

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 world-wide understanding of the culture of *chanoyu*.

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Two Attitudes Toward Nature

Sen Soshitsu

Anyone who devotes himself to the way of tea must become familiar with the *Namboroku* by Nambo Sokei, a disciple of Sen Rikyu. As a disciple, Nambo compiled this treatise as a record of Rikyu's philosophy, his specific instructions about tea, and accounts of details of the daily life of the master. The work is easily appreciated not only by students of tea, but by anyone wishing to touch the quintessence of Japanese culture. It is filled with references essential to an understanding of the cultural climate of the time. Nambo defined basic elements of attitude and identified the texture of sentiment characteristic of Japanese esthetics several hundred years ago.

In the *Namboroku* the following poem is cited. It is by Fujiwara Ietaka (1158-1237) and was selected for the *Shin Kokinsbu* during the Heian period. It was a favorite of Rikyu who apparently appreciated it as representative of the state of mind and tranquility one must attain in the way of tea.

*To those who long for the
flowers of spring
show the young grasses
which push up among the snowy hills.*

In contrast to this poem, Rikyu presented another by Fujiwara Sadaie (1162-1241) which he felt most clearly revealed the spirit of *wabi*, the essence of the tea he established.

*Neither flowers nor colored leaves
near the reed-thatched hut
that stands alone by the shore.
Twilight in autumn.*

This scene, a solitary and humble hut, the landscape lacking either the brightness of flower or autumn leaf, typified the total simplicity and quiet taste of Takeno Jo-o (1502-1555) from whom Rikyu had learned tea. Rikyu himself, as his own attitudes developed apart from his teacher's, continued to respect this feeling of *wabi* as expressed in the last poem. However, at the same time, he developed a more thoroughly "active" response to nature as it was evident in one's everyday surroundings. Fujiwara Ietaka's poem expresses this well. The development of Rikyu's idea is explained concisely in the *Namboroku*. In late autumn there are no longer flowers nor bright leaves; the landscape near the hut is bare and essentially devoid of color; dusk. Jo-o identified the essence of tea with this extreme plainness in nature. In this is the deep and refined state of tranquility. Rikyu however, went a step further by finding intensity in the aspect of nature that continues to thrive and to endure, to renew itself endlessly as in the young grasses which push up from beneath snow.

The way of tea has attained definition at the point where these two attitudes toward nature meet. Contrasting views merged to create the esthetic criterion peculiar to tea. These concepts we define in tea as *wabi* and *sabi*.

*Spring is everywhere now.
Soft haze covers the mountain,
gently, joyfully.*

This is a poem by Basho. In it one senses the feeling when early spring nature seems almost to be vying with itself in an array of color and bloom. It is the pleasantness which must have prompted Rikyu to wish to share in this, by expressing as he did in a *haiku*:

*Such a pleasant, gentle spring rain.
Why don't you nightingales,
come out and with a hat,
enjoy the rain with me?*

People move about and enjoy beauty. A gay and restless mood prevails. Yet there still remains the snow on the summit of remote mountains and in the isolated villages among them. There too new buds rise beneath the persisting snow and the mute grass leaves reveal their vitality which has carried them through the long winter. It is this state of tranquility and purity which yet contains something dynamic and unquenchable. Rikyu was wholly impressed by the solemnity of nature which continually generates life anew. He identified this renewal and continuum with the essential element of tea.

The poems by Ietaka and Sadaie both represent the state of purity and tranquility as far as the absence of colorful beauty is concerned, and both settings are of solitude. The great difference between them lies in that the one represents the *yin*, negative and ending condition of things, while the other is the *yang*, positive and beginning state. They seem similar at first consideration perhaps, but soon differentiate themselves wholly. It was Rikyu's comprehensive spirit which enabled him to understand that the way of tea necessitates both of these points. This way incorporates infinity in this union, leading to no one end or summit.

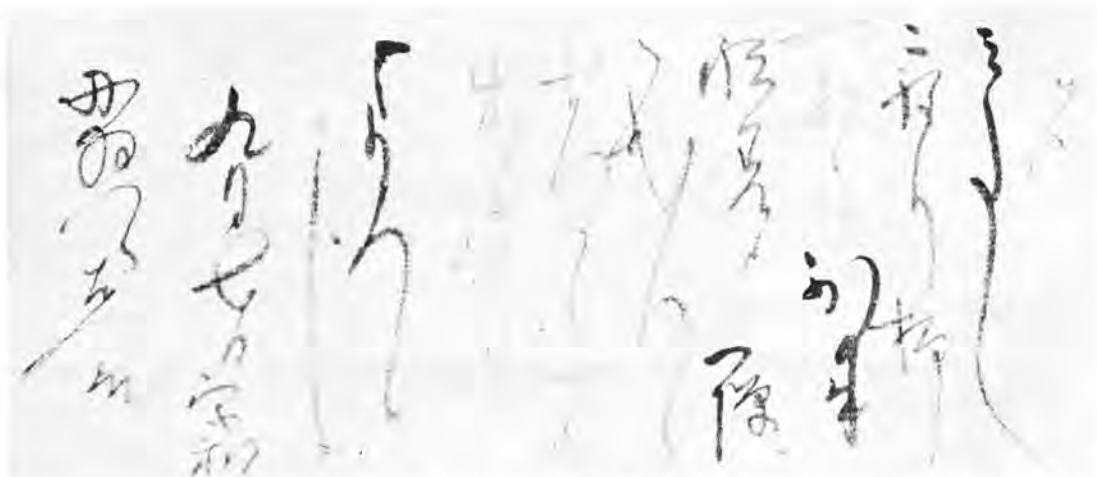
One searches for a true master, finds in him the basis of discipline, devotes one's life to that discipline, practices continually . . . and there is a way. It is not the art or skill alone, but the Way as it unfolds and builds day by day.

Once every year, the followers of tea commemorate Rikyu on the day of his death. At that time one is freshly aware of the limitlessness of his teachings; I, as one of his missionaries of tea, try always to keep this in mind. It is only natural to appreciate the beauty of flowers, everywhere apparent in their season; but it requires a finer sense to uncover the beauty of the grass beneath the snow. This particular sense one wants to cultivate and refine so as to be able eventually to enfold this spirit of *wabi* and *sabi*, as one grows in the way of tea.

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A letter from Kanamori Sowa to Niwa Hachirozaemon thanking him for some persimmons and inviting him for an informal visit.

Kanamori Sowa and Teigyokuken

Jon Carter Covell

My first occasion to view the tearoom Teigyokuken, "Jewel of the Garden", was unforgettable. It occurred during the third week of October, 1934, when the Shinjuan east garden maple leaves had just begun to crimson. The presiding host at that tea gathering was Nanzan, the twenty-fourth abbot of Shinjuan. Although the tearoom had been designated a "Cultural Property", it was being used on this occasion because the chief guest was himself a member of the Agency for Cultural Affairs. I was the only other guest and had been included because I was then studying Muromachi Zen culture. Because the whole of Shinjuan bespeaks Muromachi, after only a few days acquaintance my mentor in Kyoto had brought me to Daitokuji's "Pearl Temple".

No one present that autumnal afternoon in Teigyokuken could have foreseen that over forty years later the nimblest of acolytes then bringing supplies would now be the twenty-sixth abbot of Shinjuan, about to celebrate the five hundredth anniversary of the death of the great Zen priest Ikkyu whose temple Shinjuan had once been. That evening, so good was the feeling that we were invited to sleep in the room adjacent to the Teigyokuken tearoom with its panels of Hanchou's West Lake ascribed to Kano Motonobu (1476-1559) and its ceiling stained with smoke during the fifteenth century when it served as the kitchen of Kyoto's Imperial Palace. A tradition of almost five centuries prohibiting women from remaining at Shinjuan after four p.m. was thus broken.

After midnight when everyone in the subtemple was asleep, I stole into the age-shrouded tearoom and knelt on the *tatami* of its intimate space, feeling enclosed and sheltered within its bamboo and rushes, watching the autumn moonlight fall through the cedar struts of the opaque windows and touch the simple floor area and adze-hewn pillars. Some time passed in reverie as a sense of total detachment from ordinary reality flowed over me. Then I recalled a previous tea ceremony a few days before in Rokusoan, the tea house within the precincts of the Tokyo National Museum. The garden surrounding this tea house is impressive, but the simpler Shinjuan complex of tearoom and garden captured my fancy that autumn night. Until that time "Kanamori Sowa" or "Emperor Ogimachi" were only names in books, but now I was breathing in their shadows, seeing moonlight from the same windows as Empress Ogimachi, mother of the builder of Katsura Detached Villa. Sliding open the crawling-in entrance and its wooden panels on the south side of the tearoom, I tiptoed over the eleven roughly-irregular, highly elevated stones and peered at the empty hand-washing basin which Sowa had placed under a sloping roof with a skylight; it was a gift from Emperor Ogimachi. Then I stepped out into the crisp night and went over the *roji* stepping stones and past the rooms reconstructed from the Muromachi Imperial Palace and went down as far as the rustic entrance gate. That autumn night Kyoto and its nostalgic past enmeshed me in a moonlit web. I did not realize then how much of this Kyoto charm was imbedded in and inspired by the tea ceremony.

Who was the Kanamori Sowa who was to design the tearoom Teigyokuken? Some facts about his life may be of interest. In 1586 Kanamori Nagachika (1524-1608) received the area of Hida, present day northern part of Gifu Prefecture. There he built a castle and redesigned the town which was called Takayama. The town itself much resembled Kyoto and it was in fact also known as *Sho Kyoto* or "Little Kyoto". Its streets were set in checkerboard pattern, two rivers ran through the town much as they do in Kyoto, and it lay in a basin surrounded by mountains.

The next generation of the Kanamori family was Arishige (1558-1615). His first son Shigechika, later renamed Sowa, was born in 1584 which was two years before Nagachika entered Takayama. Thus Sowa's father and grandfather were both feudal lords during a warring period, but were both also men of tea. Because of this, he was given not only education in the martial arts, but also in the culture of tea from childhood. Later he was to prefer the latter.

Sowa's father studied tea with Enshu and Oribe, and his grandfather with Rikyu and Oribe. He himself studied with Doan, Rikyu's son but he too fell under the influence of the other well-known men of tea of the period: Sekishu, Oribe, Enshu. He was on intimate terms with Konoe Ozan and Ichijo Akinaga who were among the highest men of culture in those days. He entered the court and taught tea to Tofukumonin who was the wife of Emperor Gomizuno-o and to the Emperor Go-Sain. In this way, Sowa had contact with the highest manifestation of culture in this period.

Where does Shinjuan's Teigyokuken stand in relationship to the broad spectrum of tea architecture's history? Somewhere between Rikyu and Enshu, yet closer to Rikyu; but such a statement is too simplistic. After Rikyu's suicide in 1591, tea ceremony may be said to have divided into two streams. The *shoin* style enjoyed the patronage of the shogun and other military leaders and veered towards "play tea" under Furuta Oribe and later "elegant *wabi*" under Kōbori Enshu. This shoin style represented the wealthier and more pretentious side of the tea cult, with pleasure on a more social basis and the individual host striving for the happiness of his guests by integrating the religious elements of Zen tea with contemporary life style and social tastes. The genius-architect of this manner was Enshu, darling of the Tokugawa, who built his own retirement rooms at Daitokuji's Kohoan while at Ryokoin still stands his architectural masterpiece, the tearoom Mittan.

In contrast to this architectural style with finely-hewn wood and lightly lacquered surfaces stands the smaller, darker and rustic type of tearoom designated as *soan*, or "grass-roofed retreats", associated with Rikyu and his grandson Sotan. Daitokuji's precincts now contain three famous tea rooms in this style: the Jukoin's Kanin, "Quiet Living", which is thought to have been the stage for Rikyu's suicide on February 28th, 1591, the Shokoken, "Facing the Pines", built by Hosokawa

Sansai, Rikyu's disciple in tea ceremony, and Shinjuan's Teigyokuken erected a generation later by Kanamori Sowa at the time of this subtemple's reconstruction of its worship hall in 1638.

The Japanese have always respected wood and reused it whenever feasible. In 1638 the Shinjuan old beams of the worship hall, made from Owa Sorin's south seas-sailing vessels, were used in constructing the subtemple's living quarters. The tearoom at Shinjuan was also a reconstruction from ancient wood. The architect of this tearoom had the following problems: Shinjuan was the memorial temple of Ikkyu, Daitokuji's forty-seventh chief abbot. By this time Daitokuji had become the spiritual headquarters of the all popular tea ceremony, with Rikyu's grave at Jukoin, Sansai's at Kotoin, and with Kobori Enshu choosing this compound as his retirement ideal. This new tea room at Shinjuan should honor Ikkyu whose Zen depth had served as catalyst to Murata Shuko and inspired him to revamp the dilettante tea ceremony into a serious, religious, Zen tea when he became Shogun Yoshimasa's personal tea master, the first official so designated in Japan's history. Ikkyu was the unrecognized son of the one hundredth emperor Gokomatsu. The links of Shinjuan with the imperial line had been strengthened when Emperor Ogimachi had presented to his personal Chinese-style physician, Nakarai, six rooms of the Kyoto Imperial Palace which were being torn down to make space for a more elaborate, new palace financed by Oda Nobunaga between 1569 and 1570.

The Shinjuan tradition is that Nakarai felt that such structures were too sanctified by the perfume of imperial presence for him to reconstruct the rooms within his private domestic area. Therefore, he bestowed this lumber, properly labeled, upon this subtemple of Shinjuan, within the imperial temple of Daitokuji. The cemetery to the rear of Shinjuan testifies to a very long and close connection between the Nakarai family and this subtemple. More than twenty large-scale secular tombstones dominate the southcentral part of this resting place of many men famous in Japanese culture – Murata Shuko, father of the Zen tea ceremony, Kanami and Zeami, founders of *No* Drama. Indeed, it may be assumed that the Nakarai family was a very important patron of Shinjuan from the late sixteenth century through the seventeenth century.

If the wood of this tearoom is indeed from the Kyoto Imperial Palace of Emperor Ogimachi, as seems possible, then this lumber has had an interesting history. Ogimachi's Imperial Palace was constructed initially between April, 1467 and the following February for Emperor Go-Tsuchimikado, the sovereign who asked the eighty-year old priest Ikkyu to become chief abbot of Daitokuji in 1474 and restore the then totally burned-out monastery. The Imperial Palace was totally uninhabitable because of the warfare and many other Zen temples such as the Ashikaga mortuary temple of Shokokuji had gone up in flames when the Onin War began in 1467. Kyoto shrank to a tenth of its former population and Emperor Go-Tsuchimikado had been forced to move four times because of the fortunes of war to various private residences since the civil war lasted ten years. At its close, economic conditions were very difficult and the shogun Ashikaga Yoshimasa (1435-1490) whose duty it was to restore the Imperial Palace spent little money upon the project. Rather Yoshimasa was concentrating all his efforts on building his own retirement Zen temple-villa known to history as the Silver Pavilion. Thus the Kyoto Imperial Palace which had to last unrepaired from Go-Tsuchimikado in 1480 to Ogimachi in 1570 was really small scale and truly "refined poverty" or *wabi*.

But think of what a challenge this meant for the architect of this tea house! Here was wood which dated back to the time of the Silver Pavilion, perfumed by imperial residence for almost a century, awaiting conversion into a *wabi* tearoom to go beside the now reconstructed Imperial Palace and in addition be associated with the genius of Ikkyu and his disciple Murata Shuko. Certainly no greater sentimental opportunity could be afforded to a man of tea, with the possible exception of reconstructing Rikyu's suicide chamber!

Kobori Enshu had by this time built the Mittan tearoom for Ryokoin, a five minute walk from Shinjuan and the Kohoan's Bosen tearoom for his personal use. But Sowa was not overwhelmed by this; he remained faithful to the simpler, more austere style favored by Rikyu. In this tiny room one perceives the subtle shadings in the centuries-old posts of red pine and chestnut and in the mud walls with their straw binder. The only "color" lies in the varied textures of the woven ceiling patterns. The special quality that time adds to natural objects contributes *sabi* to the room and the beauty of the unpretentious gives it *wabi*. The room is most *furyu* when a gentle patter of rain

rustles the bullrushes and cattails which form the ceiling or wind sways the branches outside and they brush against the mud walls.

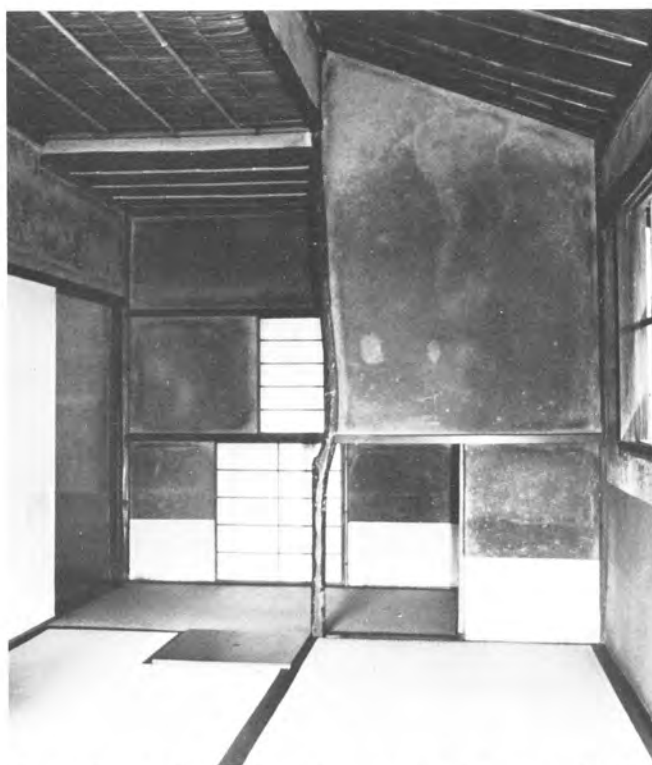
And yet, having said that Sowa did not choose exactly the same path as Enshu, it takes a keen eye to distinguish from a black-and-white photograph the north wall of Teigyokuken and the east wall of the Shokintei tearoom of the Katsura Detached Palace. Inside of them the impression gained from these two tearooms is quite different. Katsura has a higher ceiling, many other rooms and a skylight in its higher ceiling. Now both date from almost the exact moment in tea history, so this similarity and yet difference is significant. Although the difference is slight, it can be attributed to the divergent pathways of the aristocratic versus the plebian, although many writers stress that Katsura has some plebian relationship. The light and airy feeling of Katsura can be said to parallel the expression of Mahayana Buddhism with its concern for group activity, a larger society than the monastery. Teigyokuken at Shinjuan can be thought of paralleling Hinayama Buddhism with its concentration on *satori* for the individual and the lonely life of discipline and struggle. Whereas Enshu was the favored architect of many palaces and castles for the Tokugawa, Sowa was a noble-born tea master who concentrated on tea-connected architecture only, in the grass-roofed manner. Kobori Enshu's interpretation of Zen was in the outgoing Mahayana manner of sharing one's enlightenment with a broad spectrum. He managed to please the Tokugawa and enjoyed tremendous fame in his own day. Enshu's esthetic preferences clearly shine out in the Mittan tearoom of Ryokoin with its careful proportions, relative symmetry, and polished, sophisticated interior woodwork. He chose to live, at the end of his life, in the broad and cheerful Bosen tearoom with its entrancing garden view when the whole western wall slides up. An anteroom was added for servants and attendants; Enshu would have his tea and his connoisseur pleasures too!

Kanamori Sowa was not himself poor, but he chose the *wabicha* of Rikyu as his credo. It may be said that the Teigyokuken is anachronistic, recalling another age in the past, but was this not appropriate since the wood itself was fifteenth-century and the Shinjuan Tsusenin, the part of the Shinjuan complex leading from the *Hondo* to and including Teigyokuken, was the Imperial Palace wood donated by Nakarai? Thus, although the Katsura Shokintei tearoom wall at first glance seems close to the north wall of Shinjuan's "Jewel of the Garden", the rest of the two complexes at these famous places is far different. The height of their respective ceilings played an important role, but in addition the whole atmosphere and surroundings at the Shinjuan subtemple proclaim an austere mood. The poetry of Ikkyu Sojun, in whose honor the subtemple was erected, contains constant and frequent reference to "straw-sandaled I roam the countryside", or "clothed only in straw raincoat and straw sandals I enjoy the beauty of nature". Every October twenty-first on the anniversary of his death, in the Votive Room of Shinjuan's *Hondo*, to the far left is hung a calligraphic scroll in his fifteenth century brushwork which reads, as conclusion:

*In the ordinary world
with its rushing here and there,
I disdain to flatter the lords
of officialdom.
Rather — cove and mountain, wind and
moon — these are my rice and tea.
Laughing at myself, singing my poems,
nevertheless, 'tis a lonely life indeed!*

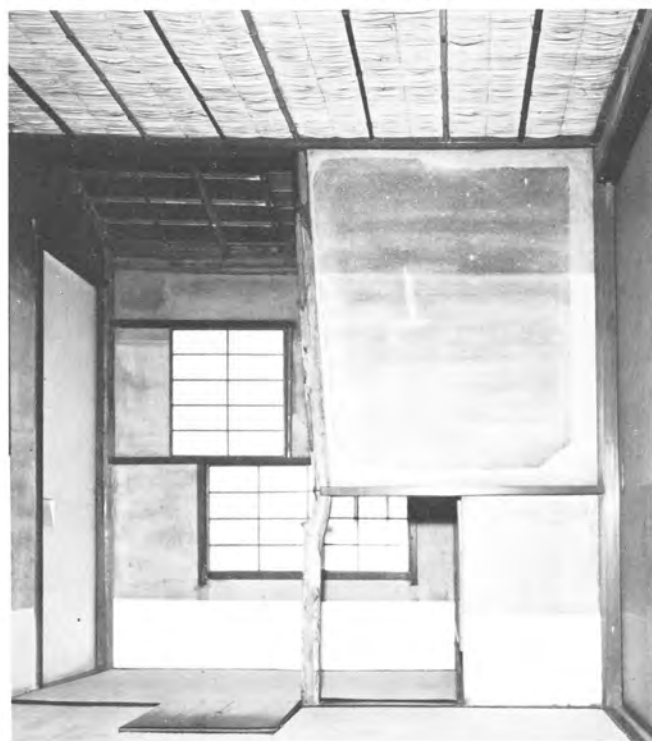
To Ikkyu material possessions were of no consequence; true values lay in a lifestyle with appreciation of wind and moon through expression in poetry or the playing of his own flute.

