokun, Dogen's essay for cooks regarding the rules and manners of the kitchen, gives instructions for washing rice. First, it must be inspected for insects, and any grains of green rice or other seeds must be removed. Any floating bits of rice bran were thrown out with the rinse water. The rinse water, however, was not merely thrown away but filtered through a straining bag so that no rice grains were lost. The rice was then put into a cooking pot that was placed where no one could touch it and where no mice or other animals could get at it. Such duties of the cook are explicitly outlined in the *Tenzo Kyokun*.

The Soto sect's custom of having *okayu* in the morning and evening and *meshi* at noon was established after Dogen's time. Dogen and his followers took *okayu* in the morning, *meshi* at noon and nothing at night. This was in accordance with the habit of priests who lived during the time of Gautama Buddha. Only during the depths of winter were the priests allowed to eat additional *okayu*. Eating it then became an emergency measure to keep warm, and it was considered to have medicinal value. Even the usual repast that followed a memorial service was kept for the following day if the service was held after the meal of the last day.

We may well wonder how those in charge managed to maintain dietary disciplines so successfully. This was mainly because there were so many kitchen officers to supervise the proceedings. The chief was called *tenzo*, and he was assisted by the *hanju*, who was the manager of the staple food. Under him were the *koju* and various others who were assigned to special duties in the kitchen. It was the *koju*'s duty as assistant manager to start planning the side dishes of the next day's meal as soon as the afternoon meal was finished. Choosing the side dishes in the meal was not done arbitrarily. The choice was made after consultation with the senior administrators of the temple.

Because this system was so carefully organized, it is easy to assume that the meals were sumptuous. Yet this was not true. Rather, a one soup, one side dish meal was served. Neither the *Tenzo Kyokun* nor the *Chiji Seiki*, essays on the preparation of food, discuss the quantity or the quality and suitability of ingredients. Instead, both works exhort the reader to consider even a raw vegetable stalk as Buddha's body or as a magnificent temple and to partake of it with reverence. Thus, the careful planning and preparation that went into making a bowl of soup do not presuppose that the ingredients were abundant or of the highest quality. Rather, they were the manifestation of the thought behind the meaning of the food. Dogen is known to have cited the example of humble ancients who subsisted on dry acorns. Because he admired the humble simplicity in such a way of life, it would be far-fetched to assume that those at Eihei-ji Temple also ate rustic fare. In any case, extravagant dining at Eihei-ji Temple was out of tune with Dogen's way of life.

During his five years of religious training in China, Dogen no doubt picked up the cooking style of that country. In *Tenzo Kyokun*, the recipe for a broth of noodles is given. It was probably served at Eihei-ji Temple after special Buddhist memorial services. *Sawara*, a kind of mushroom, was boiled for the broth, and noodles were added. At Eihei-ji Temple there could be no dish more grand than this. Chopped onions, which usually accompanied the noodles, were never served at the temple because while he was a novice in China, Dogen was instructed by the Zen master Nyojo to abstain from liquor, meat, and five herbs. Four of these were leeks, smartweed, or nettle, green onions, and the wild rocambole; these were avoided because they caused foul breath offensive to others. In his didactic essay *Senmen*, Dogen mentions mouth odor and cleanliness.

Dogen is said to have been very fond of plum trees. Old plum trees were especially revered. In the *Hokuki*, a diary kept by Dogen during his days in China, he writes that the novices, for some unknown reason, were not allowed to eat *ume-boshi*, pickled plums, or dried chestnuts. This restriction was only for novices, and the more advanced priests could presumably eat them freely. *Ume-boshi* are sour and a small amount will stimulate the salivary glands and flavor the bland rice gruel.

When Zen priests entertained guests, hot sugar water sweets and tea were the finest kind of food and drink to serve. An *ume-boshi* was customarily served in the sugar water. Where this custom



The abbot and priests having the main meal of the day.

originated is not clear, possibly in China. Dogen's fondness for plum trees, however, was probably created by extension of a legendary fondness for ume-boshi among Zen priests. This then merged with other presumed origins of this old custom.

Dogen strongly admonished his priests against being finicky about food. Reasoning that tasty foods and unpalatable foods both build up the body, he writes in the *Tenzo Kyokun* that a priest's mouth should be like a cooking oven which takes in all kinds of food. This admonition has relevance to the finicky eaters of today who disregard balanced meals. According to Dogen, devotion, sincerity, and purity of heart, along with clean management were necessary in cooks. These precepts could be called the fundamental spirit of modern, environmental sanitation. Dogen's ideas on upright character appear even in his discussion on kitchen duties.

The varieties of Japanese food and drink became appreciably more abundant during the Muromachi era. Priests returning from China to Kyoto and Kamakura were probably responsible for this. *Kenchin*, a vegetable chowder cooked with oil, *manju*, bean-jam buns, *tofu*, soybean curd, and the like made their appearance about this time. Such delicacies were non-existent during Dogen's era. However, salt, *shoyu*, soy sauce, vinegar and sugar were available, so seasonings were by no means absent. Since Eihei-ji Temple, with its home management system and vegetable gardens, was a self-sufficient community, *shoyu*, vinegar and the like were probably made right in the temple compound.

Because it was believed that cooking and eating were made possible by the grace of the Buddha, Dogen warned that neither practice was to be treated negligently. Such detailed teachings can be found in the writings of no other Japanese religious sect.

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Chadogu Tea Utensils

Lacquerware



Daisu stand with a furo and kama and a ceramic set of kaigu utensils.

Lacquer, *urushi*, is virtually an Eastern priority. The technique^{*} originated in China more than four thousand years ago. Japan imported it and in the field of applied lacquered decoration surpassed the continental artists. Japanese lacquering skill has been so exceptional that lacquering is known in the West as 'japaning'. Lacquered objects used in chanoyu represent every variety of lacquering technique.

The life of wooden objects is lengthened when protected by lacquer which is a resin from sumac trees, *rhus vernicifera*. The lacquer dries not by heat or time but essentially through the application of moisture or humidity.

Lacquering began sometime in China's ancient past. It was certainly an established process by the time of the somewhat legendary Emperor Wu, around 2000 B.C. He, like many people, wished to prolong his life, and after consulting with his Taoist advisor, was advised by the "Goddess of the Hearth" to cover his eating utensils with cinnabar, *shu*. Cinnabar was used to preserve the deceased royalty in Japan as well as China, and it was a practice up until the time of the death of Emperor Meiji's wife whose body was treated with cinnabar. Because of its preservative powers it was used to cover eating bowls and drinking vessels. Chinese records include the untimely deaths of those who too anxious to await a long life consumed fatal quantities of cinnabar. A great amount of effort was expended on the search for the elixir of immortality, which resulted in the extensive variety of Chinese cooking. Tea was listed among such remedies. Chemically cinnabar is a mineral consisting of mercuric sulphide crystals.

Chinese craftsmen concentrated on inlay and cinnabar. A special technique of cinnabar lacquering has a wooden core with many layers of lacquer which is then carved with designs, followed by more lacquering and carving. This technique is called *tsuishu* in Japanese. Lacquer inlaid with bits of iridescent shell became popular in the T'ang and later Sung periods. *Raden*, shell inlay, was frequently used in conjunction with other painted decorations usually on a black background.

Many continental lacquered objects were imported to Japan during the Nara period when Japan was emulating the T'ang court and governmental structure. Some these were placed in the Shosoin Imperial Repository and have remained relatively unaltered for over a thousand years.

Buddhist temples served food in lacquered bowls, a custom which is practiced today. These are in the tradition of the cinnabar lacquered bowls which originated in China and were brought to Japan when Buddhism became a strong influence. The temple structures, like their continental counterparts, were painted with cinnabar which in most instances has vanished, giving a somber and subdued effect quite unlike the former dazzling vermilion brilliance.

During the Muromachi period, Japanese craftsmen, trained in the Chinese technique of lac-

quering, began to investigate new possibilities, although the Chinese objects remained in the highest esteem. In the realm of tea, the utensils were Chinese and included a number of lacquered utensils, as tea itself is of Chinese origin. In China, tea was brewed and drunk communally by Zen priests to ward off drowsiness during long meditation. The manner in which the tea was prepared was highly ritualized and called *charei*.

