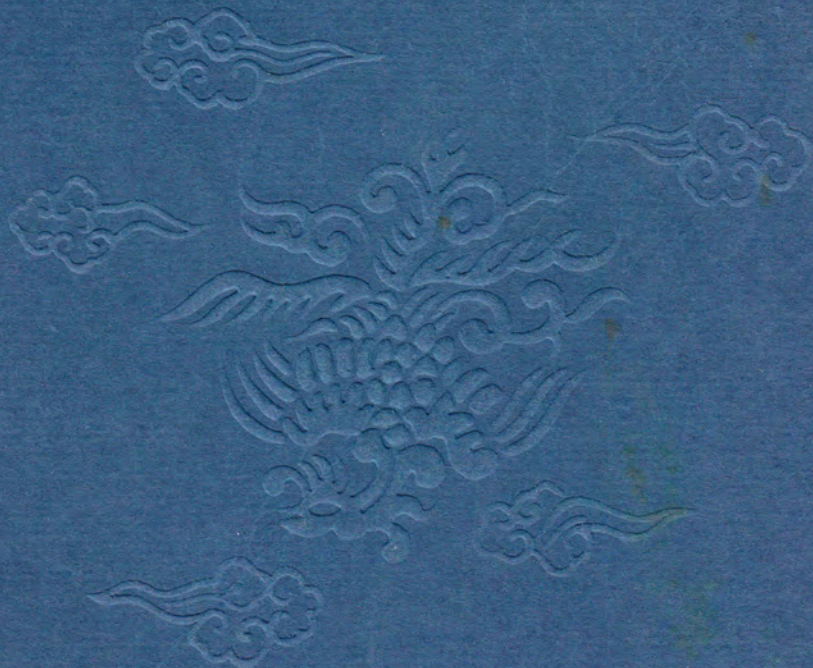


CHANOYU Quarterly
TEA AND THE ARTS OF JAPAN

No. 17



"Houn" Kinran

The cover design is an adaptation of a gold brocade 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.

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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, the Urasenke Foundation and the Urasenke Foundation of Hawaii hope to encourage the development of these arts and promote a worldwide understanding of the culture of chanoyu.

* * *

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The Master in Ourselves

Sen Soshitsu

Though the history of chanoyu is a very long one in Japan and represents a definitive cultural tradition, it is not, like many other cultural pursuits which have flourished since ancient times, losing any of the energy of its momentum. On the contrary, it continues to have great effect on the daily lives of the Japanese, though the pervasiveness of this influence may not be taken note of by those who have never studied tea themselves. The manners and customs of the tearoom extend into the most subtle relationships of speech and deportment in daily life. The dimensions of the tearoom itself, movement of persons, and placement of objects on tatami or in special areas governed by the size of these mats has effected the life style of an entire nation for hundreds of years. The appreciation of art in a multitude of forms has also been permeated by esthetic considerations related to these same environs. Specific art forms have gained their primary impetus from the demands of tea masters since the earliest times.

In the addition to the influence of this Way upon those who were born or live in Japan, in present times there are great numbers of persons all over the world who are becoming familiar with the practice and the history of tea. Chanoyu, which was once thought to be esoteric and so thoroughly "Japanese" that the Westerner could never approach an understanding of it, has found many devotees among those who have never been to this country and who profess no special interest in other disciplines peculiarly Japanese. It is now possible to enter a tearoom in such distant places as New York, Rome, Munich, Hawaii, Paris, Peru, Mexico, and Philadelphia.

What are some of the reasons for this? It is apparent that some are drawn into the practice of tea for its superficially exotic appeal. However, as in any serious endeavor, when the road becomes difficult, those without particular purpose abandon it. Those who continue, find the rewards of increased understanding. Sen Rikyu refers to this principle in the first of his one hundred poems, *Rikyu Hyakushu*:

*It is the master we have in ourselves
that presses us to follow the way.*

Certainly it is also evident that persons in many countries begin the study of tea with the hope of discovering a restorative element in its practice and in the act of offering something of oneself to a guest through the service of tea. In the trend of modern times toward the depersonalized, to the general, the mechanistic and computerized, it is often difficult to locate the personal, individual, and human in the expression of everyday affairs. Despite many advantages of modern living, it still seems that the human in us continues to search for expression, and for depth in the relationships we have. Those who practice tea find themselves in an atmosphere which demands an attitude of sincerity between host and guest, and constant re-examination of this attitude.



Tea being enjoyed in the fields by farmers during their long working hours.