In the grass-roofed hut of *soan* architecture as envisioned by Rikyu, there exists an enclosed void in its darkness, to be filled with Zen's Absolute reality. Rough tea wares revealing the humble clay seem appropriate to be illumined by Teigyokuken's diffused northern light; low-fired earthenware combined with the accidents of reduction-fired kiln fit with the "Jewel of the Garden". In opposition, the ceramic mood of Katsura fits high-fired vitreous tea bowls revealing gay scenes of



The northern wall of Teigyokuken showing the variegated ceiling, *shoji* papered panels, and proportions that distinguish it from the east wall of Shokintei below.

The eastern wall of Shokintei at the Katsura Detached Palace, Kyoto.



aristocrats at play, painted with delicate cobalt blue lines upon thin porcelain walls. The checkerboard pattern of handmade white and cobalt blue paper from Kaga Province pasted on the sliding doors of the *Ninoma* at the Shokintei of Katsura Detached Palace, make one recall the lighthearted Ninsei tea bowl, perhaps with cherry blossoms in moonlight as a design to express Katsura's mood. In contrast, a black or persimmon *raku* tea bowl by Chojiro or Donyu seems appropriate for the "Jewel of the Garden". As a matter of fact, the Shinjuan storeroom contains tea bowls produced and bequeathed by each of the first thirteen generations of the *Raku* family to this temple which seems so *raku* in mood. In addition, the storeroom at Shinjuan contains the oldest *temmoku* tea bowl produced in Japan. It has writing on its bottom by Shinjuan's first abbot, Bokusai, and since he died in 1496, it suggests that this beautiful mottled brown tea bowl was used by Priest Ikkyu himself, as well as by Murata Shuko and Bokusai, Shinjuan's first abbot who marked it.

Reviewing the matter, it seems as though the half-walled central post and the window arrangement at both Shokintei and Teigyokuken trick one into seeing more similarities than really exist in these two almost contemporary tearooms. The skylight at Shokintei is called a moon-viewing window and could possibly serve as such but any moon-viewing at Shinjuan's tearoom would lie within the poetic mind of the guest.

As mentioned earlier, throughout Japanese esthetics of the Momoyama and early Edo periods run two parallel strains, exemplified in tea as well as in other arts such as painting and architecture. Sowa represents the *wabi* or *shibui* stream and Enshu the more expansive, luxurious manner patronized by the shogunate and exemplified by painting of the Kano school. Because Enshu studied at Daitokuji some shibui restraint remained in his work, but it is slight. One can feature Enshu living in his Bosen tearoom, sleeping there, and holding court among his esthetic friends there, but the Teigyokuken tearoom is too small for anything but tea, and five guests would crowd it. Indeed, more than three guests are unthinkable. Rikyu had perfected this *wabi*, this humbleness in the two mat Taian tearoom of Myokian. There occurs a stark confrontation in a two or three mat tearoom; no room exists for expansive hospitality, for attendants in the wings to impress anyone. In such tiny tearooms as Teigyokuken the sense of nature's closeness is fully felt, since it is stripped down to the bare essentials of a place to sit and a place to boil water and whisk tea. Rikyu had said, "What is tea but boiling water and drinking it?" Tea ceremony guests crowded together are all equal within the sight of "their original face before they were born" as the Zen *koan* says. Rikyu studied Zen assiduously for many decades under the Daitokuji's abbot Shun'oku. Abbot Kokei was one of his closest friends. Although not technically a priest, Sen Rikyu was more deeply religious than most who wore Buddhist robes in the late sixteenth century! Thus, in the Rikyu manner, at the "Jewel of the Garden" tearoom Kanamori Sowa focused attention within the barest esthetic of an architectural framework which concentrates on the purpose of Zen tea — spiritual uplift.

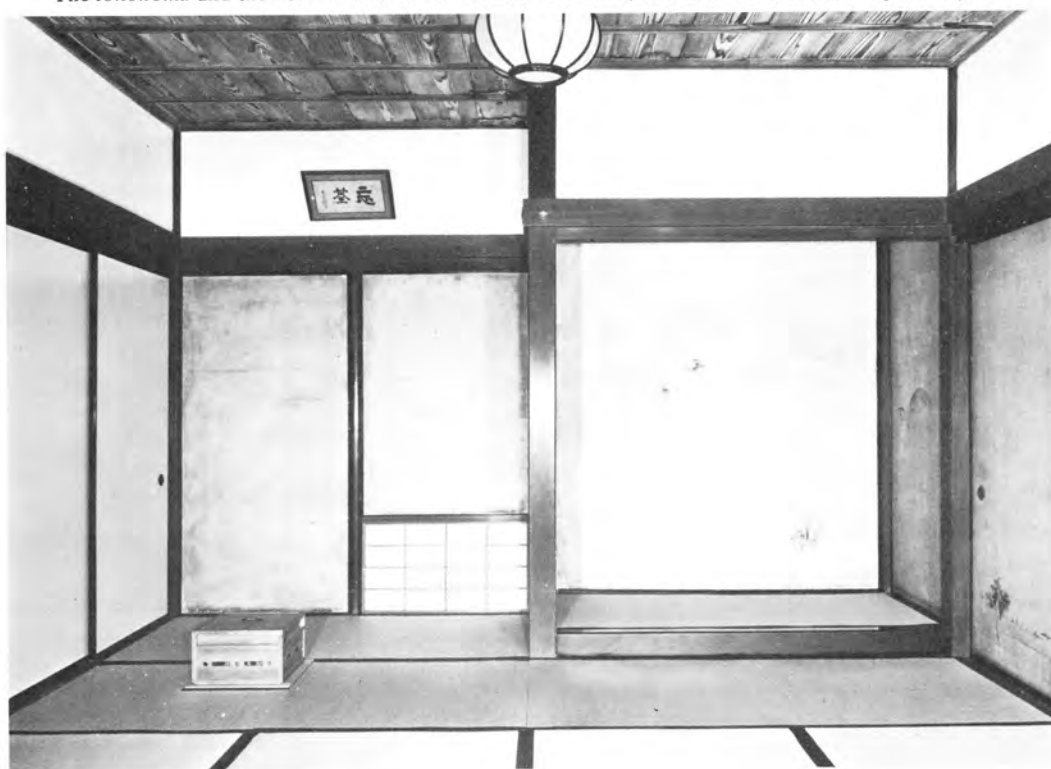
Enshu succeeded in compromising between the Zen spirit and the attachments and refinements of life, and could never quite leave the real world behind him. Nor was it necessary by the time he lived. It is interesting that both Rikyu and Oribe were ordered to commit suicide by Japan's supreme ruler of their respective times, but Kobori Enshu managed to please and entrance all the prominent people in his milieu. Teigyokuken represents *soan* or grass hut taste associated with Rikyu and the slight influence of the passage of time, but Katsura is a shoin room with shibui touches. It speaks of early Edo's prosperity and patronage of the tea ceremony in high places where the imperial princes could spend vast sums on their palace, paid for by the Tokugawa shogunate as long as such dilettantism kept them busy and happy. It is recorded that Prince Toshitada (?-1662) studied Zen tea and knew Sen Sotan, which may have contributed some restraint to Shokintei. A *waka* by him goes as follows:

*Maple leaves by
moonlight at Katsura,
Their colors
have faded,
Dewy showers also
betray the season.*



The *tokonoma* in the western wall of Teigyokuken which reflects Sowa's idea of *wabi*. Below, the *tokonoma* of Bosen suggests the more expansive, luxurious mood of the Tokugawa shogunate.

The *tokonoma* and the host's mat of Kobori Enshu's tearoom, Bosen, at the Kohoan temple in Kyoto.



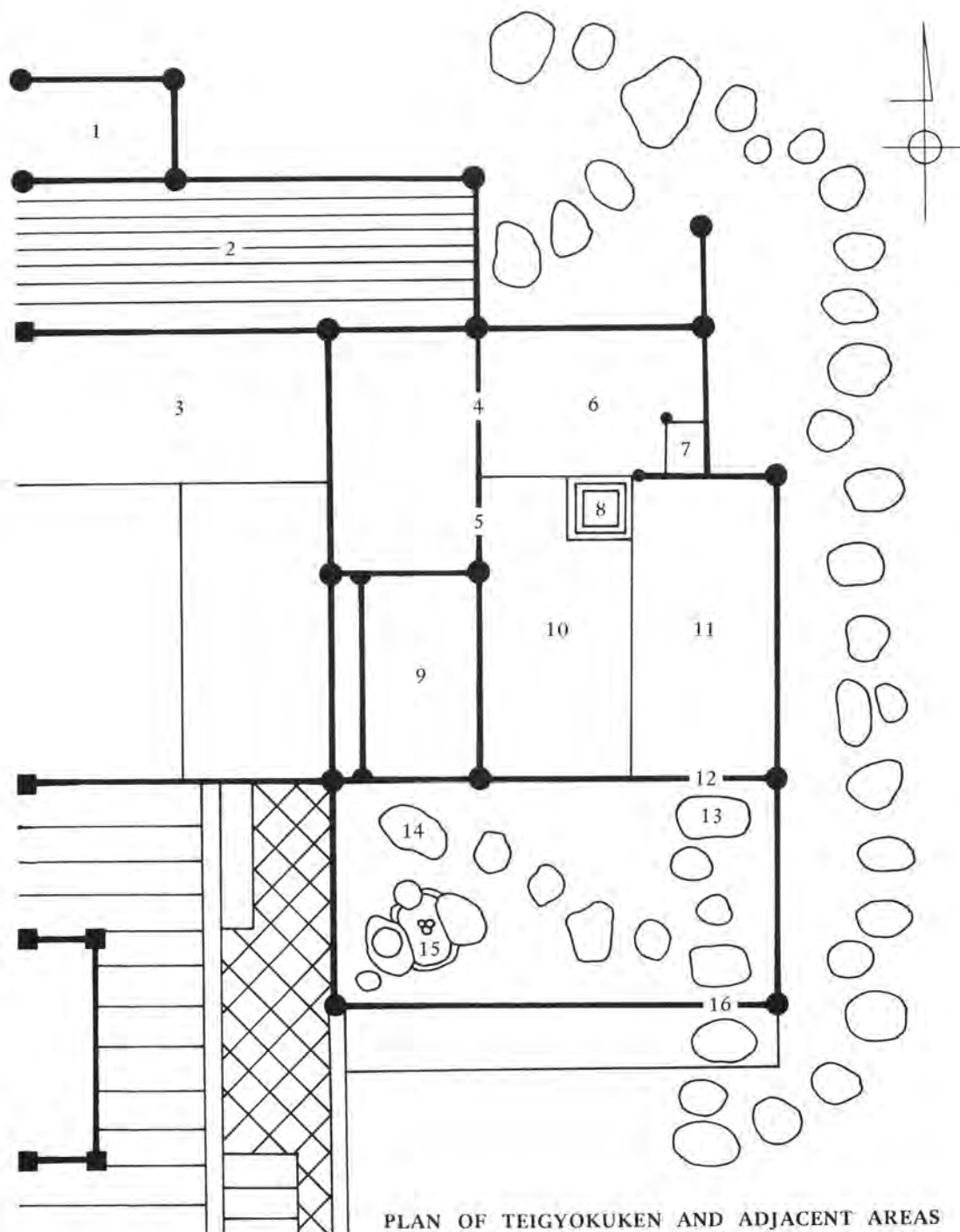


The west wall of Shokintei showing windows similar to those of the east wall of Teigyokuken.

It is interesting that Prince Toshihito (1579-1629), father of Prince Toshitada and the first moving force behind the building of Katsura Villa, was the son of Emperor Ogimachi, adopted by Hideyoshi at the age of ten as his possible heir and then displaced in Hideyoshi's eyes by the birth of a son the next year. Toshihito had settled on a part of the palace ground and lived there in adolescence and was only enabled to build Katsura in his maturity, due to Tokugawa largesse. This shogun family wished to keep Toshihito busy with tea taste and out of their political hair.

Toshihito, who himself composed *waka*, *bokku*, *renga*, and Chinese poetry, reflected aristocratic tradition, and his boyhood addiction to the *Genji Monogatari* was well known, as was his friendship with Kobori Enshu. Kanamori Sowa veered away from this aristocratic taste which predominated the Tokugawa shogunate and Kyoto tea circles and tried to return to simpler principles that were part of Rikyu's esthetic as he understood them. This tearoom at Shinjuan is his most memorable achievement, yet he was a man of tea of early Edo and this occasionally shows through. It was impossible to totally recreate the wabi atmosphere of Taian, even though he might have wished to do so.

Teigyokuken contains two tatami mats only, except for the addition of a two-thirds mat on the north for the use of its tea master. The two long windows on the east which formed part of the



PLAN OF TEIGYOKUKEN AND ADJACENT AREAS

- | | |
|---|--|
| 1 – <i>mizuya</i> , preparation room | 9 – <i>tokonoma</i> , alcove |
| 2 – <i>roka</i> , corridor | 10 – <i>dogu tatami</i> , utensil mat |
| 3 – <i>sanjonoma</i> , three mat adjacent room | 11 – <i>kyaku tatami</i> , guest mat |
| 4 – <i>sadoguchi</i> , host's entrance | 12 – <i>kiniguchi</i> , walking-in entrance |
| 5 – <i>kayoiguchi</i> , serving entrance | 13 – <i>kutsunugi ishi</i> , footwear-removing stone |
| 6 – <i>temaeza</i> , host's mat | 14 – <i>katana-kake ishi</i> , sword-removing stone |
| 7 – <i>nijudana</i> , two-level suspended shelf | 15 – <i>tsukubai</i> , water basin |
| 8 – <i>ro</i> , sunken hearth | 16 – <i>kuguriguchi</i> , small entrance |

original palace lookout became the principal source of light on the main part of the tearoom's two mats and illumine mutely the alcove, itself unusual in having a bamboo-laced rectangular opening on its north wall, perhaps because the room was so small and so dim. The northern wall's windows are low to illumine the tea bowls with diffuse northern light.

The entrance of Katsura's Shokintei looks out on an extensive garden and lakes with a path for strolling. In fact, Katsura's is the largest of any tea garden and contains over 1600 stepping stones. The garden of Shinjuan's Teigyokuken is much shorter and simpler and reflects more closely a remark attributed to Rikyu in the *Namboroku* by Nambo Sokei: "The tea garden is nothing but a path leading beyond this floating world."

The fact that the crawling-in entrance of Teigyokuken opens from a dim enclosure with a *tsukubai*, water basin, contributes a more sombre and mysterious atmosphere to the Shinjuan tearoom entrance in contrast to Shokintei's light and airiness. It is not just the almost unlimited budget of Katsura versus a fairly modest outlay at Shinjuan. It is Mahayana versus Hinayana. Whereas Shokintei has an extensive view, sitting within Teigyokuken the only light is through opaque paper windows — except for the magic moments which await a dawn guest. The designer of this room well understood the understated quality of shibui beauty, the exquisiteness of drab austerity illumined at dawn moments by rainbow-hued shadows from the wooden struts which face the east.

It would seem probable that the Nakarai family would have been consulted before this tearoom was reconstructed. The six rooms donated from the Muromachi Imperial Palace bear the name of Tsusenin or "Pathway to the Immortals", the doctor's Buddhist pseudonym.

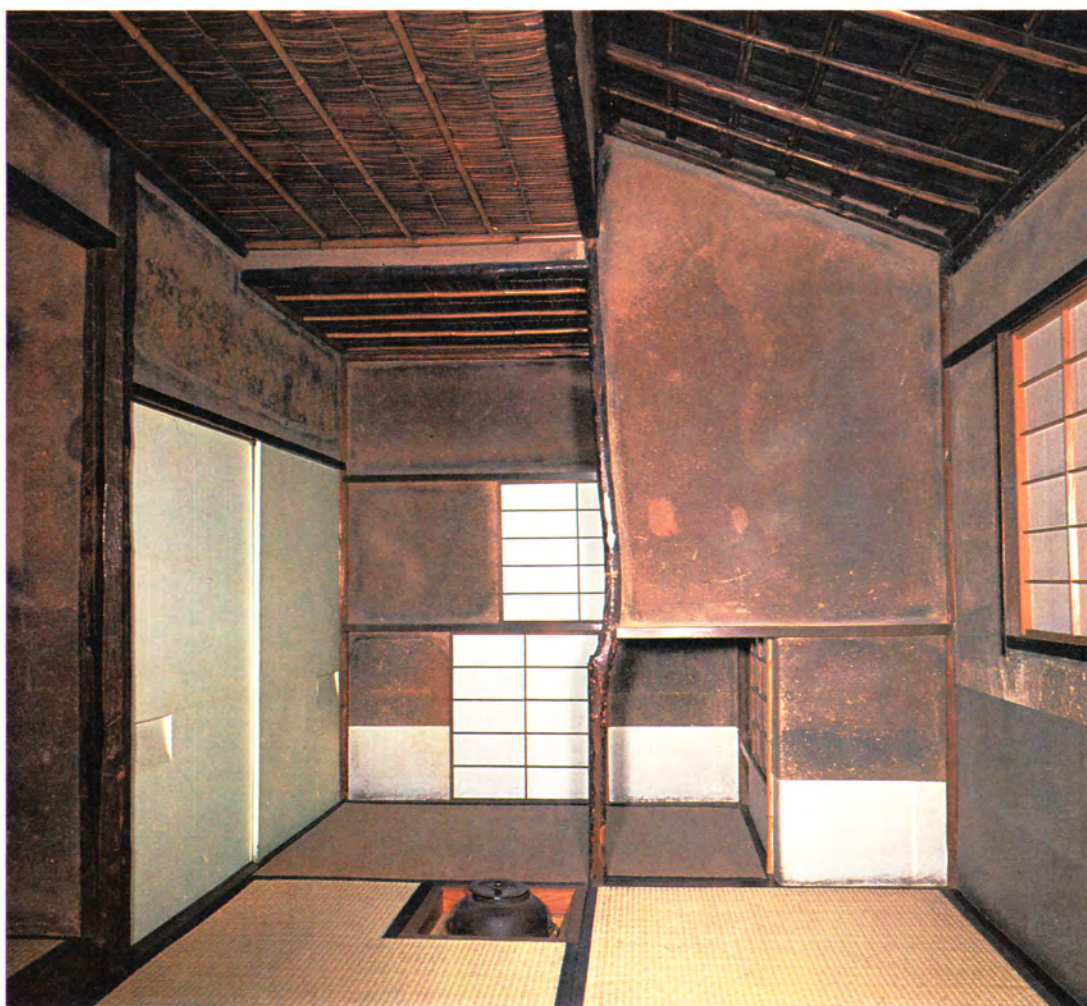
Over the centuries the temple of Shinjuan has added tatami to the original earthen floor of two of the palace rooms which were apparently the imperial kitchen and pantry. But the panels which originally decorated the empress' dressing rooms are still there, attributed to Soami (?-1525); they appear to have been painted in the latter part of the fifteenth century, probably for Emperor Go-Tsuchimikado's empress. Their ink painting is quite austere and monochromatic and there is nothing gaudy in these six rooms of the Imperial Palace except for one room on the southwest corner which some unknown Shinjuan abbot permitted to be decorated with Nijo Palace gaudiness. Tosa Mitsuoki (1617-1691) is said to have been the painter.

It was the Agency for Cultural Affairs that discovered in 1962 that the tearoom had once been part of the lookout end of the Kyoto Imperial Palace. The present Shinjuan abbot says that this explains its many windows. Kanamori Sowa was a feudal lord who had grown up in the Japan Alps region so rustic architecture lay in his background. As a sincere follower of Rikyu he was heir to the soan style of tearoom architecture. As a friend of the Nakarai family whose lumber from the Imperial Palace lookout he was privileged to use for his construction of this tearoom, Sowa leaned towards the imperial cause rather than the shogunate. He was sensitive to snow and perhaps had experienced too many tea ceremonies with the hand-washing water basin covered with snow. Therefore he put the water basin inside under a shed-type roof, but this enhances the rustic effect. The stepping stones are a work of art themselves in their roofed-over lean-to; the present abbot emphasizes that these stones were laid personally and set in the rubble by Sowa and no one has moved them since.

When the tearoom was constructed in 1638 and its roji garden and stepping stones laid, the east garden of Shinjuan and its large rectangular south garden were then gravel gardens. The Shinjuan temple records attest to the purchase and delivery of a large amount of gravel from the mountainside after 1638, to resurface the gardens. But after the roji garden was laid, tea taste of early Edo became so pervasive, and the labor of keeping gravel gardens in Kyoto's humid climate was so great, that moss was allowed to grow between the seven-five-three groupings of rocks. These had been placed by Murata Shuko in the east garden sometime between 1474 when Ikkyu began living occasionally at Daitokuji to supervise construction, and 1491, the completion date of Ikkyu's memorial temple. Thus it may be said that Kanamori Sowa and the pervasive influence of tea eliminated from Shinjuan two-rock and gravel gardens with an arrangement not unlike Ryoanji. Tea taste took over Shinjuan about 1638, and has never released its hold!



The small entrance and distinctive roofed-over *tsukubai*, water basin, of Teigyokuken. In the foreground is the grooved sill in which *shoji*, papered panels, slide.



The northern wall of Teigyokuken showing the host's mat and host's entrance.

The oldest surviving Temmoku Seto tea bowl made in Japan now preserved at Shinjuan temple where Teigyokuken was built.





The final portion of the *roji*, garden path, of Teigyokuken. Notice the absence of the *tsukubai*, water basin, before the crawling-in entrance.



A selection of tools used for the crafting of lacquerware.