A variation of this manner was continued in Japan in temples and in the palaces of the aristocracy. The utensils were imported, and included the *furo* and *kama*, a portable hearth and kettle, and a set of utensils comprised of *mizusashi*, water vessel; *kensui*, waste water bowl; *shakutate*, stand for the ladle; and *futaoki*, rest for the kettle lid. These utensils, usually of bronze, called *karakane*, were arranged on a *daisu*, a stand consisting of a rectangular baseboard and upper shelf raised on two or four posts. The *daisu* was lacquered as are all temple furnishings. Tea was served in conical *chawan*, tea bowls, called *temmoku*, the name taken from the Chinese mountain where the bowls were made and used in Buddhist temples during the Sung period. The *temmoku chawan* was supported on a small *dai*, stand, which was lacquered and often decorated and inlaid with shell. The tea was kept in small covered containers, the actual nature of which is at present unknown; however, like most medicinal herbs, tea in China was stored in small ceramic jars, kept in turned-wood cases. These jars became powdered tea containers in Japan and were called *chaire*. The wooden cases were called *hikiya*, and were the prototype for other containers for tea, generally used in making *usucha*, thin tea, and therefore called *usuki*. The *chaire* were reserved for making thick tea, *koicha*, and some of the jars were supported on trays which were frequently lacquered. The *hikiya* were often lacquered and decorated. Tea was prepared in a small room and served to guests assembled in a room in which Chinese paintings, porcelains, and bronzes were displayed. The kilns in the Seto area began to make copies of the *chaire* and *chawan*, and iron foundries began making *kama*. Korean objects were admired as well, and rice bowls were used as *chawan*.

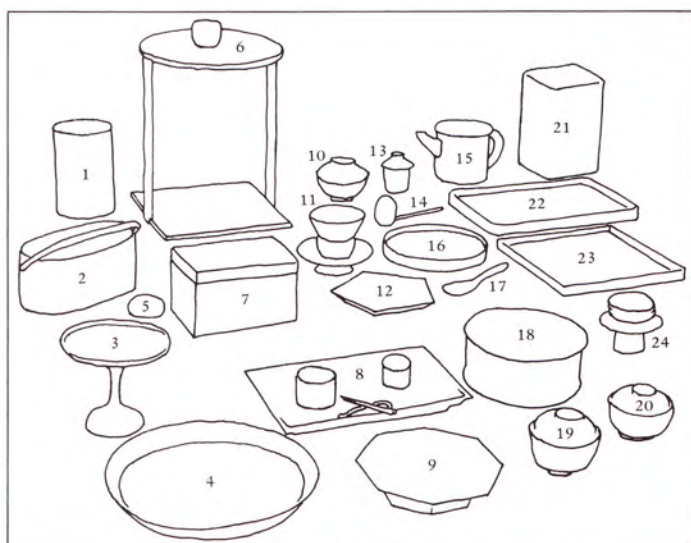
The practice of tea was changed almost entirely by Sen Rikyu, who created *chanoyu* and made it a Japanese art. The Chinese utensils were retained, but reduced in scale, as was the *daisu*, in order that it could sit on the width of the 3 by 6 foot *tatami*, the mat flooring. This manner of tea was practiced by the aristocracy; however another manner was created for the lower classes. This dispensed with all of the Chinese utensils and substituted objects made in Japan. The *daisu* was dispensed with, and the objects were placed directly on the *tatami*. In addition, in place of the *furo*, Rikyu perfected the *ro*, the hearth set in the floor of the tearoom. Tea was made at this time in the presence of the guests, thus establishing the 'true' *chashitsu*, tearoom. Thereafter, all of the utensils were seen by the guests, and many could be examined at leisure. Emphasis was placed on the manner in which the tea was prepared. Successive tea masters contributed objects of their taste, which were emulated by later followers of *chanoyu*, yet Rikyu's taste and the utensils he preferred remain the standard.

The Momoyama period, just before the beginning of the 17th century, was marked by an unrivalled gorgeousness and splendor, however Rikyu preferred a very different feeling. His tea utensils are singularly subtle and restrained, and lacquering is a good example for understanding his taste.

He preferred *shinnuri*; *shin* literally means 'true' but has come to mean Chinese, as it originated in China; *nuri* means 'coated' or 'painted', and implies lacquer. *Shinnuri* is black lacquer applied to a wooden core; the core is aged, sometimes also charred, and covered with lacquer-treated cloth, which helps prevent shrinkage and warping. A fine layer of lacquer is applied which when dry is polished. Successive layers are applied and polished for as many as one hundred times. The final layer is polished to mirror clarity. A single piece may require a year or more to complete. The finished piece is water-resistant and may last for an extended period: Chinese lacquered objects date back to the 2nd millennium B.C. Once it has hardened, it is almost totally impervious to decay from natural elements.

Rikyu preferred that the *daisu*, which is to be used in the Chinese manner, have *shinnuri*. This *shin daisu* with its dark, mirror-like surfaces has a symbolic significance, recalling the sacred mirror of Shinto which reflects the metaphysical world. The baseboard of the *daisu* is called *jiita*, earth board, and the upper shelf is called *tenita*, heaven board.





A SELECTION OF LACQUER OBJECTS USED IN CHANOYU

1. *Ukezutsu*, container used as part of a basket flower container.
2. *Tabako bon*, tray for a lighted charcoal holder and ash receptacle.
3. *Takatsuki*, elevated tray for serving sweets.
4. *Hakkei bon*, tray with eight trigrams of the *I Ching* in shell inlay.
5. *Koma kogo*, 'top'-shape incense container.
6. *Hoenjoku* stand, with a *bira natsume*, 'flat' thin tea container, on top.
7. *Chabako*, box containing utensils for presenting tea outdoors.
8. *Ko bon*, tray used in incense formalities.
9. *Higashi bon*, tray for dry sweets.
10. *Nimono wan*, bowl for food cooked in a broth.
11. *Temmoku* and *temmoku dai*, conical tea bowl on its *dai*, stand.
12. *Gokaku bon*, five-sided tray for a *Karamono chaire*.
13. *Kozuimono wan*, lidded cup for broth.
14. *Yunoko sukui*, ladle used with the *yuto* for serving.
15. *Yuto*, pitcher for brown rice and hot water.
16. *Kayoi bon*, tray used for serving the *shokyaku*, main guest.
17. *Han jakushi*, spoon for serving rice.
18. *Hanki*, rice container.
19. *Mesbi wan*, rice bowl.
20. *Shiru wan*, miso soup bowl.
21. *Fuchidaka*, stack of boxes for *omogashi*, main sweets.
22. *Wakibiki*, tray used for serving guests other than the *shokyaku*.
23. *Oshiki*, tray on which are placed the *mesbi wan*, *shiru wan*, food dish, and chopsticks for each individual guest.
24. *Hikibai* (*biki sakazuki*) and *biki dai*, vermillion sake cups and their stand.

When the daisu is not used, and the utensils are placed on the floor, the tatami is protected from the heat of the furo by a board. This *ita* may be a small square board called *sbikiita*. A long rectangular board *nagaita* resembles the *jiita* and may be arranged with the utensils of the daisu. These boards may be plain but are usually lacquered thinly or in shinnuri.

When the *ro* is used, the tatami which surrounds the opening is protected by a *robuchi*, a wooden frame that may be plain wood or lacquered; Rikyu preferred shinnuri. He liked to have tea powder, both for *koicha* and for *usucha*, kept in a *natsume*, an egg-shaped hikiya named after the ju-jube fruit. These were most frequently shinnuri, but he also had some decorated with designs of autumn grasses, chrysanthemums and paulownia; the chrysanthemum is the crest of the Emperor and the paulownia is the crest of the shogun, both of which were often used by Toyotomi Hideyoshi whom Rikyu served as tea master. These decorative motifs were applied to a ground of shinnuri in gold lacquer called *makie*, the gold variously tinted. The finest examples of these motifs are found in the lacquered decorations on the altar of the temple of Kodaiji which was constructed by Hideyoshi's widow. So famed are its designs and technique that similar decorations are called Kodaiji *makie*. Motifs borrowed from this altar are used in decorating many tea utensils: cherry blossoms and rafts on a river, the autumn grasses, a kind of pampas grass, bush clover, chrysanthemum and paulownia, pine, and bamboo grass. To these are added designs of musical instruments. These designs appear in works dating back to the early Nara period. The decorations are worked in varied shades of gold on a shinnuri ground. Sotan, Rikyu's grandson, designed a *robuchi* decorated with the cherry blossoms and rafts motif. There are many and various objects decorated with chrysanthemum-paulownia *makie*.

Certain objects, such as a porcelain *mizusashi*, do not lend themselves to the informality of being set on tatami. Such pieces may be arranged on a *tana*, a stand which is a reduction of the daisu, and generally having square shelves. There are many styles of *tana*, some of which are called *joku*. They may be of plain wood but are frequently lacquered. In addition to shinnuri, popular lacquering techniques include *tame nuri* and *shunkei nuri*. *Tame nuri* is lacquer that has a red to brown color, which is covered with a layer of transparent lacquer. *Shunkei nuri*, named after its creator, has clear lacquer over color-stained wood so that the grain is revealed. *Makie* is often applied to both techniques. *Tame nuri* and *shunkei nuri* decorate objects other than cabinetry.

Related to shinnuri are *kakiawase* and *ikken-bari*. *Kakiawase* literally means 'aligning', and refers to the natural striations of the wood left partially exposed under thin black lacquering. *Ikken-bari*, also named after its originator, has heavy applications of black lacquer on a paper core. *Ikken-bari* is suited to small objects such as *usuki* and *bigashi bon*, trays for dry sweets served with *usucha*, though small *joku* may be made.

In Japan a type of cinnabar lacquering developed in the Kamakura period when the seat of power was located in the city of Kamakura. The wooden core is carved, often in high relief and is covered with cinnabar. It is called *Kamakura-bori*, *bori* refers to its being carved. Another type is *Negoro nuri* named after the temple where the technique was practiced. The food bowls and trays have a black lacquer foundation over which a thin layer of cinnabar is applied. This layer wears through to the black creating an irregular pattern giving it its characteristic appearance. *Sbu nuri* is used when a master signs a favorite utensil.

Raden in Japan is generally made with *aogai*, an iridescent blue shell. A favored object is the *kogo*, incense container, the forms of which originated in China. An object of considerable importance is the *bakke bon*, a circular tray of shinnuri set with the eight trigrams of the *I Ching* in shell inlay. This tray supports the Chinese chaire and chawan, and establishes their symbolic identities with respect to yin and yang. Also the chaire is identified with the sun, the chawan with the moon. The tray, with these utensils, is placed on the *tenira* of the daisu when beginning a very formal presentation of tea.

Flowers are displayed in the *tokonoma*, alcove of the tearoom. If the floor of the *tokonoma* is covered with tatami the *hanaire*, flower holder, is placed on a thin board, *usuita*. *Hanaire* of porcelain or bronze are displayed on a shinnuri *yabazuita*, which has a groove around the edge. Japanese ceramics with an applied glaze are displayed on a shinnuri *banaguriba*, which has a rounded



Makie chunatsume called *Akino*, Autumn Field, by the third generation Sotetsu.

edge likened to a clam shell. A small hanaire may be set on a shinnuri *maru bon*, which is like the hamaguriba but is round. Unglazed and bamboo hanaire are placed on plain wood hamaguriba, while baskets need no usuita.

Bamboo hanaire tend to darken on the interior from mold and may be protected with lacquer; occasionally this may have makie decoration. Baskets, and hanaire which may not hold water, have bamboo cylinders which may be lacquered. One such cylinder is decorated with squares of gold leaf and is used in summer as a mizusashi.

Mizusashi generally have self-lids, *tomobuta*, but those which do not, or may have another made for it, have *nuributa*, lacquered lids. These are generally shinnuri, though roughly glazed vessels may have one with kakiawase finish. The handle, *tsumami*, of the *nuributa*, is in the form of a half circle which when reflected in the surface of the lid forms a ring.

Ceramic objects which suffer damage are repaired with lacquer, usually gold, although red and brown are used as well. This mending is often stronger than the ceramic piece itself.

The greatest area of nurimono is that of the *kaiseki dogu*, utensils for the service of the formal meal which accompanies tea. Although the most formal presentations of kaiseki employ utensils lacquered entirely in cinnabar, the most popular are those which Rikyu enjoyed. These are shinnuri. Each guest is presented with an *oshiki*, tray on which are arranged covered bowls for rice and soup. A small ceramic bowl or dish called *mukozuke*, is set on the far side of the tray and contains a vinegar-seasoned fish course. The *oshiki* remains in front of the guests throughout the meal. *Sake* is drunk from *biki sakazuki*, saucer-like cups lacquered vermilion which are stacked on a single black dai. Additional rice is served in a drum-like *banki*, and is handled with a lacquered spoon, *ban jakushi*. Additional foods in individual bowls are carried on the *marubon*, round tray, and *nagabon*, long tray. *Nimono*, foods cooked in a broth are served in individual covered bowls which may have makie decoration. The *nimono*, also called *wanmori*, is the main course of kaiseki and is therefore presented in a more precious container. Toward the end of the meal the chopsticks, *hashi*, are rinsed in a broth served in individual lidded cups, *kosuimono*. Afterwards, brown rice is mixed with hot water and served in a *yuto*, pitcher, together with *tsukemono*, pickled vegetables. The rice is scooped out with a special ladle, *yunoko sukui*. *Omogashi*, the main sweets served before drinking koicha, are served in individual portions placed in the *fuchidaka*, a stack of boxes, which has a single lid.

Kaiseki nurimono in Rikyu's taste are classic, however these pieces may be lacquered in a variety of ways that could include decorations in most exquisite detail. This is true for all of the utensils of chanoyu. When assembling all the utensils for a particular presentation objects of very different qualities are blended.

Bringing together too many elaborately decorated pieces is overwhelming, just as only somber pieces is quite drab. The senses are deadened when denied variety. This is particularly so with regard to nurimono. A single object decorated with makie can enliven many pieces which have shinnuri, and a single black lacquered natsume can unite the various utensils assembled to make tea.



Okashi for Autumn

Minoru no Aki

Suzuki Soko

In Japan, one begins to feel a profound seasonal change with the coming of the equinox. Soon one hears mention of, or perhaps may even search for, the seven grasses of autumn. *Susuki* grass ripens in the wind and bush clover blooms everywhere. Singing insects grow more still as autumn deepens.

The chrysanthemum festival which falls on the ninth day of the ninth month, had its origin in China and was introduced into Japan during the Heian period(794-1185) and became one of the five annual festivals. The chrysanthemum is at its best in autumn and there are many types of sweets used for tea which are reminiscent of its form.

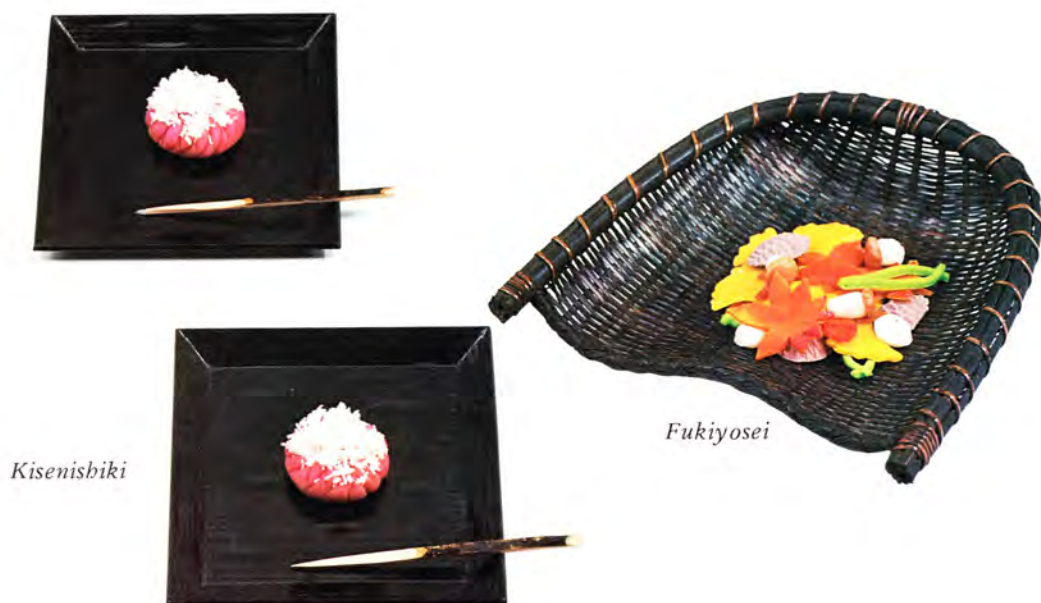
There is a legend that if one wipes one's face with cotton which has been put over the chrysanthemum the night before to collect the dew, one will prosper from this fragrant dew and live long. There is *kisewata*, a kind of paste cake, which is in the shape of the flower and is covered with a white substance made of yams representing the cotton.