An Introduction to Lacquer

Matsuda Gonroku

Part I

Trees of the lacquer family, whose sub-species number well into the hundreds, are generally indigenous only to tropical or nearly tropical, humid areas; the trees need much moisture to thrive. Lacquer tree sap contains a poison to which very light-skinned people are highly susceptible, and a significant number of fatalities due to lacquer poisoning have been reported. Persons of darker skin, on the other hand, are less affected by this poison, though sometimes contact a rash similar to that caused by poison ivy when directly exposed to the untreated lacquer sap.

Lacquer sap taken from trees in Africa is very black, whereas that taken in China, Southeast Asia, and Japan is light brown or amber, not unlike the color of wheat gluten. In fact, all the lacquer produced in China and Japan must be specially processed with an iron additive to make it black. Moreover, the blackness of lacquer from Africa never fades. A good example of this staying quality can be seen in the numerous lacquered objects taken from the tomb of the Egyptian pharaoh Tutankhamen. There is not one of all those articles which has not retained to the present day its radiant luster and black brilliance. On the other hand, most of the old lacquerware from China and Japan, specially treated though it was with iron, over the centuries has gradually lost much of its black color. Pieces of lacquerware from Southeast Asia do retain their blackness like those from Africa, although an additive is used to produce lustrous black lacquer.

The oldest example of lacquer art in Japan, namely the *Tamamushi no Zusbi** of the Horyuji temple in Nara, dated 623 A.D., and items preserved in the Shosoin, the ancient imperial storehouse in Nara, show that there were two distinct traditions or lineages in old Japanese lacquer art — one from China and one from Southeast Asia. The color of the Chinese articles has faded to the original light brown of the lacquer sap, but the articles from Southeast Asia have remained black over thousands of years. We do not know whether the raw materials were brought and fashioned into works of art in Japan or whether the works of art were first completed abroad and then transported to Japan. Neither do we know precisely why the lacquer from the south remained so richly black while that from China faded to a rusty brown.

Archaeological investigators, using exacting excavation techniques, tell us that lacquer was in common use as a material as far back as the stone age in Japan. Articles which show the use of lacquer have been taken from excavations all over Japan. It is difficult to tell from mere artifacts, of course, exactly what types of social conditions prevailed in those days, but we can learn much about the instruments and weapons people used in their daily lives. Archaeologists have found that the ancient Japanese used a very hard variety of stone to make tiny arrowheads, which were inserted into a slender wand of bamboo carefully split at one end. The stone was firmly secured by a tight wrapping of bark from the wisteria vine, and finally the whole thing was gummed together with a thorough application of lacquer. In this case and others like it, these ancient people took advantage of the stickiness of lacquer and learned to use it as a kind of adhesive agent.

The number of artifacts like this taken from prehistoric sites in Japan is enough to stagger the imagination, and the range of their discovery extends from Kyushu in the far south through the entire Yamato area, the vicinity of Osaka and Nara, probably the richest in all of Japan for archaeological treasures, and reaches all the way through the country. By and large, the wisteria bark and bamboo have rotted away, but in some instances the lacquer penetrated deeply into these substances and preserved them. Thus we can learn from these pieces how wisteria and bamboo were utilized thousands of years ago by the Japanese.

Lacquer is mentioned in Japan's first documents, written at the command of the Crown Prince of the 12th emperor Keiko in 712 and 720, respectively — the *Kojiki*, Record of Ancient Matters, and *Nihon Shoki*, Chronicles of Japan. It should be kept in mind that these books are the result of a long line of oral tradition. The stories are not factual but do express an attempt to understand the origins of cultural traditions. The legend is that the prince Yamato Takeru no Mikoto, while on a journey in Kyushu bent on conquest, passed over several mountain ranges. Along this rugged route, he saw some lacquer trees growing here and there. For some reason he broke a branch off one of these trees and to his surprise a viscous sap, rich black in color, oozed from the naked wood and stuck tenaciously to his hands. He got the idea of using this novel form of glaze in a decorative way and immediately applied it to his most prized utensils and wooden bowls giving them a glossy, black luster. This legend is written in an ancient Japanese collection of stories known as the *Iwaha Jiruisbo*.

Civilization on the Asian continent reaches back incomparably farther than in Japan. At the time Yamato Takeru no Mikoto was supposedly off on his travels, the Chinese had already produced many splendid lacquered art works, and many of these beautiful works of art have been handed down to the present. Unfortunately, in China today there are limited facilities and scholars to research the history of lacquer. The number of articles which have been uncovered are so numerous, going well into the tens of thousands, that the necessary analysis and appraisal of these priceless artifacts has lagged far behind. There simply is not enough manpower and funds to catalogue the piles of excavated material, so it will be a long time before any conclusions can be made about how old the technology of using lacquer in China is. All that can be said with certainty today is that it is very ancient indeed.

*A *zushi* is a small Buddhist shrine holding a religious image, and this particular *zushi* has the iridescent wings of the insect *tamamushi* (*Cbrysocbroa elegans*) set behind a panel of the elaborate latticework.



"Tamamushi no zushi"

This is a shrine in which a small image is enshrined for the spirit of Empress Suiko, mother of Shotoku Taishi, and is presently in the Horyuji temple in Nara. Under the bronze filagree along the borders were originally placed wings of the beetle called *tamamushi* (*Chrysochroa elegans*) from which the shrine's name is derived. On two panels of the body may be seen a depiction of the Buddha throwing himself into a group of hungry tigers, on the others are various illustrations telling the story of the life of Buddha.

Overall height 224.4 cm.



"Hosoge Karyobinga Makie Sasshibako"

This is a box for a special set of Japanese bound books, *sasshibako*, with the design composed of a pattern popular from the Nara and Heian periods of *hosoge* and *karyobinga*, mythical flowers and birds of Buddha's paradise. The designs are in gold and silver *togidashi makie*. Of all the existing makie works in Japan today this piece is the oldest work of which the exact date of its fabrication is clear. It is considered a valuable work for understanding the lacquer techniques of the first half of the Heian period.

It is recorded in the *Engi Gyoki*, Records of the Engi Period (901-923) that a box was made in 919 for a set of thirty bound volumes which the priest Kukai brought back from T'ang China. The writing on the lid of this box attests to the fact that this is the box for the said thirty volumes of Kukai.

The base is made of hemp cloth over which raw lacquer and barley powder have been applied. The lid covers the entire side of the case itself and the corners and sides of the lid are elegantly styled with a slight rim around the sides, technically known as *chiri-i* shape.

length 31.0 cm., width 22.5 cm., height 10.5 cm.

Many of the pieces of lacquerware found in China were accidental discoveries made during the push for modernization under the Mao government, when millions of tons of earth were moved to build new factories and other industrial necessities. These works are still in progress, so there may be many more rich archaeological finds in the near future. There have been especially spectacular archaeological successes in the areas around the Yangtze and Yellow Rivers, and equally important sites for future intensive excavation are in the regions of Changsha, Chengchow, Kwangchow, Shansi, and Szechwan. There is a wide variety of finds, and the sizes and types of articles range from ancient bedsteads of ample dimensions, ordinary tables and chairs, to even large wooden frames of a venerable musical instrument called a *chin* which is the instrument from which the Japanese *koto* descends.

Some of these artifacts create great difficulties for the scholars, for example, one beautiful piece of lacquerware which is now in the archaeological collection of Tokyo's Okura Museum and which is thought to have come from the Chin dynasty (ca. 221-106 B.C.) is of unusual size and aspect, being approximately a meter in diameter and resembling the truncated half of a grave mound in its odd shape. No one seems to have the least idea what it was used for, but its magnificence is indisputable; it is truly a masterwork of the dry lacquer technique. There is a hole in the bottom, and a splendid ring which encircles the body. The latter is exquisite damascene work. In addition, there are designs covering the whole of the lacquered surface, patterns which are truly remarkable for their beauty and which use many different colors. Not only is this amazing *objet d'art* a truly outstanding specimen of dry lacquer work, but it is from the relatively ancient Chin dynasty. If such a beautiful piece could have been created in or before that time, the history of lacquer in China must go back at least one thousand years earlier. Supporting this conclusion, we have, among the items taken from the tomb of China's great emperor of the Chin dynasty, Chin Hsu-hang, who built the Great Wall, not only pieces of black lacquer but also many examples of the more precious red lacquer, sometimes called cinnabar, covered with intricate designs. As a provisional date, we postulate one thousand years prior to Chin, ca. 1200 B.C., as a possible starting point for the lacquer technique.

The big problem in China today is that this great wealth of excavated material cannot yet be brought to the point where trained men can analyze and study it. Their hands are full simply with the first stage, digging up all the artifacts. In present-day China there are over 2200 men who are fully trained and qualified as professional archaeologists, but almost all of them are necessarily in the field most of the time acting as supervisors, leaders, and technical advisors. They have little or no time for scholarly research with the result that most of their finds never go beyond the status of uncatalogued artifacts. These men are not enough, however, to take care of the numerous digs going on all over this vast country. Consequently, a drastic and laudable measure has been taken by the Chinese government. As is common in archaeological work anywhere, there is always much local labor at each site, mostly uneducated country people. These Chinese have been selecting the most able of these helpers and have been giving them more detailed and wider experience and professional training. These farmer-turned-archaeologists then proceed at their new jobs, often even directing some of the operations at a typical excavation. The number of these previously unskilled laborers who have received field training and special commissions amounts to over 5000 at present, considerably increasing the trained labor force in this field. Although it is officially viewed as only a sub-department in the Ministry of Public Works, the ongoing work of the archaeological team in China is on a large scale indeed.

Many varieties of lacquered objects have been discovered in China in tombs, for it was the custom in ancient times to surround the departed with beautiful and useful objects for whatever use he might need to make of them in the afterlife. Most of these artifacts are from before the Early, also known as the Former or Western, Han dynasty (ca. 206 B.C.-8 A.D.), and we find increasing numbers of them as far back as the Period of Warring States (ca. 403-221 B.C.). The types of objects are numerous, as the following list of a few examples suggests: trays, ladles, bamboo baskets, jewelry boxes, miscellaneous small boxes, sword scabbards, small cups, and desks and tables of various shapes and sizes.

Even though Chinese lacquer history is ancient, the process of lacquering was highly advanced in Egypt even 2000 years before that. As far back as the early dawn of her fabled dynasties

(ca. 3000 B.C.), Egypt had already reached a high level of skill in the technique of using lacquer. At that time, about 5000 years ago, Japan was in the middle of her stone age, and the Japanese were using lacquer to weld together arrow and arrowhead as described earlier. However, the Egyptians had already refined their processes to produce magnificent works of arts. The marvelous beauty of these early pieces is known from the many archaeological finds in the Egyptian tombs.

China and Egypt may have been much earlier than Japan in developing the art of lacquer, but Japan holds a unique position in the history of lacquer as a sort of savings institution or safe deposit box for the cultural valuables of different countries, e.g., China, India, Persia, Southeast Asia. The Japanese have always had a talent for absorbing, adapting, and preserving fragments of other cultures, and the arts and techniques of using lacquer, developed elsewhere, were transmitted intact by the Japanese even when they had utterly disappeared from the lands of their respective origins. The particulars of the history of lacquer can actually be studied in full detail in Japan, not only in form of artifacts and abundant data collected in many documents but also in the living traditions of the art. Japan is the only country in the world in which this technique has been transmitted in all its fullness and richness, the only country in which the amazing variety of techniques available are still being practiced with a high degree of skill. For this reason Japan is often considered the lacquer capital of the world.

From Jomon and Yayoi to Tamamushi no zushi (Nara)

The Jomon (ca. 4000 B.C. [?] -200 B.C.) and Yayoi (ca. 200 B.C.-250 A.D.) periods of Japanese art followed the stone age and during these periods may be found earthenware objects covered with lacquer. A colored pot which was found in the tomb of Kamegaoka was covered with lacquer. There were also other objects covered with black lacquer and other lacquerware similar to that of lacquer from the Bengal area of India. Some of these were also covered with lacquer on the inside as well as the outside. Some have carved designs, while others have designs painted with black, red, blue, and yellow lacquer.

Lacquer itself was first used as a binding agent and later was used as decoration, giving durability to earthenware. As mentioned, the oldest lacquer works of art in Japan are the Tamamushi no zushi in the Horyuji temple and lacquer works in the Shosoin. The Tamamushi no zushi is a sanctuary for the spirit of Empress Suiko, the mother of Shōtoku Taishi, and the designs on the doors and sides of the pedestal are painted with red lacquer on a black lacquer base. There is nothing comparable from the same time today; therefore, it must be examined with reference to the technical skills of ancient Korea and China as pieces of the same time in history remain in both of these countries respectively. It is not quite sure whether the technique of lacquer was brought back to Japan from the Asian continent by Japanese or whether the technicians came and produced the works in Japan.

I have stayed for some time at the Horyuji temple and studied the Tamamushi no zushi in some detail. It is made of Japanese cypress of good quality showing the straight part of the grain which is distinguishable through the lacquer. I was able to tell that it had been coated with lacquer several times and even though it looks black, it is transparent in sunlight.

Strangely enough a fingerprint may be seen on the surface. It may have been that of an artisan and it must have been a relatively large hand according to its size. Apparently the person touched the surface before the lacquer had completely dried.

Culture during the Asuka (ca. 552-645) period was influenced greatly by China through Korea. Therefore, the influence of Korea may be seen clearly through the lacquer works of art. However, only inferences may be drawn from this as there is really no proof as to how lacquer was imported into Japan. Since the quality of wood in Japan is relatively good, many art works with a wood base developed from ancient times. This, of course, laid the foundation and aided the development of lacquerware as an art of woodcraft and its necessary tools were already developed at the time of introduction of lacquer to Japan. Soon the Japanese learned that by covering the wood objects with lacquer, they could be waterproofed; they also noted its strength as a binding agent. Consequently,



"Chobotan Makie Raden Tebako"

This is a hand-box or toilet case, *tebako*, with the pattern of butterflies, *cho*, and peonies, *botan*. On the sides may be seen butterflies and peonies amidst a *karakusa* design. The base is gold *hirameji* upon which the design is brought out in *togidasbi makie* style. For the flowers and the butterflies, the techniques of *raden* and *hyomon* are used. A striking impression is made with the use of three different materials: gold, shell, and silver. Within the wings of the butterflies may be seen smaller motifs of stars, plum flowers, and interlocking rings engraved with gold. This is an exquisite work exemplifying the work of the Kamakura period.

length 25.2 cm., width 35.2 cm., height 21.0 cm.



"Shioyama Makie Suzuribako"

The designs on this ink-stone writing case, *suzuribako*, represent salt, *shio*, being dried with mountains, *yama*, also depicted. The idea for this design originated from one of the poems of the *Kokin Wakashu*, an anthology of Japanese poetry compiled at the beginning of the 10th century at the command of Emperor Daigo, in which the theme of salt is used. In the picture above some of the Chinese characters from the poem from which the theme of this motif was derived may be seen worked into the motif itself. The idea of making an imaginative representation of the scenery depicted by a poem was begun in the Heian period and is called *uta-e*. It is also very common in these works to include part of the poem itself in Chinese characters in order to allude to the poem from which the designs comes. The lacquer base is of thick *nashiji* on which may be seen some plovers done in gold and silver flying over the seashore. The rocks are done in thick *taka makie* style called *sabiage makie* and the waves are done in a technique known as *saikin* or *kirikane*, a method where very thin strips of metal leaf such as gold, silver, bronze, or copper are cut and attached to the *makie* part. In the picture above this technique has been done using gold on an *ikakeji* base for the waves. This *suzuribako* is a fine representative example of the lacquer work of the Muromachi period exemplifying the use of *togidashi makie*, *taka makie*, *nashiji*, *ikakeji*, *saikin*, and others.

length 25.0 cm., width 23.7 cm., height 5.2 cm.

lacquer already had the characteristics of practicality. Along with the waterproofing, binding, and durable qualities of lacquer it started to be used for decoration because of its availability in many colors. Many lacquer techniques developed in the society of that time and it was applied to clothing (dry lacquer), to pottery, to the skin, to bamboo, and in many other ways.

Generally the Tamamushi no zushi is considered to have been made around the time of the Han dynasty (ca. 206 B.C.-220 A.D.) around the present location of Pyongyang, the capital of Korea at that time. However, recent investigation has proved that it was probably made in the Szechwan province of China. It is known that lacquer was used in seven or eight colors in the Han dynasty. After some of my own investigation in China, I noticed that the lacquer of the Han dynasty was extremely similar to those of previous periods, except that the surface of blue and yellow was rough. The lacquerware of Korea at this time as well as the Tamamushi no zushi have very similar characteristics and qualities. Consequently, the relationship between the Shosoin, Korea and China becomes clearer. In the Tamamushi no zushi may be seen many fine lines as those evident in lacquerwork found in ancient Korea and Szechwan. The layer of lacquer is very thin. Studying various specimens I noticed that their designs were drawn with force in the hand of the artisan and that the same design was not painted over twice. The method of painting thick lacquer came later and generally a powerful stroke can not be seen in such works. I do not like to see thick painting of lacquer as is common today, but one must remember that these are works done by those who know little about lacquer.

Eight different colors are used in the Tamamushi no zushi and it should be noted that there is no white. This factor is also common in many specimens from ancient Korea, Chin, and Han China. There are several subjects evident in the painting on the Tamamushi no zushi. Among them are: the memorial service for Buddha, and a tiger nursing its young. There are many places white could have been used, but it was not. This point should be noticed. In the Shosoin there are many works of lacquer in various interesting techniques, but there are also none with white lacquer. Still today they are trying to produce a white lacquer, but it has not yet been achieved.

The oldest lacquer works in Japan next to the Tamamushi no zushi are those found in the Shosoin. Since the Shosoin was built over 1200 years ago, the works themselves must be older as they had been the possessions of Emperor Shomu (reigned 724-749). All the various techniques of lacquer may be found in studying this collection; some works typical of Asia and some typical of Africa. However, among these also may be found works typical of the Japanese which later came to be called *kawari-nuri* which was used to paint a sword sheath. This had been developed independently in Japan. It also should be noted that no red lacquer may be found in the collections of the Shosoin. In the Shosoin are found many specimens from ancient Korea and China; some are considered to have been made in the Middle and Near East through which may be seen the relationship with Egypt regarding both technique and materials.

Part II

The Development of the Use of Gold and Silver: Makie

As previously mentioned, the history of the art of lacquerware in Japan may be studied from examples in the Shosoin. There is enormous variety in the pieces in the collection. The origins of this craft must be traced back eventually to ancient Korea, China, and even to the Middle and Near East, and Egypt. These works are often extremely elaborate and are of high artistic quality. It is clear that the art of lacquer in Japan is based on prominent wares of these countries and is a kind of amalgamation of these. Recent investigation of excavated wares in China has revealed the fact that the origin of lacquerwares at the Shosoin can often be traced there. It is interesting to consider how these crafts have developed since in Japan. Briefly, they can be classified as follows:

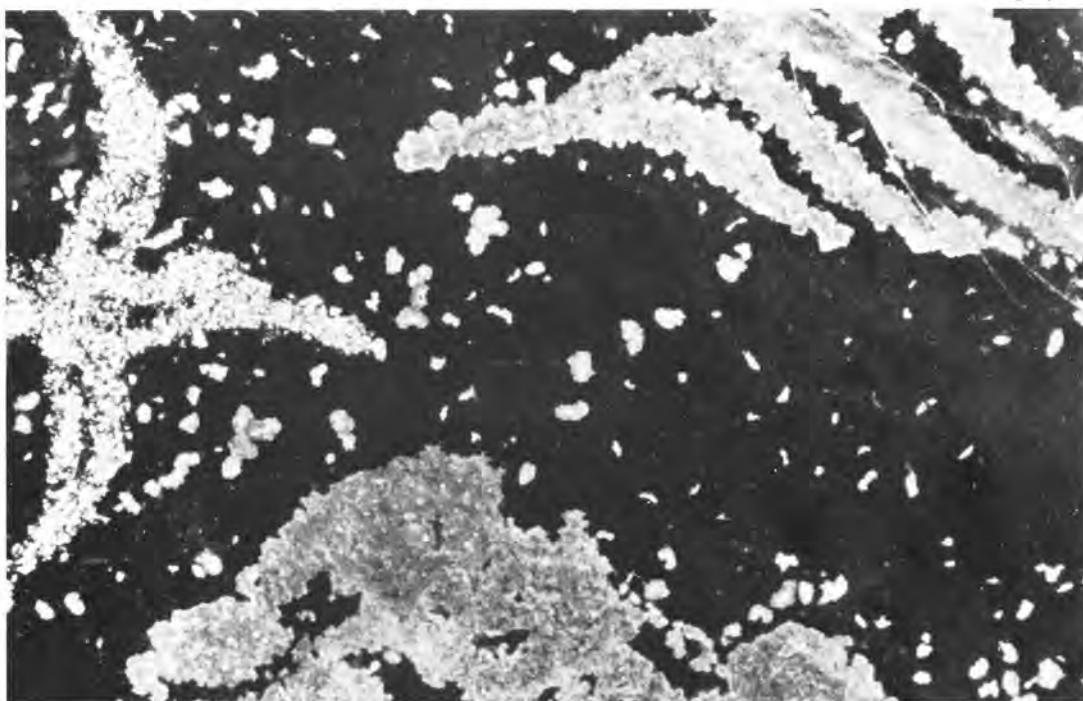
Makie Gold and silver 蒔 絵

A famous sword in the Shosoin is done in the technique called *makkinru* and is considered the beginning of *makie*. It has been said that this technique is peculiar to Japan; however, according to the latest findings in China it is necessary to revise this belief. The *makie* decorative technique can simply be described as follows. The design of the motif is first drawn on the lacquer base object with lacquer. *Kinpun* or *ginpun*, gold or silver dust, is applied while this lacquer is still wet. In this way the motif can be brought into relief with either gold or silver.