There are a variety of sweets offered at the celebration of the full moon of autumn, the harvest moon. One of these is *tsukimi dango*. This may have first been used at a moon viewing gathering held by the Emperor Uda in 897. It is a kind of dumpling made from rice flour and sugar and steamed. According to the old calendar this event occurred on the fifteenth day of September and fifteen of these dumplings were offered along with *susuki* and a kind of potato.

Haginomochi or *obagi* gets its name from the bush clover. It probably dates from the middle of the Edo period(1600-1867). Rice is first steamed, then pounded in a mortar and made into balls. It is then covered with bean paste. It is a very common *okashi* in the months of September and October.

Chestnuts ripen in autumn and probably existed and were eaten in Japan since ancient times. It is said that the chestnut was first presented to the Imperial Court during the reign of Emperor Ojin in the latter part of the 3rd century. From the Kamakura period they began to appear in a kind of cake. Since chestnuts can be kept in various forms for long periods, they became an important addition to staple food. There are many references to chestnuts in old records. Now the red and yellow used in the chestnut okashi *chakin shibori* remind one of the colors of autumn mountains.

There is a popular saying from China which tells us that if one eats *inokomochi*, "Boar



mochi", at the hour of the Boar(10-11 p.m.) on the day of the Boar one will enjoy good health. This custom has been observed in Japan since the Heian period. There was a special ceremony held at the Imperial Court and in ancient records there is a recipe for inokomochi using seven different kinds of grain flour and chestnuts. Cakes were also made using three colors and after the ceremony they were presented to the lower classes. These cakes were wrapped in paper with a chrysanthemum on the first day of the Boar, maple on the second day, and fern on the third. The color of the cakes differed according to rank.

On the day of the Boar, the Emperor faced in the direction of the Boar(northwest) and performed a ceremony which was held elsewhere in the country on the same day. This marked the opening of the hearth for the season. In the tea ceremony too it has been the custom to open the *ro*, sunken hearth, on the day of the Boar — in October according to the old calendar. Merchants observed this event on the second day of the Boar. Many kinds of bean jam are used to make cakes on this occasion; at Urasenke, red bean jam is used.

Ships from Holland came to Japan by way of England, Portugal, Spain, and the Philippine Islands. Western kinds of sweets were called *Nambangashi*, or "sweets from the South". Names of many of these and something of their ingredients are known. There seems to have been a great variety. One which is still very much evident today is called *Castella*, named for the Castille area of Spain. The Dutch brought this kind of cake to Nagasaki for the first time in 1573. However, it was not until almost two hundred years later that they could bake Castella of good quality in Japan. It was at that time that baking techniques improved. During the Meiji period it became possible to get materials in greater abundance and many cake shops began to bake and sell Castella. It quickly spread from Nagasaki to Osaka, Kyoto, and Tokyo. A famous cake shop in Kyoto advertised: "Castella is best not only for its use as tea cakes, but also for the many other ways in which it may be used. When the weather is cold, it may be warmed by steaming; when it is hot weather, it may be chilled; it goes well with *sake*; it can be served with grated radish or horse radish. It goes well with other dishes, is good when travelling, and in the case of over-drinking." This amazing cake was obviously meant to be enjoyed under a great variety of conditions. The taste of the original sample imported by the Dutch apparently did not wholly satisfy the Japanese taste and this was modified and

adapted in the course of time. Castella was made with millet, sugar, honey, eggs, and sweet *sake* and baked at low temperature. Its consistency resembles that of a sponge cake, and according to the prescription of the Kyoto cake shop — it may be used as a tea cake!

Compeito is another type of Namban sweet. Its present name comes from the Portuguese. There is a story that when the missionary Flores met Oda Nobunaga in 1569 he presented candles and *Compeito*. In this sweet, a sweet syrup and flour are mixed. It is then heated in water, turning it so that it becomes round and in a ball. Gradually angles appear. A genuine *compeito* had thirty-six angles. This sweet was very popular in the Edo period as a tea cake. It can be stored for long periods.

Alfeito is another sweet that apparently originated in Portugal as its name come from Portuguese. Apparently however, the sweet was different in taste and appearance at that time. Sugar and syrup are cooked together until the mixture hardens. It is then colored in stripes of three colors. Originally the shape was round, but gradually it has become flat. Other shapes evolved. *Alfeito* is used in the tea ceremony as a dry sweet. It is now carefully and beautifully made. In the Genroku era, about 1695, it was highly esteemed in Edo.

Nambangashi had a pervasive influence on cakes and sweets in Japan. It was these confections that came from the south that introduced sugar as an important ingredient and the technique of making these sweets. It resulted in a trend away from the Chinese influence and a fresh and renewed enthusiasm which gave impetus to the development of sweets in Japan.

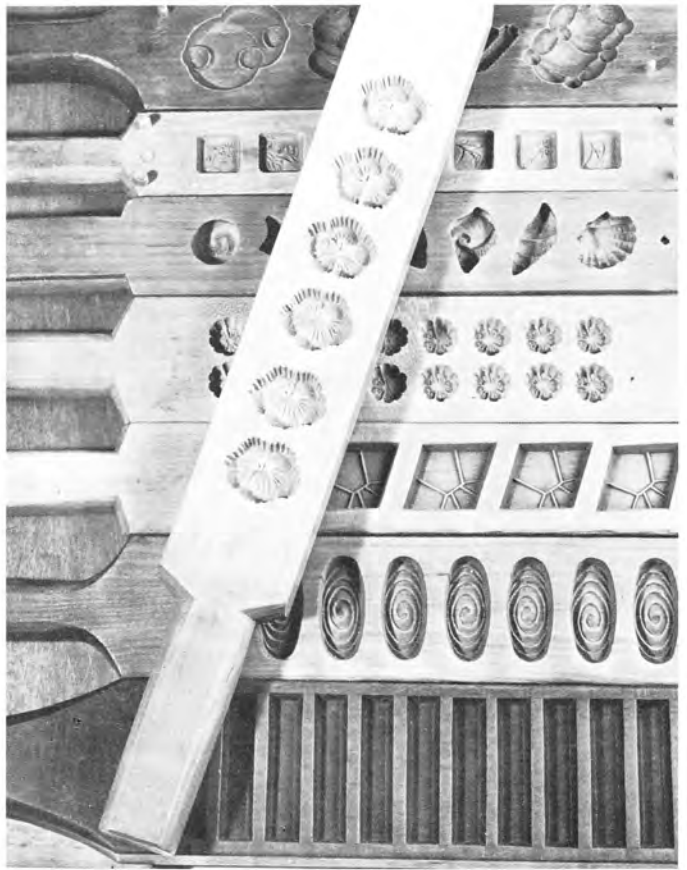
In the years from 1688-1705, about ninety years after the establishment of the Tokugawa Shogunate and the removal of the capital from Tokyo to Edo(Tokyo), sweets began to originate there and to be distributed throughout other parts of the country. Kyoto and Tokyo entered a kind of era of competition in the production of sweets! Kyoto sweets came to be identified with the tea ceremony. Although Kyoto fell into something of a decline as a result of the Onin Wars, the cakes and confections produced in Kyoto acquired a particular excellence and defined taste. As before, value was placed on ancient practices, usages, and appreciation. Designs reflected the Heian capital and were redolent of tasteful elegance and refinement. Form, color, and names given to *okashi* were frequently related to the poetic forms of *tanka* or *haiku* and to the design motifs of *kachofugetsu* — bird, flower, wind and moon. They were, in essence, appreciative expressions that well represented Japanese considerations for wind among pines, a clouded moon, stillness in nature, grace, and subtlety in all things. In order to protect the growing industry, the number of shops purveying these carefully wrought items, in Kyoto was limited to 248 in number.

Kyoto confections became famous all over the country and even feudal lords considered that place the "home" of these products. From Kyoto, these confections and their recipes soon reached Edo and eventually the outlying provinces. Famous feudal lords as Matsudaira in Matsue and Maeda in Kanazawa, who understood and practiced tea, gave special consideration and favor to Kyoto *okashi*.

Occasionally, rare events occurred: Nakamura Jonen, who developed special techniques of making a kind of *mochi*-like sweet called *kyubi* was discovered in Kyoto and given a commission to go to Edo with the rank of warrior.

In the history and development of Japanese sweets, several important metamorphoses occurred. Shape, ingredients, and taste were influenced by imported sweets. However, people of that time could not tolerate the vast amounts of sugar used today. Sugar was a relatively recent additive. It was Tokugawa Yoshimune who developed a considerable interest in the manufacture of sugar and he learned the method of cultivation from Chinese who came to Nagasaki. This eighth Shogun of the Tokugawa Family procured young sugar cane from Okinawa and planted it at Ohama Palace in Edo, and at Fukiage Palace which was inside the Edo Palace. He was eventually able to produce brown sugar and encouraged other feudal lords to try to do the same. Most of them were unable to turn in that direction, or if they did, to produce results of any kind.

Mochi-gasbi, a bean jam cake, such as *inokomochi* or *kuzumochi* was used in annual events since at least the Edo period. Various kinds of *mochi* were sold in tea stalls along the road from Edo to Kyoto.



Wooden *higashi* molds.

The premixed ingredients for the *higashi* are first pressed into the wooden molds, removed and then baked on trays.





Kayoi (upper right) and *momiji* (lower left).

Yokan, a sweet bean jam which has appeared in many varieties up to the present day, was first served steamed. For about one hundred fifty years after its introduction until sugar was produced in quantity, a substitute for sugar was used and yokan was seasoned with salt. Sugar at that time was only used for special occasions. There is a record that in 1589 in Fushimi, Kyoto, *kanten* (mentioned in the previous issue) was mixed with sugar and bean jam, kneaded and made into a type of yokan. Apparently it became very popular in the area. In Edo at the same time, adjustments in flavor were being made to suit the taste of those living in the capital.

After the Meiji Restoration in 1868, a great change occurred in the life style of the Japanese. Transportation systems developed rapidly and towns and villages became at once more closely associated. Mechanization entered many of the industries which traditionally relied on hand power. The scale of even very small businesses increased. Foreign trade continued to develop and some stores began to bake and sell Western sweets. Since sugar could be imported in large quantity, gradually more and more of it was used in the production of these sweets. Since cake shops could be run on relatively small capital, they proliferated and a guild was formed.

With the changes of fortune during the following periods, naturally vicissitudes in the production and sale of cakes also occurred. During the Second World War, their production like many other things, was controlled. After the war, cakes and sweets gradually began to appear again in the market. Many foreign persons coming to Japan apparently also enjoyed them and the number of those practicing the tea ceremony increased greatly. It is interesting that with the long history that tea has enjoyed many of the earliest forms of tea cake are still seen today, especially in Kyoto where so many of them originated. To properly enjoy tea cakes of this kind, it is of course necessary to study the way of tea. As the practice of tea, and tea masters themselves have always been receptive to the use of the available, and the adoption of that previously unused in tea, different kinds of sweets continually find their way into the tearoom. In this respect it is fortunate that so many kinds that have even recently entered Japan from other parts of the world may be ultimately suited to the tea ceremony. In this way, a new page may still be added to the records of Japanese sweets for tea.



Chaji: *Usucha*

Rikyu-preferred styles of natsume, containers for usucha powder.

Usucha, thin tea, is served as the last phase of a *chaji*; the guests having eaten *kaiseki* to fortify themselves, and *koicha*, thick tea, the principal aspect of tea has been served. *Usucha* is light and frothy, and the guests may have one or more bowls, which are served individually to each of the guests. Nearly three hours have passed from the time the guests have begun the *chaji* until this point, and ordinarily the charcoal fire needs rebuilding; *gozumi*, which literally means 'latter charcoal', is done quickly using the same utensils as *shozumi*, the 'first charcoal'. Water is added to the *kama*, kettle, using a *mizutsugi*, a pitcher, either metal or ceramic. The outside of the *kama* is wiped with a wet cloth to give a fresh feeling. The *kumi kamashiki*, a woven mat on which the *kama* is rested, is used in place of the *kami kamashiki*, which is made of paper and is used in *shozumi*. Incense, *ko*, is added to the fire, but the guests do not examine the *kogo*, incense case, as it was used and examined earlier. With the *ro*, the hearth set in the floor, the *kogo* is not used in *gozumi*.

In *chaji* other than the present standard *shogo*, 'noon' tea, *gozumi* is not performed; *usucha* is served immediately after *koicha* has been drunk. The *chasen*, whisk, *chakin*, linen cloth, and often the *chawan*, bowl, are changed, while the rest of the utensils remain in position. This procedure is called *tsuzuki usucha*; *koicha* and *usucha* are served during a single presentation rather than the ordinary two. However, *usucha* served independently is preferred, and forms the basis of most people's understanding of *chanoyu*. *Usucha* may be served to any number of guests, singly, or on its own worth. In Japan, nearly everyone has drunk *usucha*, though a small number have experienced a proper presentation, and a very few have participated in the *chaji*, regardless of the fact that the *chaji* has, to a great degree, shaped their own culture.

The atmosphere in the tearoom for *usucha* is informal compared to that of *koicha*, which is solemn, quiet and with a minimum of conversation. The *tabako bon*, is the sign for relaxation; the *tabako bon* is a tray on which are arranged a *biire*, a cup containing a lighted piece of charcoal set in a bed of ash, on which to light a pipe, and a green bamboo *baifuki*, a cylinder into which ashes are tapped. Infrequently a paper folder or receptacle of thread-like tobacco is included together with a long metal-tipped bamboo pipe, *kiseru*. Smoking the *kiseru* is in fact rare at present, but was popular in former times; tobacco was introduced into Japan by the Portuguese in the period of Sen Rikyu and immediately became much in fashion. Cigarettes, which last several minutes filling the air with smoke, are regularly forbidden in the tearoom, whereas the tiny bowl of tobacco in the *kiseru* lasts a few seconds. Regardless of the fact that the *tabako bon* is not actually used for smoking it is the sign for a relaxed atmosphere.

Higashi are served. *Higashi* are small dried sweets, easily and quickly eaten with the fingers, arranged on a tray, *higashi bon*. *Higashi* are often in shapes and designs indicative of the season, and are eaten when one's tea is being made. The *shokyaku*, principal guest, is served first; the *higashi* are taken from the tray and put on the packet of *kaishi*, papers carried by each guest. Should there be two or more varieties served, one of each is taken. Each guest takes *higashi* just when their tea is being made, rather than every one taking and eating the sweets at the same time.

Along with the *tabako bon* and *higashi*, other things may be offered by the *teishu*, host; *zabuton*, seating cushions, and a *te-aburi*, a small hand warmer, which is presented in cold weather. These are offered before the *tabako bon* and *higashi* as the occasion calls for.



The *teishu* enters the room and places the *mizusashi* to the right of the *furo*.

Detailed here is the *furo usucha temae*, the presentation of thin tea using the portable hearth. The presentation is ideally made in a *yojoban*, a room having four and a half *tatami*, straw and woven grass-covered mat flooring. The *furo* is of Chinese origin and although there are many styles and forms, it is essentially a deep bowl with windows for draft, and is raised on three small feet. It is displayed throughout the *chaji* on the left side of the *tatami* where the *teishu* prepares tea.

The *teishu* prepares all of the utensils in the *mizuya*, preparation room, attached to the tea-room. The *mizusashi*, water vessel, is filled eighty per cent with fresh water. Sitting before the open door leading to the tearoom, *sadoguchi*, the *teishu* sets the *mizusashi* to the side so that the guests may see it, and bows. All of the guests bow in unison, *sorei*, signifying the beginning of the presentation. The *mizusashi* is picked up between both hands and carried into the room, and set to the right of the *furo*. The *teishu* leaves to bring in the *chawan* and *usuki*, container of thin tea powder. In the *chawan* are arranged the *chakin* and the *chasen*; the *chashaku*, bamboo tea scoop, is laid facing down across the rim. The bowl is held in the left hand, the *usuki* in the right; they are set in this relationship in front of the *mizusashi*. The *kensui*, waste-water bowl, in which is carried the *futaoki*, rest for the lid of the *kama*, and across the rim is laid the *bishaku*, the bamboo ladle, the cup inverted on the rim. The *kensui* is carried in the left hand, on the side opposite the guests, rather so that these are not plainly obvious to the guests, as these are work tools; the *hishaku* is new, and in a *chaji* the *futaoki* is made of freshly cut green bamboo. The *kensui* is usually made of a kind of bronze, though it may be ceramic or wood. The *teishu* sits in the middle of the *tatami* facing the major utensils, and sets the *kensui* alongside of the left thigh near the wall. The *hishaku* is picked up in the left hand, held vertically and steadied with the right, *kagami-bishaku*. At this moment the *teishu* gazes into the cup of the *hishaku* as though it were a mirror of the soul. Held in this position in the left hand, with the right the *futaoki* is taken from inside the *kensui* and placed to the left of the board on which the *furo* is placed. Taking the *hishaku* in the middle of the right hand, its cup is brought to rest on the *futaoki* with a sharp rap; the handle is allowed to drop a few inches to the floor. The *kensui* is brought up to align with the front of the knees. The *teishu* adjusts the *kimono* under the knees and pauses before continuing the presentation.