Togidasbi makie, Rubbed-surface *makie* 研 出 蒔 絵

The design is drawn with lacquer. *Kinginpun*, gold and/or silver dust is applied to the wet design. After this has thoroughly dried and hardened, lacquer is applied many times. The design is then sanded and polished so that the design gradually appears. This technique developed during the Heian period and came into great fashion then.

Kinginpun





"Akigusa Makie Bunko"

This is a storage box for written documents, letters, etc., *bunko*, with a design of autumn grasses, *akigusa*, done in *makie*. Each side of the box is divided into two parts by a diagonal zigzag line. One part has autumn grasses on black lacquer, while the other design of bamboo is on a *nashiji* base. The contrast of the black against the *nashiji* and the straight line versus the zigzag line gives a fresh feeling and is an effective ornamentation. This zigzag line may also be found in kimono designs of the same period.

This design illustrates one of the representative and particular features of *Kodaiji Makie*. The Japanese feeling may be seen in the orderly shape of the box pictured above. It is said that this box was used by Hideyoshi and his wife.

length 22.0 cm., width 31.5 cm., height 38.1 cm.

"Chikurinmon Makie Kazaribako"

This is a decorative box, *kazaribako*, with a bamboo forest motif, *chikurinmon*. The base is lacquered black upon which a design of a bamboo forest is done in *bira makie* and *togidasbi makie* techniques. The sparrows are done in the technique called *bachiru*, utilizing ivory. This is a work of the author. length 13.5 cm., width 24.5 cm., height 11.0 cm.



"Ujigawa Hotaru Makie Suzuribako"

This ink-stone writing box, *suzuribako*, depicts fireflies, *hotaru*, over the Uji River. It was made by Iizuka Toyo in 1776. length 49.1 cm., width 41.2 cm., height 17.1 cm.





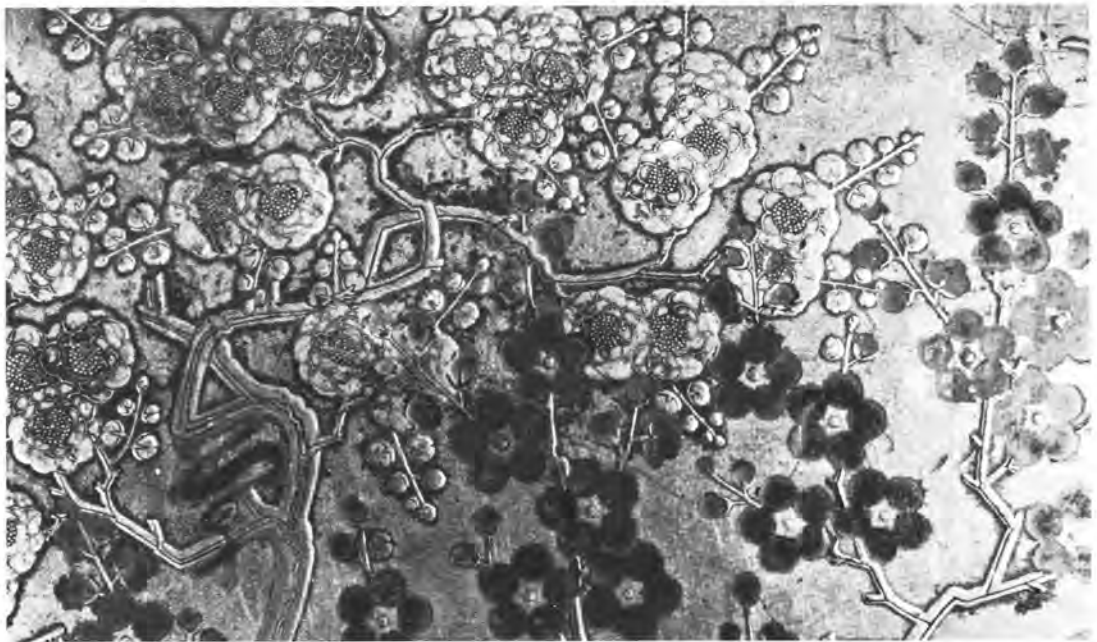
Hira makie

Hira makie Low relief *makie* 平 蒔 絵

In this process, the final rubbing and sanding away is not necessary. The design is drawn on and kinginpun applied. When it has dried, it is polished.

Here the author is shown applying a design to a red lacquer base in the hira makie technique. The design is usually applied using regular lacquer or a special design lacquer made for painting designs, *e-urusbi*. Before the special design lacquer dries, gold or silver dust is applied. The decorated part may or may not then be lacquered over again, but in both cases is polished. It differs from togidashi makie technique in that the final layer is not rubbed.





Taka makie

Taka makie High relief *makie* 高 蒔 絵

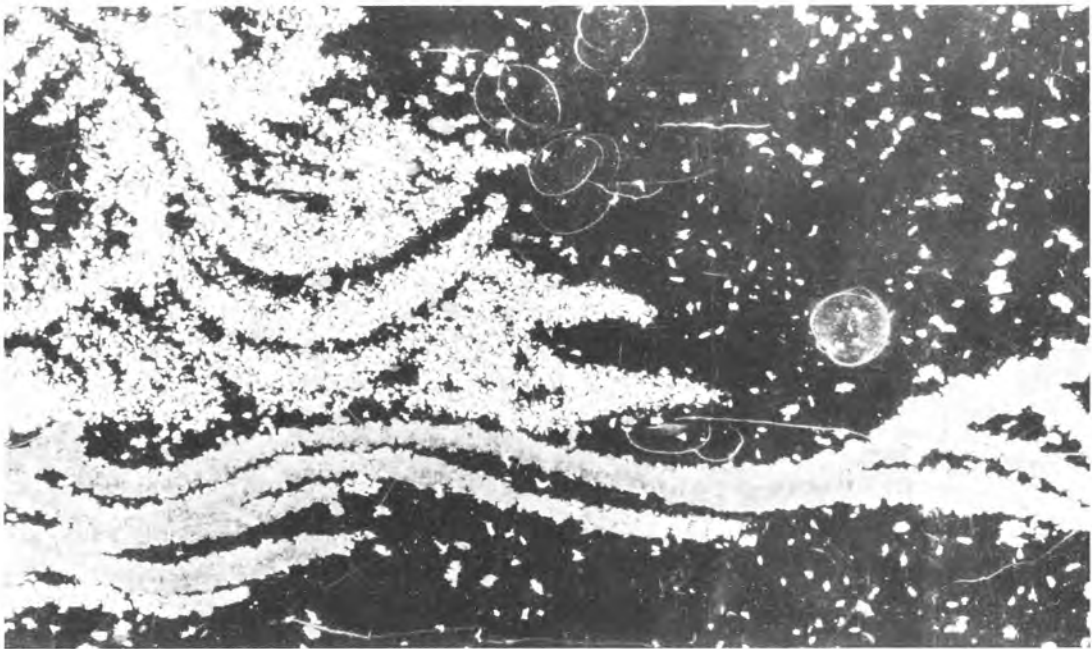
Lacquer is applied many times to the object, then the technique of *hira makie* is used on the surface, and finished by polishing.

Shishibai or *Hishibai makie*, Built-up *makie* 肉 合 (菱 合) 蒔 絵

This technique combines the use of *togidashi* on a *taka makie* base, in this way achieving an increased sense of depth and dimension in the design.

Shishibai makie





Heijin

A variety of techniques are also used in preparing the bases of the objects which will later be decorated in any or several of the above mentioned ways of treating makie.

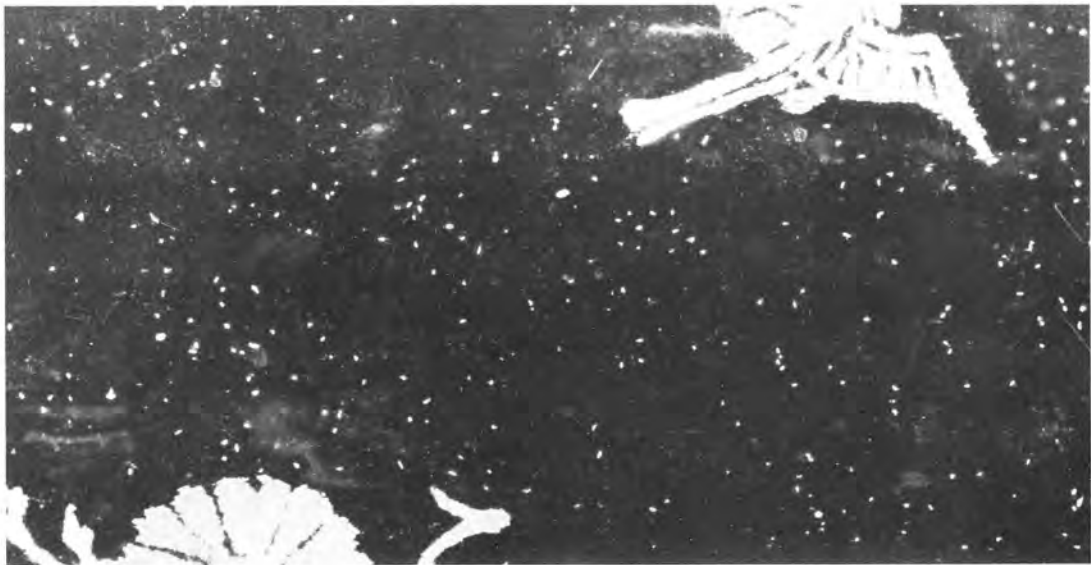
Heijin or *Jinchi*, Plain dust or dust base 平 塵 (塵 地)

Yasuriko, a dust which has been made by filing or grating the gold or silver, is applied on a black lacquer base without pattern or motif. It is then lacquered and rubbed.

Ikakeji or *Kinji*, Gold or silver base 沃 懸 地 (金 地)

This is formed in the same way as *heijin* but the dust used is *kinginpun*.

Yasuriko





Nashiji

Nashiji, Embedded flake or granule base 梨子地

Granules or flakes of gold or silver are sprinkled into the lacquer, polished, and repeated layer upon layer to give the semblance of the skin of a Japanese pear, *nashi*. The final layer of lacquer is very thick and it is also transparent. *Muranashiji* is a variation in which the gold or silver granules or flakes appear in denser and more irregular cloud-like masses as illustrated below.

Hirameji, Flattened (gold or silver) base 平目地

Gold or silver dust which has first been flattened is applied as in the aforementioned techniques. Over this *toshitsu*, a transparent glaze, or *nashijishitsu*, a granulated glaze is applied.

Muranashiji



The development of these techniques with variant bases may be outlined as follows:

Period	Technique	Base
Nara	<i>makkinru</i>	<i>heijin</i>
Heian	<i>togidasbi</i> <i>bira</i>	<i>ikakeji</i>
Kamakura	<i>taka</i>	<i>hirameiji</i> <i>nashiji</i>
Muromachi	<i>shishiai</i>	various

As may be seen in the above chart, lacquerware may be generally distinguished by period according to the characteristics of decoration and/or base. Some more detailed examples may be of interest.

The oldest piece of which the date of its making can definitely be established is a storage box for sutras that was brought from China by Kobo Daishi and remains in the possession of Ninnaji temple, Kyoto. It is made in the silver and gold togidashi makie technique and has a design of the elements of Buddhist paradise. In the center of the top of the lid there is some writing in gold makie. It is a magnificent and fine piece. The motifs are rubbed on the faint heijin. The year of its make is recorded as being 919. From a study of this piece one can differentiate between design common to Japan during the Heian period and those from China or elsewhere that were stored in the Nara period Shosoin. In the Heian period, theme and design arrangements in Japanese style employing gold and silver were common.

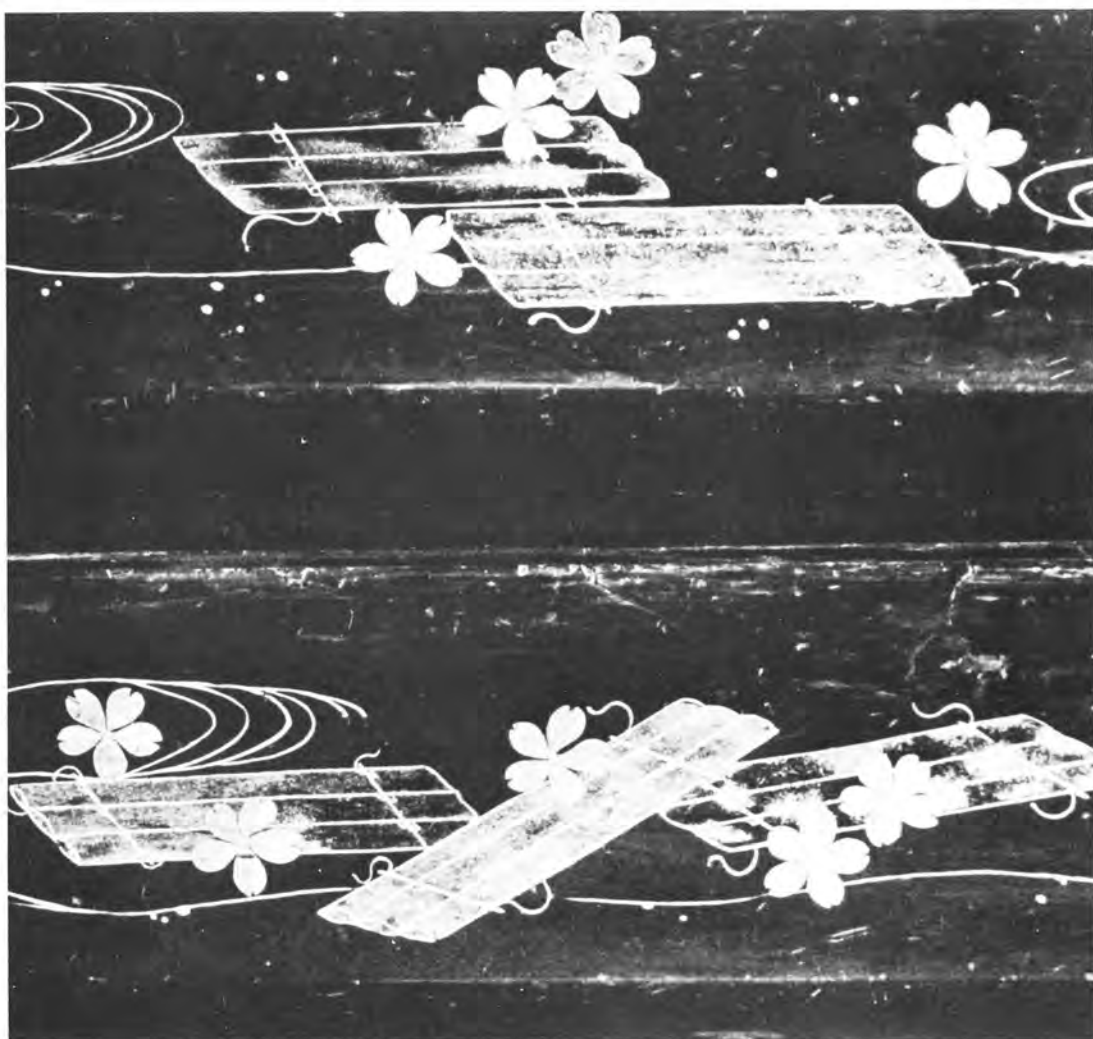
Other fine examples of Heian lacquerware are a small chest with a design of plover belonging to Kongobuji temple of Mt. Koya and a hand-box with a design of wheels in the river now in the possession of the Tokyo National Museum. This latter piece has *raden*, inlay, with makie surface.

Gradually lacquer came to be used for a great variety of objects. It was used on *chodai*, a kind of resting place enclosed by curtains for a noble, and for *koshi*, a kind of palanquin persons of the court might use. In addition, it was used on architectural elements of Buddhist buildings, on sculpture, and for implements for Buddhist ceremonies.

The techniques of makie developed during the Kamakura through the Muromachi periods. Hira makie, taka makie, and shishiai makie techniques were perfected. The crafting of bases like ikakeji, hirameji, and nashiji were also perfected then. The use of inlay and cut gold became popular. The shape and design of the body of objects of this period are quite different than those of the Heian, generally indicative of a certain virility reflective of the feudal period. There are many representative lacquer works still extant from the Kamakura period. Among these and pictured in this article, are a butterfly and peony makie inlaid hand box, now part of the Hatakeyama Collection, and a writing box with birds, and the drying of salt. A few Chinese characters from the poetry collection of the *Kokinshu* are carefully worked into the design.

In the Muromachi period, two schools of lacquer developed. These were the Koami and Igarashi schools. The founder of the first was Koami Docho (1410-1478) and the second Igarashi Shinsai. Both were very active in their work. Patrons of the arts like Ashikaga Yoshimasa (1435-1490), the eighth Muromachi shogun, appeared who did much to promote the further elaboration of this art. The originality and delicate feeling of the earlier Heian lacquer work on the other hand tended to be lost. By the opening of cultural exchange between Japan and Sung China, the arts of the Sung period and the Yuan exerted strong influences on the development of lacquer in Japan, and upon the proliferation of techniques. Crafts of lacquer began to include exotic tastes and extremely difficult methods of lacquering.

With the end of the Muromachi period and the beginning of the Momoyama, design and use of color were characteristically more ostentatious. This was perhaps indicative of the free atmosphere

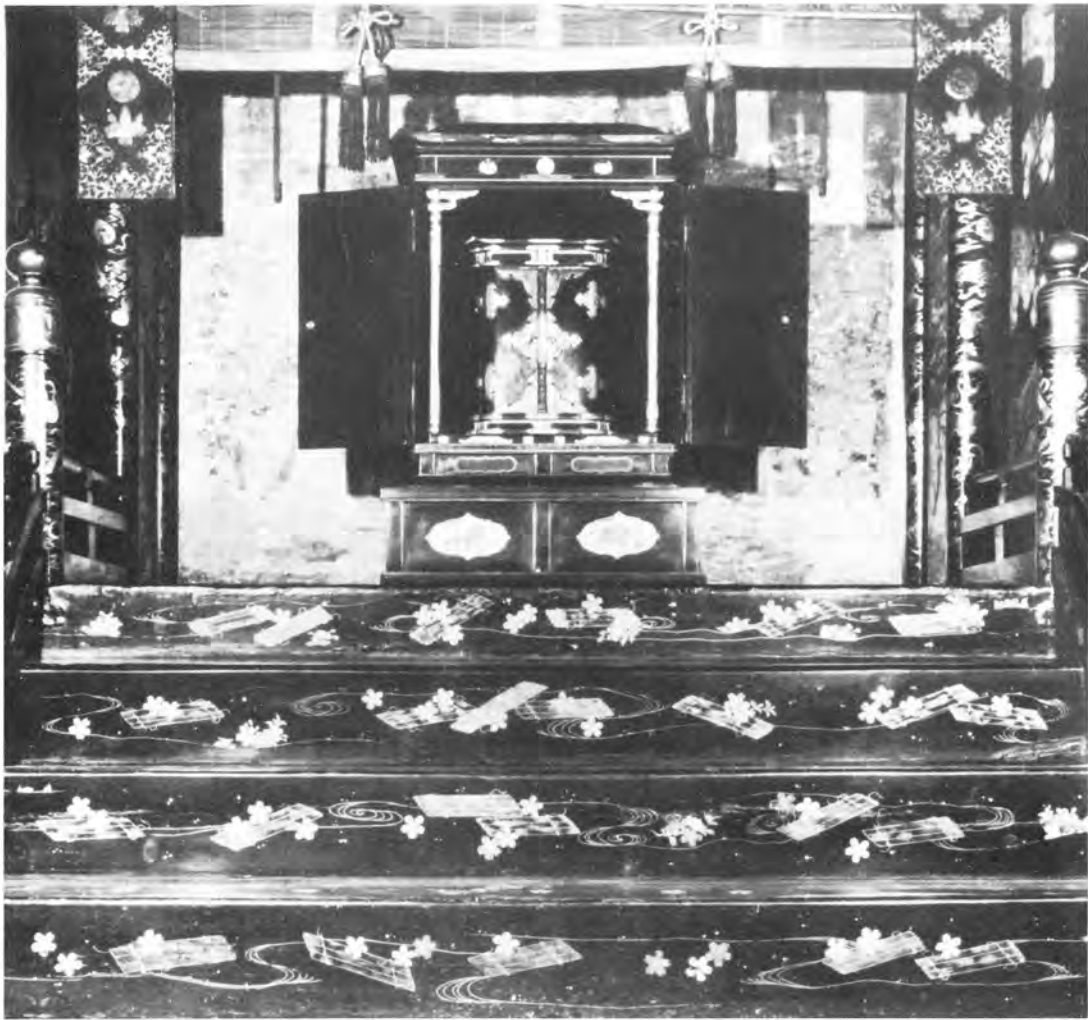


Kodaiji Makie: a close-up of the central steps within the shrine of Kodaiji temple.

of the period and the gorgeousness of the living style of the nobility. In makie technique, togidashi makie and hira makie became more popular than takadashi makie which had enjoyed great popularity in the middle ages, Kamakura, and Muromachi times. Though taka makie gives a kind of heavy feeling in comparison to the other two styles, these have large designs or motifs and the lines tend to be free and spirited in feeling.

Techniques of using scattered gold dust upon which designs would then be etched, or utilizing sheet gold, and of making designs with nashiji also appeared at this time. It is evident that the introduction of Christian motifs and the culture of Portugal and Spain greatly influenced designs in lacquerware with their exotic elements.

The following description is of some of the key pieces of lacquer which have survived from the Momoyama period. One of the most famous pieces of lacquer from any period must certainly be the Kodaiji makie which is installed to this day in the Kodaiji temple, Kyoto. This piece comprises part of a shrine in memory of Toyotomi Hideyoshi and his wife. It is also referred to as Momoyama makie. It is an extremely elaborate piece combining delicacy of line with great variety and complexity of design. It is certainly representative of Momoyama taste in its tendency toward excess. It was executed by one of the Koami family and was probably originally within Momoyama Castle when Hideyoshi ruled.