Before placing the *bishaku* onto the *futaoki*, the *teishu* holds it in the position called *kagami-bishaku*.

The *teishu* adjusts his kimono and pauses briefly to gather his concentration before beginning the presentation.





The *natsume* is placed between the knees and the *chawan*.

The *chawan* is picked up with the right hand and temporarily held with the left and set down in front of the knees with the right. The *usuki* is moved with the right hand and placed between the *chawan* and the knees. The *fukusa*, a silk cloth which the *teishu* uses to purify the utensils, is taken from the sash, and is folded into a small pad and held in the right hand; the *usuki* is taken up in the left and its lid is wiped with the *fukusa*. The *usuki* is set before the *mizusashi* a bit to the left. The *fukusa* is refolded and held on the left hand; the *chashaku* is picked up with the right and is laid perpendicular to the *teishu* on the *fukusa*. It is wiped in three strokes and rested on the lid of the *usuki*. While the *fukusa* is still held in the left hand, the *chasen* is taken out of the *chawan* and stood upright to the right of the *usuki*. The *chawan* is moved closer to the knees and the *fukusa* is again slipped back into the sash. Women hold the *fukusa* in the left hand while picking up the *hishaku* with the right and transferring it to the left, and with the *fukusa*, open the lid of the *kama* and set it on the *futaoki*. Should the knob of the lid be made of silver or iron, men use the *fukusa* to open the *kama*. The *chakin* is taken from the *chawan* and set on the lid of the *kama*. The *hishaku* is taken from the left hand and a ladle of hot water is taken from the *kama* and put into the bowl to heat it and supply water in which to rinse the *chasen*. The *hishaku*, with the cup opening upward, is rested on the rim of the *kama*, the handle perpendicular to the *teishu*. The hand movement setting the handle down is the simplest and is called *oki-bishaku*, which means simply 'to place the *hishaku*'; the handle is held between the thumb and forefinger of the right hand. The *hishaku* is used with the right hand. The *chasen* is picked up with the right hand and rinsed in the water of the *chawan*. Lifting, turning it and lowering it back into the bowl the tines are closely examined for breaks. It is swished in the water and set again by the *usuki*. The *chawan* is picked up with the right hand and transferred to the left, its water emptied into the *kensui*. The *chawan* is held for a moment above the left knee as the *chakin* is brought from the lid and put into the bowl. It is unfolded to form a strip which is draped over the edge of the bowl and held between the thumb and forefinger, the bowl is turned clockwise and wiped in three and a half turns: the bowl is turned just three times, the extra is to allow for that part covered by the thumb of the left hand as it is turned. The *chakin* is folded while in the bowl and the bottom is wiped with four strokes to rid it of any wetness which might clot the powdered tea. The *chakin* is left in the bowl as it is placed on the *tatami* with the right hand; the *chakin* is then removed and placed on the lid of the *kama*.



The *fukusa* is taken from the sash and folded.



With the *natsume* in the left hand, the lid is wiped with the *fukusa*.



A ladleful of hot water is put into the *chawan* to heat it as well as to be used for rinsing the *chasen*.



The water is emptied into the *kensui*.



With the *chashaku* in the left hand, the *teishu* bows slightly and invites the guests to eat the *higashi*.



After removing the *natsume* lid and placing it in front of the right knee, the *teishu* places two scoops of tea powder into the *chawan*.

The *chashaku* is taken up with the right hand which then lightly rests on the right knee as the *teishu* makes a slight bow with the left hand, inviting the *shokyaku* to take the *higashi*, "*okashi o dozo.*" The guest apologizes for preceding the others, "*osaki ni*", and lifts the *higashi* bon in a gesture of acceptance, takes out the *kaishi* and setting it between the tray and the knees, takes some of the sweets. The *teishu*, continuing after the bow, takes up the *usuki* in the left and holding it above the left edge of the *chawan* removes the lid with the right fingers, the *chashaku* grasped in ring and little fingers. The lid is set to the right of the bowl toward the knees. Reholding the *chashaku*, two scoops of increasing amount are put into the *chawan*. The *chashaku* is lightly tapped on the edge of the bowl to shake off any excess tea. The lid is replaced in the same manner and is set before the *mizusashi* with the *chashaku* on its lid.

The lid of the *mizusashi* is removed with the right hand grasping the knob or handle, held and turned with the left and reheld with the right placing it leaning against the left side of the vessel, the handle on the inside. If the water of the *kama* is judged too hot, fresh water is drawn from the *mizusashi*. The *hishaku* is taken in the right hand and a ladle of hot water is brought to the edge of the bowl where about half of its contents is poured carefully into the tea powder. The remainder is poured into the *kama* and the *hishaku* is rested on the rim, the handle set down with the gesture called *kiri-bishaku*, which means 'releasing the arrow'; the hand is held flat, the palm away, the thumb forming a V. The *chasen* is taken up and held in the right hand as though an extension of the forefinger, and with it the tea is briskly whipped until a froth covers the surface. The bowl is steadied with the left hand. Larger bubbles are broken up by lightly drawing the tines across the surface. The character *no* (の), signifying 'continuance', is drawn in the foam with the *chasen*, which is again set upright near the *usuki*. The *chawan* is picked up with the right hand, set on the left, and its *sbomen*, face, is turned clockwise facing in the opposite direction, and set on the adjacent *tatami* offered to the guest.



The *hisbaku* is taken in the right hand and hot water is ladled from the *kama*.



Hot water is added to the tea powder and the *hisbaku* is then rested on the rim of the *kama*.



The *chasen* is taken in the right hand and the tea is briskly whipped.



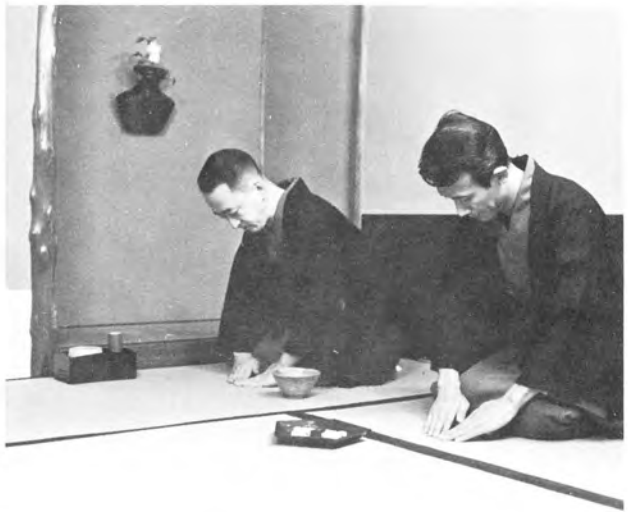
The *teishu* offers the bowl of tea to the guest.



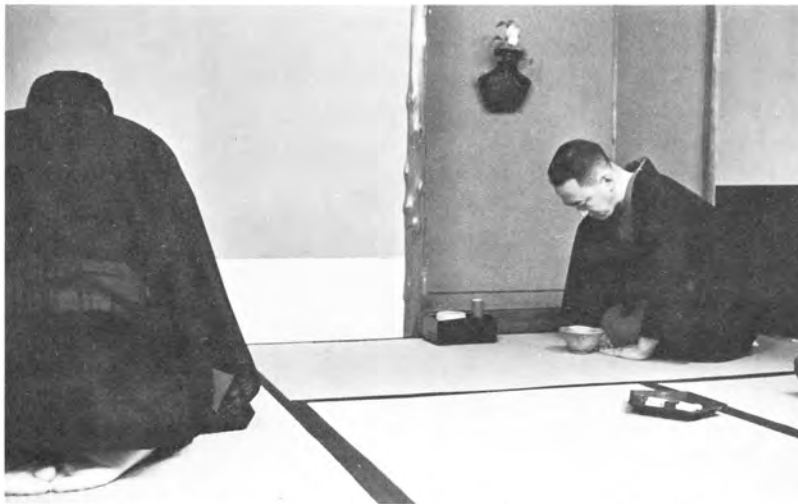
The *shokyaku* slides forward, receives the *chawan*, and edges back with it to his place.

The *shokyaku* slides forward and taking the *chawan*, edges back with it and placing the bowl toward the next guest inside the tatami binding, apologizes for preceding the others. Placing the bowl near the knees and the guest makes a formal bow in acceptance of the tea and says to the *teishu*, "*otemae chodai itashimasu*". The bowl is picked up with the right hand and set on the left. A slight bow is made out of respect, and the *shomen* is turned clockwise with two movements, and the tea is drunk in three sips; a final sip of foam is enjoyed and the rim where the lips have touched is wiped with the fingers of the right hand. The face of the bowl is turned counter-clockwise, and is set on the tatami outside the binding. The *chawan* is then carefully examined and returned to the *teishu*, making certain that the *shomen* is facing in the *teishu*'s direction.

The *teishu* replaces the *fukusa* in the sash after the guest takes the first sip of tea, and awaits the return of the *chawan*. It is taken up with the right, held briefly on the left palm and set down with the right hand. Hot water is added to rinse the bowl; it is again wiped with the *chakin*, and tea powder is added, hot water is added and the tea mixed. Successive guests take the *higashi* when the *chashaku* is picked up to scoop the tea powder to make their particular bowl of tea. Tea is made for all of the guests and additional bowls if requested. When everyone has had a sufficient amount, the *shokyaku* asks the *teishu* to conclude the presentation, "*dozo osbimai o*". This request is made as the *teishu* empties rinse water from the *chawan* into the *kensui*. The *teishu* acknowledges the request with a slight bow placing the fingertips of the right hand to the tatami. The bowl is set down with the right hand, and the *teishu* tells the *shokyaku* that the presentation will be finished, *osbimai ni itashimasu*".



The *shokyaku* places the tea inside the *tatami* binding and apologizes to the other guests for going ahead, *osaki ni*.



With the tea directly in front, the *shokyaku* makes a formal bow of acceptance.

After drinking the tea, the *chawan* is carefully examined.





After ladling fresh water into the bowl, the *hishaku* is rested on the *kama* with the movement called *biki-bishaku*.

Fresh water is ladled into the chawan; the *hishaku* is rested on the *kama* rim with a hand movement called *biki-bishaku*, 'drawing the bowstring', the thumb and forefinger appear to be measuring the length of the handle, and holding the handle on the tips of the first two fingers with the hand held flat, the palm towards the *teishu*, the hand is drawn to the tip where it forms a cylinder as the handle is lowered. The *chasen* is rinsed in the water, and the tines inspected as it is lifted and set down. The water is discarded and as the bowl is held above the left knee, the *chakin* is taken up and put in the bowl after the bowl is brought directly in front. The chawan is set down with the right hand, the *chasen* set in it as at first, the *chashaku* is picked up with the right and poised lightly above the right thigh, the left hand draws back the *kensui* about three inches to allow space for the cup of the *hishaku* that will later be set across it. The *fukusa* is taken from the sash with the left hand and folded with the aid of the right so as to wipe the tea from the *chashaku* with two strokes. The *chashaku* is laid face down across the rim of the bowl. The *fukusa* is kept in the left hand as the *usuki* is moved to the right of the front of the *mizusashi*, the chawan is set to the left of the *usuki*, picked up with the right hand and placed with the left. Excess tea is brushed from the *fukusa* into the *kensui* with two strokes of the right hand, and it is returned to the sash. A full ladle of fresh water is drawn from the *mizusashi* and added to the *kama*, which is then closed, the *hishaku* being rested on the *futaoki*. The lid of the *mizusashi* is taken up with the right hand, transferred to the left and closed with the right.

The *shokyaku* then asks to see the *usuki* and *chashaku*, "*usuki, chashaku no haiken o*". The *teishu* acknowledges with a slight bow and lays the *hishaku* across the *kensui*, picking it up with the right and placing it with the left so that the handle lays flat across the rim. The *futaoki* is picked up with the right and placed with the left hand under the end of the *hishaku* behind the *kensui*. The chawan is moved to the wall with the right hand in one movement. The *usuki* is placed on the left palm, the *teishu* turns partially toward the guests and sets down the *usuki*. The *fukusa* is refolded and the lid is wiped. The *fukusa* is clenched in the right hand and the lid is removed with the forefingers of the right and set before the front of the knees; the rim is wiped with the *fukusa* and the lid replaced on the container. The *usuki* is turned to face away from the *teishu* who places it on the adjacent *tatami*. The *teishu* turns again to face the *mizusashi* and takes the *chashaku* from the chawan and turns again toward the guests and places the *chashaku* next to the *usuki*, the handle toward the guests. The *teishu* turns back to pick up the *hishaku* with the left hand and holds it parallel to the body with the right, picks up the *futaoki* with the left and grips it with the forefingers of the right, under the *hishaku*. Then turning toward the wall the *teishu* picks up the *kensui* and stands turning toward the wall and then toward the door, walks from the room.

The *shokyaku* edges forward to get the utensils and returns with them, placing them inside the binding of the *tatami* to the right, the *usuki* closest to the knee. The *teishu* returns to the room and carries out the chawan, held on the left palm and steadied with the right. The *mizusashi* is then



The *teishu* places the *natsume* and *chashaku* on the adjacent *tatami* for the guests to take and appreciate more closely.



The *chawan* is carried from the room.



The *teishu* sits outside the *sadoguchi* until *haiken* is finished.



Sitting in front of the utensils, the *teishu* answers questions about them.



With the utensils to the right, the *teishu* and guests bow in unison to signify the end of the presentation.

taken from the room. As the *teishu* leaves, the *shokyaku* apologizes for preceding the others, "*osaki ni*", and places the *usuki* outside of the binding. Making a slight bow of respect and to look at the object as a whole, then holding the container with the left hand removes the lid with the right. The manner in which the tea has been scooped is noticed. The lid is replaced. Again a slight bow is made and the *usuki* is passed on to the next guest by placing it nearby, inside of the binding. The *chashaku* is then examined and passed. This examination of utensils is called *baiken*. The last guest, *tsume*, bringing the utensils, meets the *shokyaku* near the place where the *teishu* offered them for *haiken*. The *shokyaku* turns the *usuki* toward the *teishu*'s direction and sets it approximately where the *teishu*'s right knee will be when seated. The *chashaku* is placed as though in front of the left knee, about four inches from the *usuki*. When the guests have resumed their seats, the *teishu* returns to the room and sits before the utensils, and answers questions about them. The *shokyaku* asks about the *usuki*, "*usuki wa*", and then the *chashaku*, "*chashaku no saku wa*", 'who made the *chashaku*?' and "*gomei wa*", 'what is its poetic name?'. The *usuki* is placed on the left palm, the *chashaku* is held in the right hand between the thumb and forefinger. The *teishu* stands, walks from the room and sits outside of the *sadoguchi*, placing the *usuki* nearest the knee to the side where the guests may see it and the *chashaku* is placed next to it. All of the guests bow in unison with the *teishu* signifying that the presentation has come to a close.



The guests and the *teishu* make a final bow of parting, the guests from the *roji* and the *teishu* from the *nijiriguchi*.

At the conclusion of the *chaji*, the *teishu* and the guests have a final *aisatsu*; each expressing their appreciation. As the guests leave the tea house, they close the *nijiriguchi* behind them. They wait outside in the *roji*, the *shokyaku* last and closest to the tea house, and momentarily the *nijiriguchi* is opened again by the *teishu* and all bow in silence. This farewell salutation is called *okurirei*. The *teishu* waits until the guests have gone out of sight, and then closes the door. It is proper for the *shokyaku* to visit the *teishu* informally on the following day to express the gratitude of all the guests once more.

Here follows a brief summary of *ro usucha temae*, presentation of thin tea using the hearth which is set in the floor of the tearoom. This is more commonly called *hiradema*, 'plain' presentation. The *ro* is purely Japanese, while the *furo* was imported from China; the *furo*'s introduction was nearly four hundred years before Rikyu, so that one might almost consider it indigenous. The hole in the *tatami* is about a foot and a half square and a bit more than that deep. A wooden frame, *robuchi*, fits snugly to the surrounding *tatami* for protection from the fire. The charcoal is similar to that of the *furo*, the size and number of pieces are larger. *Shozumi* with *ro* is the first thing of the *chaji*, so that it is frequently necessary to perform *gozumi*.



In *ro* season, the *teishu* sits more at an angle facing the guests; here the *teishu* invites the guests to take the *higashi*.