Kodaiji Makie: the central steps within the inner sanctuary of Kodaiji in which a Buddhist image is enshrined. On the right, the spirit of Hideyoshi is enshrined; his wife known as *Kitamandokoro* on the left,

Kodaiji Makie, Makie at Kodaiji temple

Kodaiji temple was constructed in 1605 by *Kitamandokoro*, the wife of Hideyoshi, to enshrine her husband's spirit. The inscription of the lacquer artist is of Koami Choan(1569-1610), the seventh generation of the Koami family. Seen above is a part of the entire makie work at Kodaiji showing the motif of cherry blossoms and rafts floating in a stream. This is but one of the many motifs. Motifs including the combination of such musical instruments as the Japanese *koto*, *biwa*(Japanese lute), flute, and drums may be seen on the openwork , frame, and posts around the shrine itself. On the front doors to the chamber enshrining Hideyoshi is a motif of pampas grass and on the back is a design of maple leaves and the Hideyoshi paulownia crest. On both the outside and inside of the doors to the chamber enshrining Kitamandokoro may be seen a motif of pine and small bamboo.

Another important piece of the period is found on an island in Lake Biwa near Kyoto. It is part of a shrine and the place where the image of the patron saint is placed. It was probably moved there from the palace of Hideyoshi in Kyoto called Jurakudai. It is characterized also by a feeling of gorgeousness.

Because leaders of the time favored and patronized lacquer artists, those like Koami and Igarashi who were the expert craftsmen of the period could give full play to their creative and inventive genius. In the beginning each of these schools was based on Yamato-e style; that is, representing things Japanese as opposed to things of the continent. Later, however, the Koami school became the craftsmen for the court nobles and developed under their patronage. At the same time, the Igarashi school became craftsmen for the feudal lords and the persons of lower classes. The greatest artists at that time were Koami Choan(1569-1610) and Igarashi Doho(?-1678).

In the Edo period, characterized generally by peace, the art of lacquer showed a tendency to grow ever more elaborate. A work representative of this period is now in the Tokugawa Museum. It was made by the tenth generation of the Koami school, Koami Nagashige(1599-1651). It is a set of three shelves and various techniques as takamakie, togidashi makie, and nashiji are used. It is said that the third Tokugawa Shogun, Tokugawa Iemitsu(1604-1651) gave it to his daughter at her marriage.

During the middle of the Edo period which was under the control of the shogun Tokugawa Tsunayoshi(1646-1709), this elaborateness and proliferation of technique reached its peak. This period produced many great craftsmen in this medium, among them: Koma Kyui, Yamada Joka, Shiomi Seisei, etc.

The Edo period also showed a tendency to produce designs of less significance, to become increasingly dull as techniques themselves grew more elaborate. The "soul" of the works seems to have been neglected and many from this time seem lacking in a complete sense of beauty. Elements of design, creation, form and technique often are imperfectly blended. On the other hand, a tradition of freedom of artistic expression and creative power has continued since the Momoyama period. Hon'ami Koetsu(1558-1637), Ogata Korin(1658-1716), and Tawaraya Sotatsu(?-1643) who formulated the Rimpa school, were heirs to this tradition. Their brilliance and work cannot be excelled.

Koetsu created his own technique which was based on *Yamato-e*, pure Japanese style from the Heian period. To this he added his own strong individual genius. He used both lead and shell on his lacquer expressing the Yamato-e style with great originality. Korin too was like Koetsu in his use of theme and added a technique called *kingindei* which employed the mixing of *nikawa*, animal glue, with gold or silver to produce a kind of paint. In comparing two important works of these artists, the one by Koetsu in makie with the theme of a bridge over many boats called "*Funabashi*", gives a feeling of expansiveness, even warmth or softness. The one by Korin on the other hand, also a writing box in makie called "*Yatsubashi*" shows a neat hand and a stricter sense of design. There is a difference of about one hundred years between these two great artists and the sometimes subtle differences evident in their work may also reflect this. Other artists of the Rimpa school around the beginning of the eighteenth century, Ogawa Haritsu(1663-1747), and Nagata Yuji also contributed the technique of using china or lead for inlay.

Considering the Edo period more carefully, it may be necessary to see it as the culmination of the development of many lacquer techniques. This trend continued up until the end of the Edo period but declined quite rapidly during the Meiji.

The long history which lacquer has had in the world is truly remarkable. It began in primitive times and has continued right up until the modern to improve upon the earliest known techniques and to develop increasing numbers of new ones. The objects produced were designed to serve the rulers of the land and the many other classes down to the common people. They have been used in the most esoteric of ceremonies as well as in the daily life of the individual.

Artisans, their Patrons, and the Development of Lacquer

Of course it is the artisans who have created and handed down technique, but without patrons these arts would have developed much more slowly or not at all. This relationship between artist and patron was particularly important in Japan. If one considers the pieces in the collection of the Shosoin, it is impossible to visualize the production of these items apart from the imperial court, nobles, and priests. However, since the Kamakura and Muromachi periods, the warrior and merchant classes, and the tea masters also became patrons of the lacquer makers. Common people also began to use lacquerware in their everyday life. The further development of this art form is directly related to the demands for the ware which were made and the artisans ability to meet them.

From the Asuka to the Nara periods, many large temples were built throughout the country. At this time lacquer was required for images of Buddha, accessories for the altar, sanctuaries, and utensils for the various ceremonies. Since the demand was great, many became lacquer workers and many improvements in technique were made. The government abolished the system of *Urushibe Muraji*, a kind of federation or guild and established the official system of *Urushibe Tsukasa* in which the head official governed the many aspects of the lacquer business: cultivating the trees, collecting the sap, preparing it, training artisans, and in general supervising and instructing in technique.

When they began systematically to build temples in the outlying districts, artisans moved there and worked in conjunction with the priest to fill the needs of the temple. They worked under the instruction of the priests and after the temple was built, many probably remained in that district and continued to serve the needs of the area. The Nara period then was really the beginning of the formulation of the production of lacquer into a kind of industry. It continued to develop after the period of Warring States (482-1558) protected and assisted by the feudal lords. However, its origin was definitely in the Nara period.

In the Heian period, the system of *Urushibe Tsukasa* merged into *Takumizukasa*, the Imperial Bureau of Works. Artisans were trained and they were commissioned to do work for the Imperial court. The nobles as well as the priests had their own artisans and so at this time the lacquer industry was patronized by the Imperial court, the nobles, and the priests.

From the Kamakura and Muromachi periods, the newly risen warrior class became patrons of all the arts, including lacquer. As stated before, Igarashi and Koami who organized their respective schools, appeared at this time. The imperial court and the nobles favored the Koami school and the school of Igarashi was protected by the warrior class and the merchants. Ashikaga Yoshimasa played a very significant role in the promotion of the various arts.

Later in the Edo period, the feudal lords were patrons of the lacquer artisans and encouraged them to develop. The industry thrived in the castle towns and flourished. The special products of these areas are still often lacquer works.

After the beginning of the Meiji period, the traditions of the lacquer craft declined rapidly. Whereas previously the industry was protected by the patronage of feudal lords, since the abolition of the clans and the establishment of prefectures, a new and freer economy developed. Competition among artisans of different districts grew. Other art forms also experienced the same changes. Artisans of the various industries lost their feeling of identity and this encouraged decline. There are some exceptions, of course, and in some districts they have conscientiously been striving to maintain traditions of this art with the help of guilds and the prefectural government; they have met with some degree of success. It is generally true of the Meiji era that the arts tended to decline. European influence in painting and sculpture produced a new theme of realism and this entered the lacquer art also. In the future great attention may be given to this aspect of the Meiji period and to this aspect in the lacquer produced at this time.

Part IV

Decoration in Lacquerware — The Development of Makie

The decorative art of lacquer is represented by *makie*. To consider pieces produced from the Nara period, as found in the Shosoin, through the Edo period is to discover that as the technique itself grew, so did the classifications and types become greatly diversified. In order to simplify a brief consideration of these, the following outline is given.

Design:	togidashi makie hira makie taka makie shishiai makie
Lacquer base:	heijin ikakeji hirameiji nashiji
Technique:	hikkakie makippanashi

Though some of these techniques have been roughly explained earlier in this article, some additional ones are included here with further detail.

Sabiage makie 錆上蒔絵

A design is drawn with *tontonsabi* which is a substance made by kneading lacquer and polishing powder; layers may also be made with *tontonsabi* in the manner that *taka makie* is made. It is easier to build up layers with *tontonsabi* than to do it with lacquer. The four doors of the Ishinoma room of the Tokugawa tomb at Nikko employ this method.

Yuji makie 友治蒔絵

Burnt tin which has been made from melting and burning tin powder at a low temperature, is scattered on the lacquer. Craftsmen of the Rimpa school used this method.

Kiji makie 木地蒔絵

Designs are drawn on the wooden base. Just part of the motif is lacquered and gold or silver dust is applied to it. The whole base is not lacquered.

Togikiri makie 研切り蒔絵

This was influenced by the products of China which were popular in the Muromachi period. *Togidashi makie* is used, but two tones of gold or silver are used producing areas of light and dark, much like the contrasts evident in ink painting. This technique is also called *sumie makie* or ink makie.

Makishue 蒔 朱 絵

The design is drawn in red lacquer on a black lacquer base, and red dust is then applied.

Kuro makie 黒 蒔 絵

The motif is drawn on a designless plain black lacquer base in black lacquer. At first the effect is as if it were simply all black, but if held to the light, the raised design is clearly visible and has a certain dignity of feeling. A famous piece in this technique is one called "Yozakura" which is a design of cherry blossoms on a dark night.

Iroko makie 色 粉 蒔 絵

Blue, yellow, or red pigments which have been mixed with gold dust are scattered on the design which has been drawn with lacquer.

This mode of decorating lacquerware is all achieved by the use of basic makie technique, though there may be great variety in actual execution and in visual effect. The design may be rendered in other ways however. The following is a brief description of some of them.

Shitsue 漆 絵

Lacquer which has been mixed with pigment is used. There are many which have been employed since ancient times such as yellow, blue, red, and green. White has not been successfully made. The Tamamushi no zushi at the Horyuji temple in Nara and pictured in color at the beginning of this article is a prime example of this method.

Mitsudai 密 陀 絵

Motifs are drawn on a lacquered base with paint that has been mixed with plant oil. This technique may be seen in most of the pieces of the Shosoin. The coloring is clearer and lighter than in shitsue.

Yushoku 油 色

Designs are painted on the lacquer base using Japanese paints rather than lacquer. Over this oil is thinly painted.

Kingindei 金 銀 泥 絵

Gold or silver is mixed not with animal glue, as most Japanese pigments are, but with water. In this way, gradually a kind of paint is produced which can be directly applied in design to the lacquer. It is impossible to repaint or alter the design if unsuccessful and can therefore only be used by the most skilled craftsman.

Hakue 箔 絵

This technique is very ancient and had appeared from Thailand, Burma, India, and the Middle and Near East. Gold and silver leaf are used to render the design or parts of it.

Byakudan-nuri 白 檀 塗

Kindei or *kinkeshiko*, a fine powder of gold or silver that is thoroughly kneaded before being mixed with the animal glue is used. After drying, transparent lacquer is thinly applied. This technique is a favorite in the taste of tea.

Tsuishu, Tsuio, Tsuikoku, Tsuisei 堆 朱 ・ 堆 黃 ・ 堆 黒 ・ 堆 青

Lacquer is applied in consecutive layers until the surface is deeply built up. The different colors of lacquer used in order are: red, yellow, black, and blue. Afterwards the design is carved in depth. This aspect of the technique is called *chosbitsu*.

Kakaryakuyo 紅 華 緑 葉

This technique is similar to the previously mentioned one in that layers of lacquer are built up. In this case, however, differing colors are alternated and when it is carved, these appear successively.

Chinkin 沈 金

The design is etched into the lacquerware and lacquer is applied only in that area. Gold or silver leaf is placed in the sunken lines of the design.

Zonsei 存 清 (存 星)

This style was named after a great lacquer craftsman of the Ming period of China. The design is drawn with colored lacquer. After this dries, lines are carved into this color area of the design.

Hyomon 平 文

This technique uses silver or gold sheets. On the lacquer base the cut sheets of silver or gold are applied in the design desired. Upon this is applied another layer of lacquer, and then the *togidashi* technique of rubbing is applied. Most of the lacquerware of this technique are the lacquerwares of the Shosoin. This technique was also used by Koetsu and Korin.

Raden 螺 鈿

This method employs inlay and a variety of shell is used. Also to enhance the decorative effect, this technique often included the use of pieces of horn, ivory, metals, amber, or precious stones. Raden was used in the earliest Egyptian dynasties.

There are three types of shell inlay: *umekoshi shiki* or burying style, *oshibi-kami shiki* or impressed style, and *horikomi shiki* or inset style. The first of these styles may be seen in the famous Hoodo of the Byodoin temple in Uji and the second is used in the canopy of the idol of the Hoodo. Koetsu, Sotatsu, and Korin used *umekomi*, burying lead and lacquering over it.

There is another type of raden called *Ryukyu raden* or *Somata*. This method reached the Ryukyu Islands from China. In it a variety of natural colored shells are used and distinction of color is achieved by their dispersion rather than by any additional use of pigment.

The traditions of lacquer craftsmanship and design have had a very long history in Egypt, the Middle East, China, and even in Japan these have existed since its early periods. In Japan it has served an incredible variety of purposes and although some have fallen into disuse, others have arisen. A very common item which has been in use since ancient times and is still a necessity today is the bowl. The most useful bowls for tableware must combine the qualities of water and heat resistance, and general durability. They must also be impervious to such things as vinegar, soy sauce, wine, etc. Lacquer best meets all these demands. It is lightweight, enduring, and resistant to natural substances. Lacquer when used for such other items in the past as images, palanquins, caskets, etc. did not need to have the durability which every common bowl must have in being handled perhaps many times each day. Items such as these mentioned may eventually cease entirely to be made, or certainly will not be made in the medium of lacquer. But the bowl will probably be among the items of our daily use for some time to come. It is extraordinary that despite the best efforts of science to produce something equal to the fine qualities of lacquer, there is yet nothing so light in weight, pleasant to the touch, durable, able to contain yet not transmit heat. Best of all, it can be beautiful.

In recent times a variety of materials have been used as cores for lacquer products in an effort to reduce the price and to increase production. Unfortunately the lacquer itself is apt to come off rather easily and the item will not have the long life that a natural core will have. At the end of the Tokugawa reign up to the beginning of Meiji, the times were particularly confused and the government could not give careful attention to the production of lacquer and its craft as it had previously done. The standards at this time could not be maintained. Genuine lacquer was less used and *shibu*, persimmon tannin, was employed with polishing powder and carbon black. However, this imitation lacquer also easily separated itself from the core and would not last intact. Real lacquer never comes off nor cracks even though it is the subject to high temperature. It is totally impervious to boiling water. Specimens of ancient lacquer objects have been retrieved from muddy deposits ten meters beneath the ground surface after a period of 2000 years still remain almost wholly undamaged. In China, iron, gold, and silver, for instance, discovered after a similar period of time will show far greater signs of decay; only lacquer shines! It is further evidence that those who work in lacquer as artists and wish their work to endure must revert to the use of genuine lacquer. It is most certainly a medium of which to be proud.

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Shikimatsuba, pine needles covering the moss of the path to the tea house.

Shikimatsuba

Sen Tomiko

After the twentieth of December the *roji*, the path to the tea house, changes in tone. Until then it is covered here and there with moss and leaves in piles, but at that time it will be covered with pine needles, *shikimatsuba*. This gives to the *roji* a particular order and atmosphere.

Late in autumn, maple and ginkgo leaves lie scattered along the path leading to the garden a brightness which soon disappears with the coming of cold. The pines are trimmed in late autumn and the needles are gathered and saved. By December they have turned a golden brown and it is then that they will be used in the *roji*. They are spread there in acknowledgement of winter decay. Many people suppose that pine needles are spread to protect the moss from cold, but such is not the case. Moss is extremely hardy and will usually survive the severest cold natural to the regions where it normally thrives during the rest of the year. Why then is the moss left uncovered? Mr. Sen, the Tea Master of Urasenke, answers that one wants to have a spring with a touch of spring, and winter with the feeling of winter. It may be dark and cold often in winter and one is looking forward to spring. Nevertheless, it would be wholly inappropriate to place large blossoms or flowers conspicuously at that time. Not all of the moss is covered by *shikimatsuba*. Some are still exposed to winter sun and wind. This small amount of green yet visible seems perhaps more intense because of its scarcity.

The meaning of the word *fuzei*, taste, has many meanings and there are various ways to interpret the word according to the feeling of those using it. It is also tempered by the characteristics of a particular area. So the feeling of "fuzei" is completely different in the northern part of Japan where there is a great deal of snow, and southern Japan where warm weather prevails, and yet it is different in the town by the sea, or in the mountain village. The endeavor to accept winter as it is wherever one is, makes that season quiet and beautiful. It requires time to know that "winter" is not "summer". There is a quality in this which can not be measured. Many people are familiar with the song from *No*: "*Hachinoki*" and they like to sing some part of it which is related to winter. But within our everyday life, and within our very bodies, it is most difficult to achieve this realization of

winter. In tea, even Rikyu said, "We can keep and break rules, but we must not forget the fundamental spirit." Hearing this, I have felt that the understanding of the Way is very difficult.

I talked with Shinoda Toko, the abstract calligrapher. What she said was: "I write on a large sheet of paper with my whole heart and soul, and from it I cut out the parts that I like." Of course, this calligrapher uses various methods, but hearing this explanation, I felt somewhat the "splendid isolation." This lady is not filling up the paper slowly with change and addition, but rather is giving herself to something overflowing; wisdom and affection gather together there and the whole is filled with them. *Shikimatsuba* also is a feeling of sympathy and the *fuzei* of winter; at the same time, it is most simple. The simpleness lies in the realization of our minds and heart that winter must be accepted as it is. It is an example from the past which indicates the whole. The roji where yellowish brown pine needles lie naturally in all directions, reflects one of the aspects of winter in Japan. It is without pretense, even though the roji itself is a special kind of path or garden in relation to the tearoom.

*The boiling of the kettle
Outside the sounds
of geta in December.*

This poem, composed by the late Urasenke Grand Tea Master, Tantansai, gives a feeling of the season near the end of the year in the heart of Kyoto. The water of the kettle is boiling and the sound of the *geta*, wooden clogs, can be heard outside. Soon the theatres will close for the season; the stores are bargaining, and the shops will close for the year. At the fish store, water is splashing from a hose. Fish are laid out to be selected. Shrimp are jumping in a pail, and at the store for various seaweeds, there is the smell of the sea. At the vegetable store also, everything is laid out bright and clean for selection and purchase before the New Year.

To be alive is to think, to talk, and to create. Eating, as we do in the New Year shows a warmth and can be enjoyed in a happy atmosphere. It is important in stabilizing and fixing the relationship of living together without the awareness of it. There is no need to worry about exchange and understanding. Time quickly passes. One must have time to consider what was gained and what was lost in a year. No matter how busy we may be, we must do that.

Living where I do in Kyoto, I can hear the bells ring out the hundred and eight evil passions at the New Year. This sound sinks deep into my being. "The old year is passing, and opening the door we have to depart this morning."

We have the *mochi* for the New Year. All else is ready. The fire which will kindle the hearth for the New Year is also ready and will be brought forth on New Year's Day. It will be used to start the first fire for the first tea of the new year which will be offered to the spirit of Sen Rikyu, the great patron and teacher of the Way of Tea, in the Shrine room of Urasenke by my husband the Grand Tea Master. This is not a gesture to keep tradition from dying, it is a tradition itself. And so it is that in Kyoto which is surrounded by mountains, the winters are cold. The roji reflects this winter spirit with simplicity in the colorless color of *shikimatsuba* and the few patches of greening moss that may appear beneath to remind one that the season will again change and renew.

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

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The statue of Sen Rikyu that is in the upper part of the Sanmon Gate at Daitokuji temple.

Sen Rikyu, Last Man of the Middle Ages

Hata Kohei

As I first learned in my own experience in the teaching and practice of tea, the relationship between host and guest is of primary importance. The singular purpose of the tea ceremony lies in the occasion it provides for the gathering together and the sharing of a moment in time. It gives an opportunity to eat and drink together and provides peaceful enjoyment regardless of what philosophies may lie deep within its understanding. It is further interesting because consideration in the relationship between host and guest is central and this can only be achieved through great application to this idea and attention to subtle detail.

After the 12th century, in Japan *yoriai*, a meeting, became central to social activity of the period. The composing of various forms of poetry, recitation of *No* songs, contests for comparing tastes and scents became popular. Gathering for the enjoyment of tea and social intercourse available on such an occasion also became very popular. The true nature of these *yoriai* during this period is not clearly understood. At this time it was prohibited for tea gatherings to become too raucous in character; fundamental merriment was generally discouraged and people gathered together and talked cheerlessly. The establishment of Rikyu's style of tea altered this form immeasurably.

For people to gather together, there must be both circumstance and meeting place. During the period which Rikyu influenced so greatly, both of these points were of prime consideration. As people became increasingly aware of the need and importance of meeting together, they also gave greater attention to the problem of a suitable meeting place.

The Shishigatani Conspiracy perhaps typified one aspect of the yorai of the times. This meeting occurred in 1177 at a mountain retreat in Kyoto. Three persons of some importance to the history of the time, met to plan an overthrow of the powerful Heike clan. Yorai at this time filled the purposes of the times, political and social. Many a dark plot must have been hatched at these gatherings and at the same time they were used for poetry making and literary and artistic pursuits of all kinds. People of the time apparently reveled in the thrill of various clandestine gatherings, many of which posed innocently as intellectual or literary circles. Court nobles in Kyoto had many an informal party under a variety of purposes. It was this kind of surreptitious gathering which caused the fall of the Kamakura shogunate.

During this period of Japanese culture also yorai filled a social function for not only the court nobles, aristocrats, priests, and warriors, but also for the common people. Each had meeting places suitable to their particular station in life. Class consciousness grew more distinct as a result of this phenomenon.

Shuko also introduced into this Chinese style tea the use of Japanese ceramics such as Bizen and Shigaraki ware. He realized it was necessary to obscure the distinction between Japanese and Chinese taste in order to encourage practice of tea. He believed that the development of artistic taste should gradually proceed according to this idea. This concept was critical to the spread and development of tea in the merchant class.

In the 15th and 16th centuries when the merchant position began to rise economically, they were continuously taken advantage of by the warrior class. Being unable to overcome these pressures, the merchants gradually in turn began to exercise their influence over the common people. Life in the great merchant cities of Kyoto, Nara, and Sakai strongly reflected this, and tea was an effective medium for promoting it. The merchant tea masters Murata Soshu, son of Shuko, and Jushiya Sogo in Kyoto, Matsuya Genzaburo in Nara, and Takeno Jo-o in Sakai were most important in this respect.

Takeno Jo-o was a poet of *renga*, linked verse, when he was young and grew up as a merchant in Sakai where the merchants were particularly powerful. The city itself was steadily gaining power in the country as it was here that all goods flowed in from China. As mentioned previously, Jo-o, as a follower of Shuko was backed by the rich merchants and developed the soan style of tea. He gave great impetus to the trend away from Chinese style tea. He was to be followed in this way by Sen Rikyu who firmly established this tea. Jo-o refined the beauty found in objects of everyday life among the common people and encouraged the use and discovery of the simple and readily available. His discernment and sensitivity were no doubt the result of his long association with the refinements of Chinese taste in the court and the many objects from China which must have passed through his hands in Sakai.

As Japanese objects came to be used in the tea ceremony, the value of Chinese utensils in some circles began to increase. Wealthy merchants and members of the powerful warrior class began to collect them. In this way the tea of Chinese taste also prospered among the merchants in Kyoto and Sakai as the desire for the culture of the ruling class persisted. At the same time the search for objects of beauty from daily life continued.

It was at this time that Sen Rikyu exerted his great influence upon the developing styles of tea. He was born in Sakai as the son of a merchant at this period when that city was most prosperous and subject to flourishing trade and social intercourse.

Like Jo-o, Rikyu first learned the style of tea practiced at the court. From Jo-o also he must have become acquainted with the new style of tea developing in the use of a smaller room. It was to this style that he was able to make his greatest contribution.

Soan tea as it was practiced in the time of Jo-o still combined many elements of Chinese taste. Murata Shuko said that wabi tea was like "tying a fine horse to a thatched hut". Tea offered an opportunity to enjoy the comforts of daily living in humble surroundings and to display one's accumulated wealth. Both of these concepts were apparently pleasing to the merchants of the city of Sakai.



The *chawan*, tea bowl, made by Raku Chojiro called "*Shinonome*", Dawn Light. This bowl typifies the feelings of warmth and *wabi* pursued by Sen Rikyu. The Chinese *temmoku chawan* below has a more aristocratic appeal and elicits a cooler, more elegant response.

The Southern Sung dynasty *temmoku* style bowl called *Yohen Yuteki* with its distinctive oil spot glaze.



After Rikyu reached his thirtieth birthday however, his direction in the practice of tea changed. A generation before Rikyu persons practicing tea began to keep rather detailed records of tea gatherings, the guests present and the utensils used. It is from these that most of the information we have about Rikyu is known. It is clear that there was great interest in the selection and display of tea utensils. Jo-o was alive until the time when Rikyu was about thirty and there is very little information about Rikyu until this time. Since, however, the four-and-a-half mat room was generally used throughout Sakai at that time, we can suppose that Rikyu also used this size room. Gradually the size of the room became standardized with the use of tatami mats, and the early tea of Rikyu must have been based on this dimension.

The size of the ro in the common room of four-and-a-half mats during Jo-o's lifetime was about 56 cm. on each side. Some years after Jo-o's death, Rikyu first used one of about 42 cm. It was the year when Oda Nobunaga entered Kyoto, the end of the medieval period of Japan. This single change in the size of the ro was to be of enormous importance to the history of tea and architecture in Japan.

Rikyu, Imai Sokyū and Tsuda Sokyū have often been called the three greatest tea masters since the time of Nobunaga. It is also said that Imai Sokyū recommended Rikyu to Nobunaga as his tea master. How then was it possible for Rikyu to eventually become greater than these other two? Imai Sokyū and Tsuda Sokyū were both wealthy merchants in Sakai. Though Rikyu was too a merchant, he was not as rich as either of them. Essentially he had a choice of being either a merchant of moderate wealth and a man of tea at the same time, or of being a great tea master. Eventually he chose the latter and became renowned over the other two masters.

In training to become a master of tea, Rikyu first studied the elaborate and elegant tea being practiced at court using the *daisu*, a stand for utensils. With this tea he could serve the Ashikaga shogun and then Nobunaga himself. He then considered the common expression of people as they participated in the *yoriai* of the period. He carried to its utmost the process of simplification in the selection of utensils, mode of execution, and used a tiny two-mat room on occasion to serve tea.

Rikyu must have received an introduction to the Ashikaga shogunate. Rikyu could be recommended to this position both because he was a master of the *daisu* and because he had a large collection of the Chinese utensils which were prized on such occasions. With the favor of Nobunaga, Rikyu's reputation grew.

It may have been Rikyu who established the importance of Murata Shuko as a pre-eminent man of tea and who pledged to return to Shuko's way of tea. Both Shuko and Rikyu knew the secrets of the most difficult advanced steps of *daisu* tea. This had been formalized exclusively for the upper class. At the same time, Rikyu encouraged and perpetuated a different type of tea for the merchants and those of other classes. In this Rikyu showed great shrewdness and foresight.

What Rikyu probably wished most to promote however was the tea neither of the court nor of the *daisu*, but tea of the soan or small space. This idea he held to the end of his life. Tea as it had previously been enjoyed gave people a chance for merriment, eating, drinking, etc. and this fundamental desire could not be discarded. However, at the same time Rikyu wished to include also the concepts of *wa*, *kei*, *sei*, *jaku* — harmony, respect, purity, and tranquility. The age which followed the middle age period and which was initiated by Nobunaga and Hideyoshi was on the surface a period of uniting together. It was also "tying a fine horse to a thatched hut" in the minds of many who thought they were practicing *wabi* tea. Men of tea collected expensive objects and gathered them together in great numbers. Nobunaga and Hideyoshi both exemplified this. Topics of art and politics were discussed in great rooms with expensive utensils lavishly displayed. The spirit of the middle ages which searched for unity of mind was scarcely apparent. The attention of the rulers was focused upon materials, quantity, and the refinements available to the very rich. The concept of holding an enormous tea gathering such as was held at Kitano, Kyoto by Hideyoshi in 1587 was an example of the desire to include more and more rather than to endeavor to pare away the inessential in a search for the heart of tea. Rikyu wanted to find *wa* and *kei*, harmony and respect in the smaller room. He appreciated the feeling of the original *yoriai* where people gathered together for companionship, food and drink. In this, Rikyu could not detach himself from the period of the middle ages. The inten-

tion of the rulers which followed this period was quite different and Rikyu could not wholly make his peace with this way.

The practice of tea, more than a gathering for verse linking, or many of the other cultural pastimes indulged in at this time, requires an established place of meeting. It is often said that the tea ceremony forms a kind of esthetic and artistic whole, and while this is true, one must remember that it exists first to provide the circumstances where people can gather to share food, drink, and each other's company. The phrase *ichi go ichi e*, "one guest, one opportunity for meeting", indicates the significance of this gathering together. In order to understand the significance of what Sen Rikyu contributed to the culture of tea, it is necessary to have a clearer idea of the nature of the tea gathering up to this time.

From the Zen temple, the ritual of eating and drinking together spread to the warrior class and was also practiced in a somewhat different form in the circles of court and palace. This practice was in evidence from the end of the Kamakura period to the Nambokucho era. The tea ceremony in the Zen temple did not directly develop into the practice of tea as we know it. It took nearly three centuries for the *wabi*, *soan*, or grass-hut form of tea to develop. During this long period also, Zen as a way gradually permeated the society of the time. The acceptance of Zen became a characteristic of Muromachi culture and of this, the practice of tea became the prime example. In this sense, tea and Zen are not one as the taste for Zen is different than Zen itself.

As mentioned previously, the tea ceremony was originally for the purpose of gathering to drink, eat and share companionship. The tearoom was the place of meeting. If the tearoom was smaller than a four-and-a-half mat tatami area, it was called the tea of the *soan*, *kozashiki* or small room. From this it is clear that there also existed prior to this the tea of the *hirozashiki*, or large room. This was representative of tea of the court and palace.

Tea as it was enjoyed at the court required many other elements. Ink painting, poem and picture scrolls, flower arrangement, incense comparing, miniature stone landscapes, etc. developed in conjunction with *shoin* style from the beginning of the Muromachi period to early Edo. The rituals and services for the *yoriai* of the upper classes were formalized over a relatively long period of time. Tea of the *soan* or small room gradually became popular in everyday life as it was practiced and developed by Murata Shuko, Takeno Jo-o, and Sen Rikyu. At the same time, these many forms of more elegant tea persisted. Before the time of Rikyu, tea gatherings, the prime aim of which was to make merry, enjoyed great popularity.

It is evident from all we know of the activities of common people since ancient times, that such social functions as enjoying some beverage or food as an occasion to share small talk, events of the day, etc., was a popular pastime long before there was any tea in a tearoom or in a specific space allocated for this activity. It is logical to suppose that warriors liked tea because they were generally of peasant origin with a custom of drinking tea, unlike the priests who drank tea first to discourage a tendency to fall asleep during long periods of meditation.

In the 15th and 16th centuries when esthetic consciousness of *wabi* was professed by Shuko, Jo-o, and Rikyu, beauty gradually came to be appreciated in many things Japanese. Prior to this, Chinese objects were considered to be of greater esthetic value. The common people began to make ceramic, porcelain, and lacquerware to be used by themselves, not only by the aristocracy. In order to see Rikyu in perspective of the times, one must realize that the simple tea of the *soan* was based on the life of the common people who began to possess and use simple but beautiful things themselves. At the same time, Rikyu's tea was an expression of the final form of the Muromachi *yoriai*.

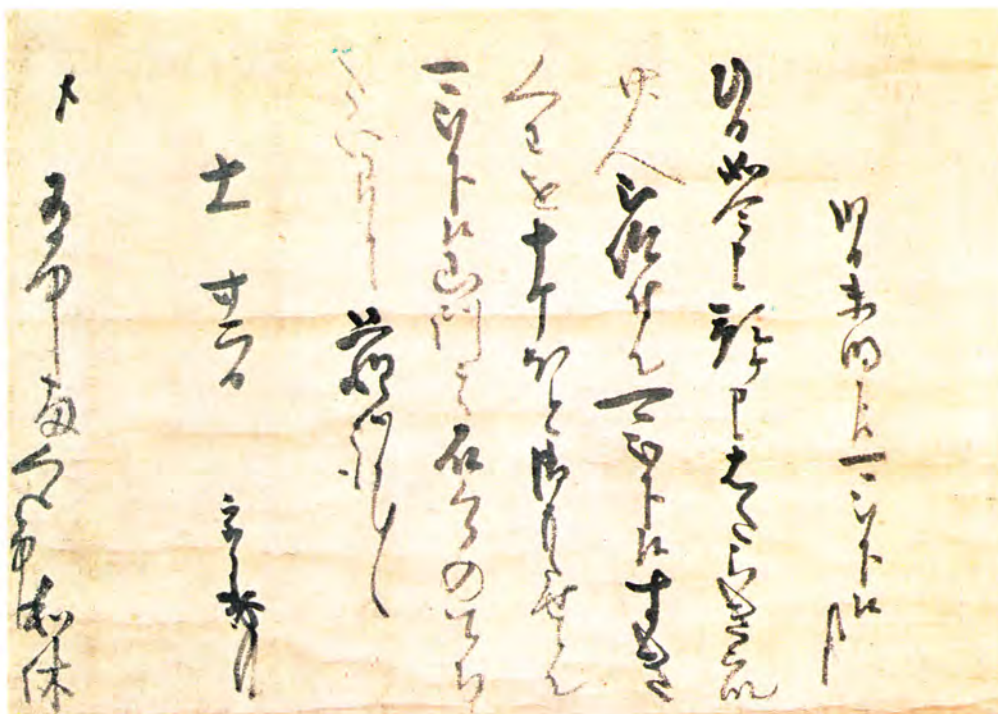
Tea in the court was in the decorative and elegant style of Chinese taste. It was a service of nobleman to nobleman and done in the *tatedashi* style, the tea being prepared in a separate place and then brought in to the guest. It seems to have been characteristic of all service of tea at this time that the place for making the tea and that for drinking it were distinct. The first step in the development of *soan* tea and tea served in a small room was to unite these two functions in a single place. When tatami came into use, a fire pit was cut from a section of one and sunk in the floor much like the hearth in the cooking area of the house of the common people. Thus the simple hearth in the form of the fire pit, *ro*, came to be used in the tearoom of the upper classes in Japanese society. At



The bamboo *banaire*, flower container, made by Sen Rikyu called "*Hanamuko*", Bridegroom. Height: 25.1 cm.

The Japanese reproduction of a Sung dynasty *Sometsuke Takasago banaire*. Height: approx. 25 cm. This *banaire* is more in keeping with the refined mood of the court than the bamboo *banaire* above which was made for the *wabi* style of tea.



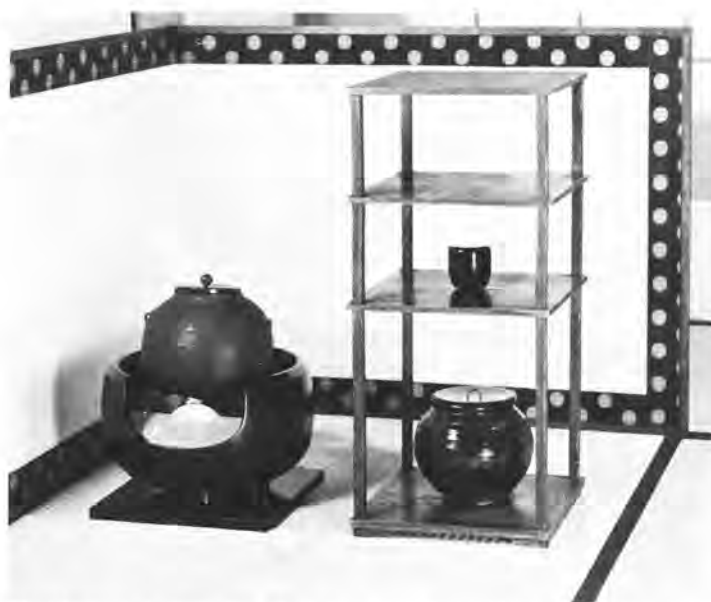


A letter sent from Sen Rikyu requesting workmen, tools, and materials to repair the Sanmon Gate at Daitokuji temple in Kyoto.

the same time, the etiquette of tea began to enter the daily life of the common people, primarily through the rich merchants who had much contact with the other classes. Among the most important of these was Murata Shuko, himself both merchant and tea master. He learned the tea of Chinese taste at court and gradually introduced it to the drawing rooms of the merchants.

From Nobunaga up through the rule of Hideyoshi, tea masters in Sakai served the shoguns and the masters in Kyoto and Nara rarely did. Sakai was the center of trade and commerce in Japan at that time. Nobunaga and Hideyoshi took advantage of their relationships with the tea masters of Sakai to get wealth from the city and continually strengthen their own power. This must have been a factor also in Nobunaga's and Hideyoshi's relationship with Rikyu. To be a tea master, like becoming a priest, was the accepted and direct way of becoming a cultured man of the time. Tea was the discipline which could put the master in touch with power, and provide access to the ruling class. For this reason, most of the powerful and wealthy merchants of Sakai were also tea masters. It would be quite incorrect that the tea of such famous and great men of tea as Rikyu, Jo-o, etc. had only the humble spirit of wabi as we associate it with soan tea today. Their tea was primarily to entertain and to further political or social designs. Tea in Sakai was realistic and material, and it did not contradict the ruling policy of Nobunaga and Hideyoshi. Therefore, the tea masters were generally treated with respect.

The antagonism which grew between Hideyoshi and Rikyu, eventually forcing the suicide of Rikyu, represented distinctions of the two in relation to the times. Rikyu maintained a warmth of feeling for the spirit of the early yorai and was striving to foster closeness, and harmony as it might be achieved in a small space with few participants, and without attention to personal gain. Hideyoshi, though he was on occasion apparently fully able to appreciate Rikyu's tea, was entrenched in the established way of the late Momoyama period and saw in tea means to ends, both personal and political. Being strong personalities, neither gave way, and the settlement could only come at the death of Rikyu. In this respect, Basho said that Rikyu, Saigyō, and Sesshū were the last of the men of the middle ages. With their deaths, a new era began though it was forming itself during their lifetimes.



Placed next to a *kama* and *furo* a paulownia wood *sanjudana*, three-tiered shelf, displays a thin tea container above and a water container below.

Chadogu — Tea Utensils

Wood

Chanoyu is in part the esthetic appreciation of its utensils made of a variety of materials. Ceramics and bamboo reveal their beauty at once and through continued examination. *Kiji no mono*, objects of plain wood, seem more remote as the object is generally a product of extreme technical skill, but yet has an almost utilitarian appearance. *Kiji no mono* impresses one as a craft, just short of fine art, however upon closer examination of the form and proportion of each object its own particular beauty is revealed.

The *chasbitsu*, tea house, has a wooden frame constructed by a carpenter of the *sukiya* style; 'sukiya' refers specifically to the connoisseurship of chanoyu. The supporting posts and cross beams are tree trunks left in a more or less natural state, the rough bark removed, or the post may be planed square, frequently leaving part of the skin intact. These may have a transparent shellac, or at times a lacquer finish. Wooden flooring is regularly plain. Continual wiping with a damp cloth over the years produces a rich lustrous patination. All plain wood is finished with a plane and is rarely sanded.

Although a variety of woods are used in the construction, the most familiar to *sukiya* architecture are cypress and Japan cedar, *cryptomeria*. Both *binoki*, cypress, and *sugi*, *cryptomeria*, are associated with Shinto architecture; this includes Imperial structures as the Emperor is believed to be the living descendant of the Sun Goddess, *Amaterasu*. The Japanese word for cypress, *binoki*, means "tree of the sun". These two woods have distinct fragrances which bring to mind the sanctity of Shinto.

There are also many individual objects made of wood which may be left plain or later lacquered or decorated. In the *chashitsu* papered screens and the wooden door called the *nijiriguchi*, the small entrance to the room, are usually also of plain wood; one may also find *tana*, table-like stands or shelves attached to walls for utensils for their display, and also boxes for storage. A special and

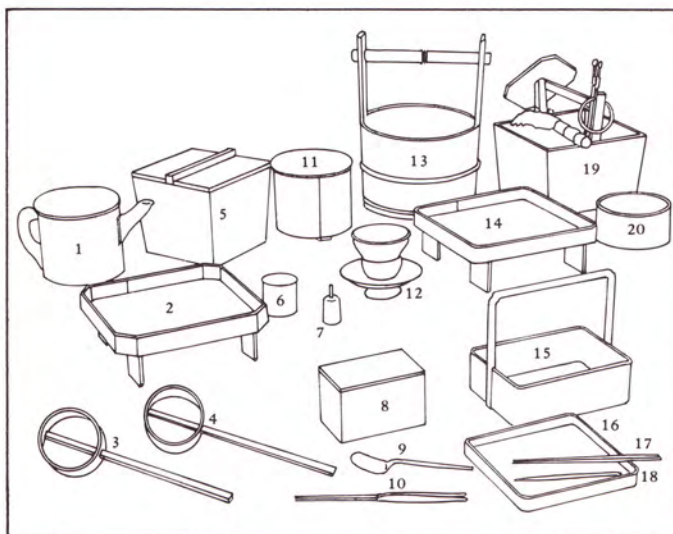
remarkable technique of the wood worker is *mage*, literally "bend". *Mage no mono* are cylindrical objects or shallow boxes with rounded corners made from wood which is cut and planed to a sheet, steamed and bent, the seam secured with stitches of thin strips of cherry bark. Bottoms and tops are applied separately. The preferred wood is a red cedar and ideally the object should be new for each presentation.

Kiji no mono and mage no mono are related to Shinto, and are used primarily in supporting offerings presented to the sacred Shinto spirit. The Emperor was served in similar fashion. In former times when the Emperor was regarded sacred, most of the objects for his personal use and for the inner court were generally made of plain wood; frequently these had applied decorations of white chrysanthemums. The technique, *okiage*, has raised applications of lime, the motifs colored afterward. The chrysanthemum represents the Emperor, and is symbolic of the rising sun. Objects decorated with such designs are reserved for the Imperial Court and the most sacred Shinto shrines called *jingu*. The most common object used in Shinto offerings is the *sanbo*, meaning 'three treasures'. It consists of a square tray with rounded corners, and has a raised edge constructed in the mage technique. It rests on a tall, narrow, four-sided support with rounded corners. The nearly square tray has the seam at the back, while the nearly round base has the seam at the front. This principle is found in all mage no mono. The essence of mage no mono lies in its continuous unbroken wall; similar forms made from single pieces of wood would be a waste of material. Sanbo may also be lacquered.