After *gozumi*, *zabuton* are offered to the guests, as well as a *te-aburi*, *tabako bon*, and *higashi*. The door of the *sadoguchi* is closed throughout most of the presentation to keep warmth in the room. The *teishu* sits outside of the *sadoguchi* with the *mizusashi* set to the side, opens the door and bows in unison with the guests. It is placed in the center of the *tatami*. The *chawan* and *usuki* are set before it. The *teishu* carrying the *kensui* in the left hand sits to close the door, stands and approaches the *mizusashi*, turning toward the direction of the *ro* and sits, placing the *kensui* at the side. The *teishu* does not face the *ro* directly but toward the left corner, the left knee on a line extending from the left side of the frame which extends to the wall. The center of the body aligns with the inner corner of the *robuchi*, allowing a space of about twelve inches between the frame and the middle of the front of the knees. The *hishaku* is picked up with the left hand and steadied with the right. The right hand then takes the *futaoki* from the *kensui* and places it on the adjacent *tatami* near the right near corner of the *robuchi*; its place is three lines of the *tatami* in from the binding and three away from the *robuchi*. The *hishaku* is rested on it, the handle parallel to the right thigh. The *kensui* is centered on the line extending from the *robuchi* past the knee, and five lines of the *tatami* from the binding near the wall. The *teishu* adjusts the *kimono* and seating position and pauses.

The *chawan* is picked up with the left hand, and put down in front of the knees with the right allowing room for the *usuki* between the *chawan* and the knees. The *usuki* is moved with the right hand. It is wiped with the *fukusa* and placed on a line extending from the left corner of the *robuchi* to the center of the *mizusashi*, just a few inches from the center point on the line. The *chashaku* is cleaned and rested on the *usuki*. The *chasen* is placed next to the *usuki* a few inches right of the midpoint. The *chawan* is moved a bit closer to the knees. The making of the tea proceeds as with *furo*. The *hishaku* handling is simplified and rests with the cup inverted over the rim of the *kama*. The *chawan* offered to the guests is set near the *futaoki*. The *mizusashi* is opened with the right, and the lid leaned against the left side using the left hand. At the conclusion, the *chashaku* is taken up to be cleaned, the *kensui* is moved back and to the wall to the same position it takes at the end of the *furo* *temae*. The *chashaku* is cleaned and laid across the rim of the *chawan*. The *usuki* is moved with the right hand to its former position in front of the *mizusashi*, the *chawan* is set to the left of the *usuki* as before. Water is added to the *kama*, which is then closed. The *hishaku* is rested on the *futaoki* and the lid of the *mizusashi* is closed, taking it with the left hand and replacing it with the right. *Haiken* is the same as with *furo* except that the *teishu* then turns to face the *mizusashi* and picks up the *chashaku* from the *chawan* and turns to face the left corner and places it next to the *usuki*. The utensils are taken from the room and the guests *haiken* the *usuki* and *chashaku*. The *teishu* returns and speaks about them, taking them to the door and bows in unison with the guests concluding the presentation.

Books

Zen Master Dogen by Yokoi Yuho, with Daizen Victoria. Weatherhill, Tokyo and New York; 217pp., \$3.95 paper.

Dogen(1200-1253) must certainly rank among the world's great leaders of religious thought and practice. During a relatively short lifetime, he founded the Soto Zen sect of Buddhism and established a religious culture both profound and original. Born into an aristocratic family in Kyoto, at thirteen he entered the monkhood. He began his studies at the Tendai center of Buddhist learning on Mt. Hiei which rises steeply on the east of Kyoto. Unsatisfied, and seeking answers to deeper questions, he studied with several masters but eventually at the age of twenty-three decided to travel to China in search of further truth. Feeling he had found something of it, Dogen returned to Japan in 1227 to disseminate his learning. He went back to the temple in which he had studied so profitably before only to find it greatly changed. Dissatisfied, but having gathered many disciples around himself, Dogen moved along the Japan Sea coast and eventually reached Echizen, by this time having written several important tracts on Buddhism. The permanent home he found there in Daibutsuji, a temple that was built for him with the request that he become its founder, was later renamed Eihei-ji. It is this name by which it is known today; it is the largest Zen monastery in Japan, and one of the two primary temples of the Soto Zen sect. Having a constant belief that the "Practice of the Way" and worldly affairs were not distinct entities, he made continuous efforts to effect national policy and bring the spirit of Zen into all areas of human endeavor.

These simple details of Dogen's life are briefly indicated in the essays which accompany this translation of Dogen's major treatise on Buddhism. Though Dogen died before finishing this major work, the final chapters were assembled by his disciples from his own notes soon after his death.

Interpretation and understanding of this work, even in the original language, present incredible difficulties. Though not a literal translation of Dogen's words, one feels that the efforts of scholarship have produced a text faithful to the spirit and word of *Shobo Genzo*. The translation is extensively annotated and a supplementary glossary is an immeasurable aid to the reader. The English style is clear and direct even when it must necessarily be abstract. This is a book which can be enjoyed and understood only with careful thought and reading. The true meaning of the Way as revealed here may be apprehended after innumerable *kalpas*, which is defined in the glossary: the period of time required for a celestial woman to wear away a ten-mile cubic stone if she brushes it with her garments once every three years.

Sondra Castile

THE RICE CYCLE- The Grain that Created a Culture. Tsune Sesoko, editor. Tokyo: JETRO, Japan External Trade Organization, on the occasion of the 1974 Spokane World Exposition in Spokane, Washington, U.S., 1974. Reissued 1975 by Cosmo Public Relations Corp., Tokyo. 108 pp., \$6.00.

This is not a scholarly work; in one respect, it is rather like a preview of coming attractions, inviting the reader to delve further into those aspects of Japanese culture of the past 2000 years which hold most personal interest. The table of contents suggests environment, food, starch (paste), straw, ash, packaging, festivals, and the arts.

This book seems to have been put together with affection and esteem for the rice plant as the center of Japanese culture and begins, appropriately enough, with a creation of the well-known print-maker, Tadanori Yoko, "The Rice Cycle Mandala", representing the interrelatedness of man, earth, and the universe.

To despair of today's industrialization and pollution is simply to note the decline of rice and rice production in Japan, for, to quote from one of the chapters, "...the rice cycle is not merely a process of materials and energy but the process of creating and accumulating culture ... much as the rice cycle may represent a natural way of living, an example that contemporary civilization may learn from, obviously we can no longer return to the past; we are too well adjusted to the artificial environment which we have made; going back would be physiologically unbearable for us. This consideration notwithstanding, the rice cycle still serves the Japanese not only as a means of environmental preservation, but also as one of the gateways through which we can trace and understand some aspects of the Japanese people and their culture."

Tea enthusiasts also look to *chanoyu* as a way out of the paucity of modern life; Tea has been called the synthesis of the arts. Happily, the proponents of either of these ways need find no contradiction between Art and Nature in this case, for it is surprising in how many ways Rice contributes to Tea through the grain itself or the bran, hulls, or straw. Rice is part of the *kaiseki*, a meal that accompanies the tea ceremony; is used in pickling, is fermented into sake; rice flour is often the basis for the tea sweets; ash from straw or hulls, may have patterned the ceramic utensils used; ash may provide a bed for the charcoal of the hearth or for the burning of incense, and helped in the preparation of ink stick and the writing brush used to create the calligraphy of the hanging scroll; in the tearoom itself, the walls may be made with plaster of straw-mixed mud, and the foundation of the tatami is rice straw of which some of the garden equipment was undoubtedly also made. Rice can certainly be acknowledged as an important element in Tea.

In its enthusiasm the book contains inaccuracies, most noticeably in the description of the uses of *norī*, paste or starch: the paste used with paper and cloth in the mounting of hanging scrolls or sliding paper and wood of folding screens, or sliding partitions in traditional Japanese architecture is not made of rice, but of wheat - paperhanger's paste, if you will.

As an object, the book itself is attractively done on heavy paper (not incidentally, "rice paper" which many foreigners mistakenly call Japanese paper which is usually made of mulberry). The cover design in Shinto colors of white and red, along with green, consists of a very interesting stylized Chinese character for 'rice paddy' 田 the lines of which intersect at 9 points labelled with the important functions of rice in the life of the Japanese. The many guises of rice are beautifully shown in full page color photos; notes on each one have thoughtfully been provided at the end of the book. The enthusiastic writing style, together with the relatively large print and simple lay-out, makes this reading a pleasure. There is one jarring aspect: the inclusion, opposite each chapter beginning, of full page black-and-white pictures showing aspects of modern life we could do without. Or, was it by this device that the very point of this book was made?

Constance Kimos

* * *

URASENKE FOUNDATION KYOTO JAPAN