It was customary in Sen Rikyu's time to make tea using utensils originating in China. These formed a set called *kaigu*, which was usually made of a type of bronze alloy. The set includes *mizusashi*, fresh water jar, *kensui*, waste-water bowl, *shakutate*, vase-like stand for the water ladle and fire tongs, and *futaoki*, kettle lid rest. When Rikyu was asked to present tea to Emperor Ogimachi, he substituted a chrysanthemum decorated mage mizusashi, so that the container would be new and pure. The mizusashi is replenished with a pitcher called a *mizutsugi*, which was for the occasion similar in design to the mizusashi. Since that event, the mizusashi and mizutsugi may be mage no mono. The kensui as well may be mage, and in recent times mage futaoki have been made. The mage mizusashi is a single cylinder with a diameter of 17.6 cm. and a height of 14.8 cm. It is raised on three small feet and has a slightly rounded lid which extends beyond the vessel's rim. This piece is used when preparing tea using a *karamono chaire*, Chinese container for thick tea powder, or a *temmoku chawan*, Chinese tea bowl. Its use is due to the great respect shown the Chinese utensils. It is placed directly on the tatami mat flooring, not on a stand, for the mizusashi is immersed in water and dried before it is used. This freshness is a striking contrast with the ancient tea jar or bowl. The mage mizutsugi, which resembles the mizusashi, has a carved wooden spout jutting out at an angle from the side, which gives this utensil the special name of *katakuchi*, literally 'side-mouth', and has a "C" handle attached at the seam. The prototype originated in ancient China, where it was lacquered and used in conjunction with serving food. The mage mizutsugi is used only with the most formal presentations of chanoyu, however ceramic copies are used popularly. The mage kensui is a simple cylinder of 16.7 cm. in diameter and 7.6 cm. high. It may be used during informal presentations of tea, especially during an abbreviated service called *irikodate*; the chawan is carried into the tearoom placed in the wet kensui. The chawan is not endangered by contact with the wooden kensui, whereas other media might cause damage. Mage kensui are frequently lacquered, and used otherwise. These three pieces serve as models for tea utensils in other media, indicating liquid capacities, although this is not a fixed rule. In the *mizuya*, the preparation room of a tea house, mage no mono are used in dispensing water: the *kaigen* is a ladle made of a hoop of wood with a bottom and a handle which penetrates both sides, and the *mizukosbi*, which resembles the ladle, and has a linen piece of cloth stretched across the hoop to filter water. In the *roji*, the garden of a tea house, one purifies one's hands in the water from the *tsukubai*, a low stone basin. Water is handled with a mage *tsukubai-bishaku*, a ladle similar in construction to the kaigen.

Mage no mono may also serve as the wooden core of various other utensils such as *usuki*, containers for thin tea powder, however, they are most usually lacquered. In the service of *kaiseki*, there is a special course called *hassun*, after the dimensions of the square tray upon which the foods are served. This is an adaptation of the tray of the Shinto sanbo. It measures 8 *sun*, or 24 cm. square.





A SELECTION OF WOOD OBJECTS USED IN CHANOYU

1. *Katakuchi mizutsugi*, 'side-mouth' water pitcher
2. *Sumidai*, stand for charcoal made of *binoki*, cypress
3. *Mizukoshi*, ladle with a cloth bottom for filtering water
4. *Kaigen*, wood-bottomed water ladle for use in the *mizuya*
5. *Tsurube mizusashi*, water container in the shape of a well bucket; Rikyu preferred style
6. *Kuwa nakatsugi*, thick tea container made of mulberry; Tantsai preferred style
7. *Kinuta kogo*, incense container in the shape of a cloth pounder
8. *Satsubako*, box for use in *Satsubako temae*; Rikyu preferred style
9. *Haisaji*, ash spoon for spreading ash
10. *Hibashi*, tongs for the handling of charcoal
11. *Mage mizusashi*, water container made from bent wood
12. *Kinindaite*, stand for the tea bowl used in the *Kinindaite* and *Kininkyotsugu temae*; the black *temmoku* bowl is used in contrast
13. *Teoke*, bucket used for carrying water
14. *Hanadai*, stand for flowers made from *sugi*, Japanese cedar
15. *Tabako bon*, tray for holding ash and lighted charcoal containers
16. *Hassun*, square tray for serving food
17. *Rikyu-bashi*, sticks used for eating made of *sugi*
18. *Kuromoji*, spicewood stick used to eat the sweets
19. *Hako sumitori*, container used in the *mizuya* for holding charcoal
20. *Mage kensui*, waste-water container made from bent wood

The number eight, as in the West, is symbolic of infinity, therefore the hassun is most auspicious. The tray is scored cedar, the edge with the seam at the back. The foods are representative of the sea and land: *uminomono* and *yamanomono*. They are handled with green bamboo chopsticks. Guests eat with cedar chopsticks tapered at both ends called *Rikyu basbi*.

The master potters Korin and Kenzan made numerous ceramic hassun. Similar trays are used elsewhere in tea, many have the hassun dimension, though not necessarily in the mage technique. The *bigashi bon* is a tray upon which small dry sweets are served with usucha; this tray often measures hassun and is usually round, the arrangement of two kinds of sweets is similar to that of the hassun. Larger mage trays, measuring one *shaku*, approximately 30 cm., are the *hanadai* and *sumidai*. The *hanadai* has cut-off corners, the edge scored to bend conforming to the nagles. It is raised on two board feet, which are affixed against the grain to prevent warping. Flowers are carried on it into the tearoom where they are then put into the *hanaire*, flower holder. A water pitcher and knife are also on the tray. It is wet when used. The *sumidai* is of slightly different style, and is made of hinoki. It is used dry to carry charcoal for formal presentations. A sheet of paper protects the wood from the charcoal dust. Hewn wood buckets are often used in tea. Those having a handle are used to replenish water in the *tsukubai*, and may serve as a *mizusashi*. Buckets are made of cedar staves bound with braided bamboo strips or wire hoops. They have two-part lids made for them. Finely constructed buckets which are used as *mizusashi* are lacquered at times. These are also copied in ceramic. A well-bucket was first used as a *mizusashi* by Rikyu. These are square with tapered sides, and as *mizusashi* have two-part lids. These have been infrequently copied in ceramic. The round bucket with handle is complementary to the square *ro*, the well bucket harmonious with the round *furo*.

Small wooden objects turned on a lathe include *chaki*, containers for powdered tea, *chawan dai*, stands for teabowls, trays, *kogo*, incense containers, and *wan*, food bowls. The most frequent objects are covered containers, the better of which are formed of wood which does not include the central core of rings, as this will split as the wood dries. *Chaki* of various forms are generally reserved for usucha powder and are collectively called *usuki*, while others, particularly the *natsume*, or jujube form are also used for koicha powder. These forms are adaptations of the turned wooden cases for medicinal jars in China which later became the *chaire* of Japan. These are still used as protective housings for *chaire*. Turned *chaki* are usually lacquered. Covered food bowls are usually lacquered but have turned wooden cores. In former times, when tea was served to the nobility, the *chawan* was placed on a turned wooden stand, *dai*. The *dai* was copied from the Chinese aid which supported the *temmoku chawan*. The *dai* is left plain and should be new. It is composed of three parts; foot, dish-like wing for handling, and cup to support the *chawan*. Trays may be made on a lathe. Those raised on a pedestal called *takatsuki* are used when serving sweets and other foods to the aristocracy. These also may be lacquered and have gorgeous decoration.

Tea served in the plainest possible manner is called *hiradema*, with unpretentious utensils being set directly on the tatami floor. *Hiradema* was created by Sen Rikyu, who transformed the elaborate and very formal *shin daisu* presentation which utilized Chinese utensils. The major objects are arranged on a *daisu*, a table-like stand with a large rectangular baseboard. The baseboard is called *jiita*, or 'earth board'; on it are arranged the *mizusashi*, *shakutate*, *kensui*, *futaoki* and the *furo kama*. The *furo* is the portable hearth which supports the *kama*, kettle. Together with the charcoal fire and water, a ceramic *furo* and iron *kama* embody the five earthly elements called *gogyo*. The *mizusashi*, representing water, is placed on the right side of the *jiita*, and the *furo kama*, representing fire, is placed on the left side manifesting the opposing principles of *yin* and *yang*, *in-yo*. The upper shelf is called *tenita*, 'heaven board', and is supported by four posts identified with the four directions and seasons. Displayed on the *tenita*, the *chawan*, identified with the moon, is placed over the fire; the *chaire*, identified with the sun, is placed over the water, thus creating a microcosm.

The transformation from the aristocratic *daisu* to the humble *hiradema* is extraordinarily complex. In the period before Rikyu's transformation, tea was prepared in one room and served to guests assembled elsewhere; *hiradema* was created to serve tea simply to guests in their presence. For utensils and guests of greater sophistication, variously styled stands were created to support the utensils and the manner of handling the utensils varied. The principles inherent in the *daisu* are mani-

A *tsurube*, well bucket style wooden *mizusashi*, water container designed by Sen Rikyu.



fest in all other stands, variously called *daisu*, *tana*, and *joku*. Takeno Jo-o, Rikyu's teacher, created several *tana*, some of which are plain wood. It was Rikyu, however, who established most of the principles concerning tea. The first of his designs for *tana* is plain paulownia and is called *san ju dana*, having three nearly square shelves supported on four slender posts over the *jiita*. The *mizusashi* is placed on the *jiita*, and an *usuki* placed on the shelf directly over it. The second shelf supports the feather and the incense container used in the charcoal presentation later to be replaced by the water ladle and lid rest. The top shelf, *tenita*, has no tea utensil placed on it; it is left bare. The *san ju dana* bears close examination for its design has been the source of most subsequent *tana*. It seems that Rikyu may have intended this *tana* to represent the five spiritual elements, *gorin*; earth, water, fire, wind and the void. One indication is that the distance between the *jiita* and the next shelf is double that between the other shelves; as though an additional shelf were removed. In its stead is the lid of the *mizusashi* which acts as a kind of shelf. During the *koicha* presentation the *chakin* which is used to wipe the bowl is placed on the lid of the *mizusashi*, and is later placed on the lid of the *kama* when it is removed from the kettle. It is a matter of expedience, yet relationship to fire as well as water is established.

Tea, in Chinese medicine, was credited with contributing to longevity, and thus may be likened to the breath of life, symbolized by wind. Bird feathers which make up the brush for purification during the charcoal presentation are from creatures of the sky, and *ko*, incense, is likened to the scent of Buddha's paradise; the placement of these objects in the *san ju dana* implies that the shelves themselves are equated with these five elements. Variations of Rikyu's *san ju dana* are frequently lacquered. Rikyu felt that the water should be carried by the host into the tearoom, and the remainder removed at the end. This is very clear in *hiradema*, however with *tana* the *mizusashi* remains in the tearoom throughout the presentation; the *mizusashi* is replenished at the conclusion, the water carried in a *mizutsugi*. Some *tana* dispense with the baseboard, so that the water jar is carried in and removed later. Rikyu also designed a stand with a round baseboard and single round shelf which is called *marujoku*, round stand. It is believed that the source of his idea was a stand for an incense burner. It is of plain paulownia with two supporting posts, and three small feet. Variations are numerous, as are combinations of round and square boards. Round is classified *yin*, while square is *yang*. At the conclusion of the presentation the water ladle and lid rest, having no fixed place in the *tana*, are usually displayed on an upper shelf. The cup of the water ladle is *yin* because it is a container, and when inverted is *yang*, so that when it is displayed it should complement the shape of the shelf. Harmony of form and function is exercised even with the simplest utensils. An object of wood is constructed following its natural growth, achieving strength and unity.



Presentation of Okashi

Mikaibeni in stacked black lacquer fuchidaka.

Suzuki Soko

The sweets used for tea are colored beautifully according to the season. In order to present the sweets to best advantage to the guests, it is usual to set them in a bowl. In tea the sweets should be arranged in a way pleasing to the eye. The Westerner in presenting cakes or sweets often wishes to choose a container which will hold quite a few; the Easterner wants to convey the flavor of the season by his choice. By merely glimpsing the arrangement, one can already feel an appreciation for the food it holds. However, East or West, it is necessary that neither food nor container dominate.

The containers that are used for tea must be more delicate and subtle in design and color than ordinary bowls for sweets. They should be of tasteful form to please the senses. When one considers these bowls, besides those special ones that have been preferred by grand tea masters since Rikyu's time, many other kinds may be used. Containers may be loosely divided into the categories of *fuchidaka*, *bachimono*, and *bonrui*. In each of these categories are numerous containers of varying shape and size.

As mentioned, selection of the sweet container is very important, as it is necessary to maintain harmony between the sweet inside and the color and shape of the container. Even if the sweet is good, if the combination of the container and sweet is unsuitable, both the sweet and container will not be set off to advantage.

In a formal chaji, the sweet container used is called *fuchidaka*, a five-tiered box usually of black lacquer with a lid which was a style preferred by Rikyu. Other types are used on less formal occasions.



The main guest turns the upper tiers of the *fuchidaka* to see how many sweets are in the bottom tier.

Handling of the *fuchidaka*:

When five guests are present, one sweet is placed inside each tier of the five-tiered box. When six or more guests are present, the upper tiers can contain two sweets. As the numbers increase the sweets are put in accordingly, starting from the top tier. However, as the bottom tier is for the use of the principal guest, only one sweet may be put in that section. The layers are assembled, the top layer is lidded, and on the lid a number of *kuromoji*, picks about 18 cm. in length, corresponding to the number of guests, are arranged. The *kuromoji* have been previously moistened and just before they are placed on the *fuchidaka* they are lightly wiped. This cleansing symbolizes the purity of the *kuromoji*, as they are only used once. When the *fuchidaka* is square, the seam is turned away from the guests. When the weather is warm the box is lightly sprinkled with water before the sweets are served to create a cool atmosphere.

The main guest places a wooden *kuromoji* pick into the bottom tier of the *fuchidaka*.





The main guest, using the *kuromoji* pick, picks up the sweet to place it on his *kaishi* paper.

How to partake of the sweets:

When the *fuchidaka* is brought in, the bottom tier is served to the principal guest and the other guests remove the tiers in turn. The principal guest places the *fuchidaka* in front of himself, outside the *tatami* border, and holding the layers, other than his own, turns them to the left, replacing the layers diagonally so that all four corners are equal in size. He removes one *kuromoji* from the lid and places it inside his own tier. The other *kuromoji* are left as they are on the lid, and the remaining layers are moved down to the spot between the principal guest and the second guest. The principal guest takes the sweet out of his tier, places it on *kaishi* paper that he brought, and sets the box to his left. Meanwhile the *fuchidaka* has been passed to the other guests who have taken their respective tier in the same manner as the principal guest. The empty boxes are passed down in order; the last guest replaces the lid on his own tier and replaces it on the top of the other tiers so that the order is as it was in the beginning. The last guest returns the *fuchidaka* to the entrance of the tea-room.

After all the guests have taken their sweets the *tsume*, last guest, returns the empty *fuchidaka* to the host's entrance.





Kanbotan placed in a kashibachi.

When the *kashibachi*, a ceramic bowl, is brought in, the principal guest receives it and places it to the right of himself toward the alcove. When the dry sweets are brought in, they are placed to the right of the *kashibachi*. The host invites the guest to partake of the sweets. The principal guest bows, excusing himself and holding the bowl in both hands, raises it slightly in appreciation. He sets the bowl down and serves himself one sweet, placing it on the *kaishi* paper. Then he passes the *kashibachi* down to the next guest. The *higashi* tray is then taken and the principal guest serves himself in the same manner.

The use in combination of round sweets and a round tea container, or square sweets in a square box is not appropriate in tea. The ability to achieve pleasing combinations of sweet and container is an art in itself. A good host should also know that if the moist sweets that he places in the container are soft, as many are, he should not pile them on top of one another as such sweets will lose their shape.

After raising the bowl containing the sweets in appreciation, the main guest removes one sweet and will place it on his *kaishi* paper.





Wakamatsu sembei(upper right) and *noshimasu-musubi*(lower left) on a black lacquer *bigashi bon*, tray for dry sweets.

There is no specified way of eating sweets, within the limits of good manners. The way of eating differs slightly within each school of tea. The way of showing genuine appreciation is by answering the host with complete sincerity.

The flavor of the tea sweets changes with the seasons. The period from autumn to winter is the harvest season and many grains are gathered and used. The flavor, smell, and quality of the grains are affected by the climatic changes. And so the sweets made from them will also be effected.

One should avoid being overly absorbed in the proper presentation of sweets. Regardless of the flavor, the sweets have been prepared by the warm heart of the host and acknowledgement of this is the most important aspect.

In the homes of other countries tea parties are given using homemade cakes and cookies prepared by the wife and children. Friends gather to sample the individual flavor of this home cooking. In this way the care of the guests and preparation of the sweets requires the same amount of work and careful consideration as in any tea gathering where green tea is served.

In daily life, or when guests are expected, careful thought and preparation will please the guest. If there is a warm feeling between host and guest, the guest will fully appreciate the things brought before him. It is truly an art to conduct oneself properly in such a situation. Even though only one sweet may be eaten at such a time, it must not be forgotten that courtesy is the most important aspect.

This concept is exemplified in the following saying:

Kyaku no kokoro ni narite

teishu seyo

Teishu no kokoro ni narite

kyaku itase

Literally this means "Be a host knowing the heart of the guest; be a guest knowing the heart of the host". In this way tea may be most thoroughly enjoyed by both.



A guest's *kaiseki* tray holding rice and soup in black lacquer bowls, the lids of which are cupped together to the right, and a portion of sliced fish in the *mukozuke*, ceramic dish.

An Invitation to Tea

The last of a series of articles under this title begun in Chanoyu Quarterly, Issue No. 11.

Ishikawa Sojin

Kaiseki

In the Muromachi period when tea became popular, priests and court nobles of the upper classes began to take some meal during the day which corresponds to the present day noon meal. From this time the custom spread and three meals became the practice for most people.

Each guest accepts a tray from the host. It holds bowls of rice and soup on the guest's side, and a ceramic dish with a portion of sliced raw fish, *mukozuke*, on the far side. Chopsticks are rested on the tray. When all of the trays have been served the host sits outside of the serving entrance and invites them to eat. The lids of the bowls of rice and soup are removed and cupped together. They are set to the right of the tray on the tatami.

The host returns with heated *sake* and small cups, *sakazuki*, stacked on a stand. The principal guest takes one cup for himself, then passes the stand to the next guest. After serving sake to all of the guests, the host again withdraws. Drinking sake, the guests may eat the fish contained in the *mukozuke*. The host serves additional rice after which it is customary for each guest to help himself. The host offers additional soup to each guest in turn. The guests begin to eat as soon as all the guests have received their second portion of rice and soup. The host takes out the rice container.

Next, *nimono*, foods cooked in a broth, are served. This is the most important dish in *kaiseki*. Additional sake is served. This is followed by *yakimono*, the grilled course. The rice is offered again and the sake is left for the guests to serve each other. The host invites the guests to relax and enjoy themselves. The host closes the door of the tearoom at this point and leaves the guests to eat and drink together while he attends to other details of preparation. Thanking for the host's warm consideration, the guests may eat all of the meal, except a little rice. The *nimono* bowl is wiped carefully in appreciation.



A *hassun*, square wooden tray, holding a mound of mountain truffles and a mound of poached sea bream eggs. Behind it is a lacquer container for *kozui-mono*, broth.

The host opens the door and removes the serving pieces. *Kozuimono*, a broth, is served in which the chopsticks are rinsed. The *nimono* bowl is taken away. The guests remove the lids of the *kozui* bowl, rinse the chopsticks in the broth-like hot water and then drink it. The *kozui* is served to refresh the mouth after eating *nimono* and *yakimono* and to rinse the chopsticks. The *hassun*, a square wooden tray, follows. On this tray are two mounds of food: *uminomono*, representative seafood, and *yamanomono*, representative mountain vegetable. Sake is served together with the *hassun*. After taking the *hassun*, the first guest asks for hot water. The host then takes the *hassun*, sake cups, stand, and sake vessel from the room. The guests wipe the *kozui* bowl.

Then *yuto*, a kind of thin soup, and pickled vegetables are served. The host collects the *kozui* bowls and leaves the room. The principal guest places the pickled vegetables into the *mukozuke* and passes the bowl to the next guest. Some browned rice, *yunoko*, taken from the bottom of the pitcher, is put into the rice bowl and then the hot water is poured into both rice and soup bowls. The hot water is emptied out of the soup bowl into the rice bowl using pickled vegetables. This rice is then eaten. It is said that this way of eating rice came from the manners of eating at Zen temples, and at the same time this has been a Japanese custom since the Kamakura period. When one eats *yuzuke*, the bowl is simultaneously cleaned.

When the meal is completed, the guests wipe the bowls and lids, then put the serving bowls back on the tray in order. The *sakazuki* and *mukozuke* are then wiped. The extended ends of the chopsticks are pushed, dropping them with a slight noise on the tray. This informs the host that the guests have finished the meal. Hearing this sound, the host comes to get the trays. Then the meal is finished. During the *ro* season, the host then serves sweets and the guests leave the tearoom for a brief respite. In the season when the portable brazier is used, *shozumi* is done first and then sweets are served and the host asks the guests to take a brief rest outside the tearoom.



A *sumitori*, charcoal container of bamboo strips containing charcoal, feather brush, metal fire tongs, metal rings to lift the kettle, and incense container.

Shozumi

After the meal is finished, the host renews the fire and adds the proper amount of charcoal in the portable brazier in order to boil water for thick tea. This is performed before the guests and is called *shozumi*. As this progresses, the *sumi*, charcoal, is placed inside the brazier and the host places two pieces of sandalwood incense near the coals. The principal guest may then ask to see the incense container.

Fuchidaka

When *shozumi* ends and all the guests have looked at the incense container, the host leaves the room with it. The *fuchidaka*, tiered boxes containing sweets, is prepared, one tier for each guest, and is brought in with the *kuromoji*, wooden picks, arranged on the lid. Formerly the sweets were called *kigasbi*, sweets made from naturally grown nuts and fruits of trees. The *fuchidaka* is placed down and the tiers are removed one by one by the guests. In order to freshen the tearoom and to rearrange the tea utensils, the guests are asked to withdraw for a short while, *nakadachi*.



A *koshikake machiai*, waiting bench, within the *roji*, tea garden, where the guests may relax during the *nakadachi*, the short rest taken after eating sweets and before drinking *koicha*, thick tea, in the tearoom.

Nakadachi

As one tea gathering is usually of about four hours duration, the guests step out into the *roji*, tea garden, for a short rest. This is called *nakadachi*. During their absence the host airs the tearoom. The hanging scroll is removed from the alcove and flowers are substituted.

Goiri

When the tearoom is ready, a gong is sounded informing the guests that they may return to the tearoom. In the same order as for the original entry, the guests enter after rinsing their hands at the water basin. This is called *goiri*.



Usucha, thin tea, in a black Raku tea bowl.

Koicha

Inside the tearoom, the incense is burning. Preparations are being made for *koicha*, thick tea, the most important part of the gathering. The guests appreciate the flowers, the displayed utensils, and then take their places. As the *koicha* presentation begins, the reed blinds outside the papered panels are unfastened and the tearoom becomes lighter. One bowl of *koicha* is shared by all the guests. After drinking the tea, the guests inspect the tea caddy, tea scoop, and cloth covering for the tea container.

Gozumi

After *koicha*, the host replenishes the fire. This is called *gozumi*. The charcoal is put in, the guests inspect the inside of the brazier and the kettle is refilled with water.

Usucha

Gozumi ends and the guests are given cushions, *tabako bon*, smoking tray, and a tray of dry sweets. These represent the host's feeling of wanting the guests to fully relax and enjoy their bowl of tea. The tea utensils used are the same as for *koicha*, only the tea bowl and the thin tea container are different. Thin tea does not limit the guest to only one serving of tea as in thick tea, as each guest is served their own bowl. This enables them to drink freely and examine their bowl as soon as they have finished drinking. The sweets are called *bigashi*, and are lighter than the sweets for *koicha*.

Taishutsu

The finish of usucha also marks the end of the gathering. The guests express gratitude to the host for the tea and go out into the garden. The host sees them off silently from the crawling-in entrance. Aware that the host is still seeing them off, they once again appreciate the beauty of the fresh water sprinkled there by the host, then leave the garden. Japanese people, especially, feel that beauty of the farewell should not be limited to the garden setting, but must also be experienced by the guests.

Gorei

Formerly the guests came to the host's door to express gratitude, but now it is not considered impolite to thank him by telephone or letter.

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The first winter shower

The bamboo of the kettle hanger

is blown back and forth.

Seira (1739-1791)

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Hand lettered invitation to a *shogo chaji*.

Chaji: Conclusion and Variations

The *chaji* is a formal representation of *koicha*, thick tea, preceded by *kaiseki*, a formal meal to fortify the body, and followed by *usucha*, thin tea. *Sumi-demae*, building the charcoal fire, is enacted to heat the water for tea. However, the *chaji* is foremost an experience shared by the *teishu*, the host, and *kyaku*, the guests; in a sense, both create the experience. The *teishu* wishes to entertain a few friends, and chooses the *chaji* as the means of achieving this end. To enrich the experience, the *teishu* prepares foods of the season, rather than exotic fare, and assembles utensils which are indicative of the season or occasion. Special thought is given to the comfort of the guests, particularly with regard to the weather. Sen Rikyu said that during the hot summer the *teishu* should attempt to create a cool atmosphere, and in winter to create a warm one.

Shogo Chaji

The time of day that is best suited to the chaji and throughout the year as well, is at noon, *shogo*. The *shogo chaji* is the standard chaji by which all others are created. Only the most proficient tea master, *chajin*, attempts any variations of the shogo chaji. The guests must be considered in this light, for any unfamiliarity might unsettle them. A truly competent teishu, however, should be able to make any guest feel comfortable, but this is a great challenge. A guest should have a more or less general idea of the chaji so that one's concern is not about 'what to do next', but knowing what is to be done allows the mind to relax and be open to the experience. Guests may handle many of the utensils, most of which are treasured by the teishu, so that one should exercise the greatest caution when touching them. One should not be afraid to handle them for fear causes unsteadiness. The guests telling the teishu of their enjoyment, their attentiveness to small details prepared by the teishu, careful handling of the utensils, all contribute to the teishu's appreciation of the chaji.

Guests arrive for the chaji about fifteen minutes beforehand and assemble in the *machiai*, waiting room. *Sayu*, hot water, is served, and they proceed through the *roji*, garden of the tea house, to the *koshikake machiai*, waiting bench in the *roji*. The *teishu* comes out of the *chashitsu*, tearoom, into the *roji* and sprinkles water from the *tsukubai*, a stone basin in which there is water with which

to rinse the hands and mouth and advances towards the guests; the guests stand as the teishu approaches, and everyone bows in silence. The guests then proceed to the tsukubai, individually, and then into the chashitsu. The guests examine the *kakemono*, hanging scroll, in the *tokonoma*, alcove, and the hearth. The *furo*, a portable hearth is used in the warm part of the year while the *ro*, a square hearth set into the floor of the tearoom, is used in the cold part of the year.

The teishu appears in the tearoom and greets the guests who express their pleasure and honor at being invited to the chaji. This exchange of greetings between the teishu and guests is called *aisatsu*, or more politely, *goaisatsu*. The *shokyaku* is the principle guest who is singled out and for whom much of the chaji is attuned. The *shokyaku* is the representative of the group. The other persons, usually four, are in the company as it were of the *shokyaku*. The last guest called *tsume*, attends to certain small chores in the tearoom, such as straightening up things and attending on the *shokyaku*. The *nijiriguchi*, the small entrance to the chashitsu is opened by the *shokyaku* and closed by the *tsume*; this is rather their relationship throughout the chaji.

After the initial greetings, the *shokyaku* asks about the things displayed in the *machiai*, the *koshikake machiai* and the *chashitsu*; appreciation is expressed on the care and cleaning of the *roji*. Concluding the *aisatsu* the teishu, during the *furo* season, serves *kaiseki*; during the *ro* season, *shozumi*, is presented, the initial building of the charcoal fire. Foods served are *goban*, rice; *misoshiru*, soup made of fermented bean paste; and *mukozuke*, a kind of salad of raw fish in a vinegar dressing. These are presented on a tray, *oshiki*, which remains before the guests during the meal. Other foods are served: heated sake; *nimono*, foods cooked in stock; and *yakimono*, a grilled fish. *Kosuimono*, a clear broth in which the *hashi*, chopsticks, are rinsed is also called *hashi arai*. *Uminomono*, morsels of seafood; and *yamanomono*, bits of vegetables, are served on a plain wood tray that is known by its measurement, *bassun*, about a foot square. Finally *tsukemono*, pickled vegetables, and a mixture of browned rice and hot water are served in a pitcher, *yuto*. The guests when finished eating, wipe the bowls and dishes with soft tissue; this is considered a great compliment to the teishu.

Shozumi, the initial building of the charcoal fire, follows. *Ko*, incense, in the form of *byakudan*, sandalwood, is also placed in the fire, and the guests examine the *kogo*, incense case. In the *ro* season, *shozumi* is performed before *kaiseki* so as to warm the tearoom. The incense for *ro* is *neriko*, a blend of essences kneaded together. *Omogashi*, the principle sweet, is served in the *fuchidaka*, stacked boxes; *kuromoji*, spicebush picks, one for each guest, are arranged on the lid, and with which the sweet is eaten. The guests leave the *chashitsu* and return to the *roji* to rest and to exercise their legs, for the interval called *nakadachi*. The teishu then summons them back to the *chashitsu* by striking the *dora*, an eastern gong. The guests once again purify their hands and mouths before entering. In the *tokonoma*, a flower, *hana*, is displayed in a *hanaire*, flower holder. Near the hearth is the *mizusashi*, water vessel, and the *chaire*, a small ceramic jar containing the tea powder, wrapped in its fabric pouch, *shifuku*.

The teishu enters with the *chawan*, tea bowl, in which is contained the *chakin*, linen cloth; *chasen*, bamboo tea whisk; and *chashaku*, bamboo tea scoop. The *kensui*, waste water bowl, is brought in with the *futaoki*, a rest for the lid of the kettle inside, and the *bishaku*, ladle made of bamboo, placed across its rim. *Koicha* is made in a single bowl which is shared by all of its guests. At the conclusion of the presentation, the guests examine the *chaire*, *chashaku* and *shifuku*.

Gozumi, rebuilding the charcoal fire, follows. The *tabako bon*, a tray with smoking paraphernalia is offered to the *shokyaku*, being a sign for relaxation. *Higashi*, small dry sweets, are served as an accompaniment to *usucha*, thin tea, which follows. The tea powder for making *usucha* is carried in an *usuki*, a small covered container, the most familiar form of which is called *natsume*, the jujube, which has the shape of the fruit. The teishu makes a bowl of tea individually for each guest; they may have more if they wish. When the presentation of *usucha* finishes, the *usuki* may be examined. At its conclusion the teishu and guests again have *aisatsu*; each expressing their appreciation. As the guests leave the *chashitsu*, closing the *nijiriguchi*, they wait outside the door. The teishu opens it again, 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 on the following day to express gratitude.



After placing his *teshoku*, candle, to the right of the *tsukubai*, the *shokyaku* lifts the lid of the *yuoke*, hot water bucket, to rinse his hands and mouth.

Yobanashi Chaji

In winter the experienced chajin may wish to invite the guests in the evening; this tea is called *yobanashi*, night conversation, or *yakai*, night gathering. The guests are invited between six and seven, while it is quite dark and chilly if not cold. In the *machiai*, in lieu of the usual *sayu*, hot water, a hot beverage is served such as *amazake*, sweet sake flavored with ginger. The *roji* is lighted with a variety of lanterns: *ashimoto* along the path, *ishi-doro*, a large stone lantern, *ki-doro*, and hanging wooden lamp, *roji andon*, which is placed at the *koshikake machiai* together with a *teshoku*, candlestick. As the *teishu* approaches the guests, carrying a *teshoku*, the *shokyaku* takes the *teshoku* from the *machiai* and the two exchange candlesticks. The *teishu* places the *teshoku* in the *tokonoma* to give light to the *kakemono*; however the *tokonoma* might be left bare, *sudoko*. The *kakemono* may have bold characters or a delicate poem requiring the guests to use a *teshoku* to read it, stepping into the *tokonoma*. Placed near the *ro* is a *tanke*, an oil lamp on its stand. The *teishu* first serves *zencha*, a large bowl of *usucha* which is shared by all of the guests. This is to warm them.



By the light of the *zenshoku*, candlesticks placed between each serving tray, and a *tankei*, oil lamp, the main guest says "*osaki ni*" to the second guest during the *kaiseki* portion of a *yobanashi chaji*.

Yobanashi Chaji (cont'd)

During *kaiseki* additional light is provided by *zenshoku*, candlesticks placed between the trays. A *te-aburi*, hand warmer, may be placed at the *koshikake machiai* affording a bit of warmth during the *nakadachi*. The guests are summoned back to the *chashitsu* by striking the *kansho*, a small clapperless bell. Flowers are not used at night, as it is the time when a flower withers and dies, hence it would be unfortuitous to display *hana* at night. In its place is displayed *sekisho*, a small, potted grass, which is believed to aid in clearing the air of impurities. The *mizusashi* should have a self-lid as opposed to a black-lacquered wooden one which is ordinarily used when making *koicha*, as it is difficult to see in the semi-darkness. *Koicha* and *usucha* are served in a single presentation called *tsuzuki usucha*. When the guests finish drinking the *koicha* and the bowl is rinsed, the *teishu* asks if *usucha* may be served. The bowl is taken out, together with *chakin*, *chasen* and *kensui*. *Zabuton*, cushions, and a *te-aburi* may be offered, followed by the *tabako bon* and the *higashi*. The *usuchawan* is brought in with the *kensui*. *Usucha* is then made. The *shokyaku* instead of drinking defers to the second guest, and asks the *teishu* to see the *chaire* and *shifuku*. At the conclusion, the guest asks to see the *chashaku* and *usuki*. Finally some charcoal is added to the fire, *tomezumi*, which is to encourage the guests to linger, but they leave shortly thereafter. The *yobanashi chaji* is presented from the middle of November to the middle of February.



Early dawn appears behind a *chashitsu* where an *akatsuki chaji* is being presented; the *roji zori* of the guests are leaned against the outside wall.

Akatsuki Chaji

February and March are the months in which *akatsuki chaji*, dawn tea, is presented, however only a few people have the skill required to organize and achieve this. The guests are invited at four, which is one of the prime reasons it is not so readily performed; the host may appear to presume upon the guests, extending an invitation for such an early hour. Rikyu performed it a number of times, so that his followers hesitate out of deference to the great master. However, *zencha* is served, followed by a special *shozumi*, utilizing the fire from the previous night. No fish is served in *kaiseki*. *Tsuzuki usucha* is requested by the *teishu*. Spare lighting is provided by candles which are withdrawn as the room begins to brighten. The tempo of the first part is rather languorous, but picks up in the latter part. The *kansho* is struck to call the guests back to the *chashitsu*. An understanding of the subtlety in nature is prerequisite for *akatsuki chaji*.



Morning sunlight streams through the *tama sudare*, reed blinds moistened with water, as the host prepares to enter the tearoom to present *shozumi* at an *asa chaji*.

Asa Chaji

The *teishu* wishing to invite guests for tea in summer, may ask them to come in the cool of the morning before the heat of the day sets in. This is called *asa chaji*, and is presented from mid-July to mid-September; the guests are invited at six. *Shozumi* is presented first, the guests may individually see the arrangement of the charcoal in the *furo*, *furochu haiken*. *Kaiseki* is served, and includes no fish; five kinds of *tsukemono* are offered. *Gohan* is served in a woven basket lined with leaves. *Omogashi* may be served in a bowl, *kashibachi*, at the *koshikake machiai*. *Tsuzuki usucha* is requested by the host; rebuilding the charcoal fire would be an unpleasantly warm task. Reed blinds are hung over the open windows and doors; the blinds may be immersed in water and hung up to drip, glistening in the early morning light. This is called *tama sudare*, jewel blinds, and is perhaps the forerunner of airconditioning.



The arrangement of tea utensils to present *tsuzuki usucha* where *koicha*, thick tea, is followed immediately by *usucha*, thin tea. Notice the usage of both an *usuki*, thin tea container, and a *chaire*, thick tea container.

Asa chaji, yobanashi chaji and akatsuki chaji are a group of distinct variations of the shogo chaji, and are related directly to the seasons. Three other chaji, for which there are no set rules, are informally organized and may be presented throughout the year without particular regard for the season: *bango chaji*, *rinji chaji*, and *atomi chaji*

Hango Chaji

Hango chaji is presented after a meal as its name implies, and is usually given in the early afternoon. Shozumi is performed. Some food is served; *suimono*, a clear soup with a variety of foods, hassun, sake and omogashi. The guests retire for nakadachi and return to have *tsuzuki usucha*. Another variation is ordered thus: shozumi, omogashi, nakadachi, *koicha*, *suimono*, hassun and sake, gozumi and *usucha*.

Atomi Chaji

Atomi chaji is tea served after a formal chaji is finished, the two groups of guests passing each other in the roji. Knowing that a formal chaji is to be given, a group of people may ask the teishu if they may come afterwards, *ato*, and see, *mi*, the utensils used. *Suimono*, hassun, sake and omogashi may be served in another room before entering the roji. In the chashitsu, the *kakemono* and the *hana* are displayed together, *morokazari*. *Koicha* is served followed by gozumi and *usucha*, although it is often preferable to serve *tsuzuki usucha*.

Rinji Chaji

Rinji chaji means 'emergency tea' for which there are no rules whatsoever. A chajin while entertaining guests suddenly decides to give a chaji at that very moment. Surely the shogo chaji will form the framework, yet improvisation is foremost. When one understands the nature of chaji, the various elements will fall naturally into place. The true chajin is perhaps always ready to serve tea to friends. Good friends, who are familiar with chanoyu, will contribute to the project; one guest might fix the soup, another select and arrange the flower. Diaries relate of tea served spontaneously by Rikyu and Toyotomi Hideyoshi, the ruler of Japan four hundred years ago; host and guest being relatively interchangeable roles. The chaji is a manifestation of Japan's heritage and creativity, yet, Rikyu and other great tea masters have contributed so very much to the culture of their country that their way has become virtually analagous with Japan's heritage.

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*Saigyô's waka,
Soji's renga,
Sessbu's painting,
Rikyu's tea –
The spirit within them all is one.*

Basho(1644-1694), *Oi no Kobumi*

西行の和歌における
宗祇の連歌における
雪舟の絵における
利休の茶における
其の貫道する物は一なり

芭蕉, 「笈の小文」

Books

A Dictionary of Japanese Artists, by Laurance Roberts. Tokyo: Weatherhill, 1976, 299 pp., \$22.50.

Westerners interested in the arts of Japan more often than not hope to immerse themselves completely in learning all about their utensils, equipment, environment and all the related arts and artists, how to read names, how to understand, how to proceed on one's own to find out more, more, more. Alas, if the language barrier has not been an effective deterrent, then the vagaries of unsystematic Japanese research have.

"Here at last", says the blurb of the "comprehensive, authoritative, and eminently informative" *Dictionary of Japanese Artists*. A welcome aid it is indeed, for as Professor John Rosenfield says in his forward, "Since the discovery a century ago of the unbounded richness of Japanese pictorial arts, Western collectors and scholars have keenly felt the need of a comprehensive dictionary of Japanese artists written in a Western language . . . To fulfill this need, Laurance Roberts has labored for nearly a decade, compiling information from Japanese and foreign publications, checking the data with Japanese and foreign scholars, and arranging the work to be of maximum use to the Western reader."

"Only scholars specializing in Japanese art will realize how fragile some of this information can be. Many artists' names are known only through seals and inscriptions which can be read or interpreted in different ways. Evidence for birth and death dates is often unclear or contradictory. The biographies of the more prominent artists are shrouded in legend and apocryphal tales which have been neither confirmed nor convincingly denied. Moreover, Japanese art history is divided into many subdisciplines, each bristling with its own special intricacies, each a veritable microcosm of artists' schools and families."

This is the same Laurance Roberts, specialist in Oriental art, who authored the valuable and highly rated *Connoisseur's Guide to Japanese Museums*. This present dictionary is certain to join its predecessor in the ranks of books which have become a *sine qua non* for layman and scholar alike. Roberts introduces the dictionary as having to do primarily with names. "The European and American scholars who have worked in the field of Japanese studies will probably agree that no single problem can be more baffling than that of the Japanese name, and they are well aware of the pitfalls that await both foreigners and Japanese when faced with the pronunciation of almost any name . . . As regards surnames, in old Japan the situation was much the same as in medieval Europe: only the highest classes of the specially privileged were allowed the distinction. Not until 1870 were commoners permitted to adopt family names. But unlike the Westerner, the Japanese has always been willing to change his name for another because, among other reasons, he has changed his profession or has been adopted by someone else."

"Since it was necessary to establish a cut-off date, this dictionary limits itself to artists who were born before 1900, or, if born later, who died before 1972. In addition to painters, it includes sculptors, printmakers, potters and lacquer artists. None of these categories will be found to be complete, and every scholar will undoubtedly regret the omission of some favorite, but the whole should provide a reasonably comprehensive survey."

"The following notes will be of help to anyone who makes use of the dictionary. There are three sections in which one can look for an artist:

- 1) the main body of the dictionary, which alphabetically lists each artist under the name by which he is most commonly known; this is usually a personal name in the case of artists who died before 1900 or a family name in the case of later artists.
- 2) the index of alternate names, which gives, in alphabetical order, the alternate names shown in the dictionary, together with cross-references to main entries.

3) the character index, which lists all the names in *kanji* according to the radical system of Andrew N. Nelson's *Modern Reader's Japanese-English Character Dictionary*, together with their readings."

The book, being slim and broad instead of small and bulky, is easy to handle and use, though it is not pocket size. The small print and closely spaced entries, though serving to keep the size down, may be a drawback. It is almost overwhelming to see page after unillustrated page of 3000 terse descriptions full of abbreviations. At first glance, then, the reader may be forgiven a small perplexed sigh. A typical entry:

Basho¹(1644-94). N.: Matsuo Munefusa,² F.N.: Chuzaemon.³ *Go*: Basho,⁴ Fura,⁵ Hyochuan,⁶ Mumeian,⁷ Tosei.⁸ *Biog.*: Painter, poet. Born in Iga Province. The most distinguished *haikai* poet in Japan, studied *suiboku* painting under Morikawa Kyoroku, who was his pupil in *haikai*. Painting remained always a hobby. As a poet, used many other *go*. Coll.: Hirado, Idemitsu, Metropolitan.

芭蕉 ²松尾宗房 ³忠左衛門 ⁴芭蕉
⁵風蘿 ⁶瓢中庵 ⁷無名庵 ⁸桃青

However, in his friendly and informative preface, Roberts carefully guides the reader through his system: "Each entry in the body of the dictionary gives, when known or when different from the entry heading, the family name and the given name of the artist(N.), as well as the *azana* (A.), the familiar name or nickname(F.N.) and the *go*, with the *kanji* for all names. In certain instances the priest name, the studio name, the store name, or the posthumous name will also appear. Biographical information(Biog.) appears after the name or the list of names. Where possible, the biographical notes are followed by a list of the public collections(Coll.) in which the artists' work can be seen . . . and a bibliography(Bib.) for further information and illustrations."

Sure enough, there at the back of the book are eight different lists to aid and delight the reader: four appendices — collections, Japanese art organizations and institutions, art periods of Japan, Korea, and China, old provinces and modern prefectures of Japan; then, a glossary of Japanese art terms which also includes names of persons, objects, places; a bibliography; an index of alternate names; a 34-page character index.

Roberts undertook this painstaking work at the suggestion of the publisher, Meredith Weatherby, who has contained it in the usual Weatherhill excellent style, beautifully within blue covers which incorporate end-papers of a traditional Japanese cloud-pattern design.

It is hard to believe that so much information can be contained so concisely within the two-centimeter thickness of this volume, and one can only agree with the publisher that, "in terms of its subject, its range, and its abundance of salient information, it is unprecedented among works in its field."

Constance Kimos

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Note:

The editor apologizes for an omission in the text of the article "Tea in My Life" by Kenneth Cohen in Issue Number 14. The top of page 31 should begin:

"This trend began with the philosopher Hsun Tsu(3rd Century B.C.). The mourning and sacrificial rites, probably the oldest Chinese rituals, were once enactments of greater cosmic dramas, full of myth and folklore. But for Hsun Tsu these became nothing more than an example of the . . .".

URASENKE FOUNDATION KYOTO JAPAN