One seeks to achieve a unity and at the same time to develop an acute awareness of the distinction of things — frequently what is opposite in their nature. Another of Rikyu's poems reflects upon this:

*In tea, plum blossom and winter chrysanthemum
bright leaves in fall, green bamboo
beside trees dead with winter,
frost at dawn.*

In the world of tea opposites are reconciled. The plum blossom which is the first sign of spring is visible when the winter chrysanthemum is still in flower; leaves are colorful when they will fall and die; bamboo continues fresh and green while other trees turn and lose life; when the morning sun is rising, still frost lingers.

Tea rejoices in opposites. Balance between disparate elements continuously is sought. Where fire is used, water will also be found; next to the kettle is the fresh water container and beneath the ashes of the fire the character for "water" is written. The round will be balanced with the square, the heavy with the light. In lifting heavy utensils, one must maintain a feeling of lightness; in holding the lightest of whisks, one is yet conscious of its weight. Sound and the absence of sound during a tea gathering also illustrate this principle. In daytime the deep tone of the gong is heard to summon guests; in evening, the lighter sound of bell performs the same function. In this way, day has been given an audible weight, and darkness a light. In the tearoom also, the host and guest in silence are aware of the sound of water heating in the kettle, an almost silent sound referred to as "wind in the pines".



Young children being instructed in the practice of tea.

Through the practice of tea one develops an awareness of movement and stillness, of sound and its absence, light and shade, of tone, form, texture; one establishes one's own relationship to this total environment. This is what one must be discovering everyday in one's individual circumstances of life. I think that it is in expectation of this fulfillment that a person enters into the way of tea. In tea one experiences the effect of order and learns the relevance of this order to freedom and peace of mind.

The habit of drinking tea is common to man throughout the world. If one is to find in chanoyu something different from that which any person may feel just by consuming the beverage, one must discover the link which exists between the practice of tea and the elemental human spirit. Chanoyu, as it has been practiced since the time of Sen Rikyu, has required the host to combine various complex elements. The *chashitsu*, the place where tea is presented, the *roji*, the path one follows to the chashitsu, the composition of the utensils, the interrelationship between host and guest, and the etiquette of the presentation must be the constant concern of the host. These aspects must work together smoothly and be unified for the purpose of serving the guest. The design of the tearoom and the path, and appreciation of individual utensils are enhanced by the host's careful attention to detail.

When the host is cleaning and arranging the areas which the guest will occupy, he is establishing order also within himself; this order is an essential factor. As he attends to the details of the chashitsu and roji, he is no less attending to his own consciousness and to the state of mind with which he will serve his guest. The host's consideration for the guest will also be apparent in the careful selection of flower and hanging scroll, sweets and other food which may be served; the careful preparation of these is truly indicative of the intention of the host because it reveals the sincerity of his desire to serve the guest.

Whenever possible, the student of tea wishes to practice under conditions which include all of the elements of the traditional structure: chashitsu, roji, preparation room, etc. An acquaintance with these aspects of tea as it has so long been practiced is important for an understanding of the way of tea. The student must gain some familiarity with these elements.

Although by far the largest number of persons practicing tea no longer has access to a chashitsu and roji, the host must keep before him the image of complete attention to the needs and comfort of the guest; his sphere of effort must not diminish simply because of the absence of physical diversity in the place where he serves tea.

Finally however, the essence of his practice must be that the host adapt himself to whatever environment he finds, and make in any circumstance an opportunity to share tea. The single essential moment of any tea gathering is the actual sharing of a bowl of tea. How simple! And of course it *is* simple as Rikyu said: boiling water and making tea. However, to achieve this state where one's sincerity can be revealed in the simplest gesture requires great devotion to this ideal and practice over a long period of time. But having practiced, and to be no longer aware of practice and to serve tea! If one has learned the rules and made them an order of every day life, one may have achieved the flexibility of spirit necessary to truly serve tea. The host may then be able to partake with the guest and share the appreciation of the quintessential moment.

*

*

*

*The ball of colored threads
I am hiding in my sleeve
is worth more than a thousand
pieces of gold.
In ball-bouncing, none can beat me.
If someone should ask the secret
I would reply, "One two, three,
four, five, six, seven, . . ."*

Ryokan(1757-1831)

一	箇	謂	袖
二	中	言	裏
三	意	好	繡
四	旨	手	毬
五	若	無	値
六	相	等	千
七	問	匹	金

良
寛



Furuta Oribe (Koshoji temple)

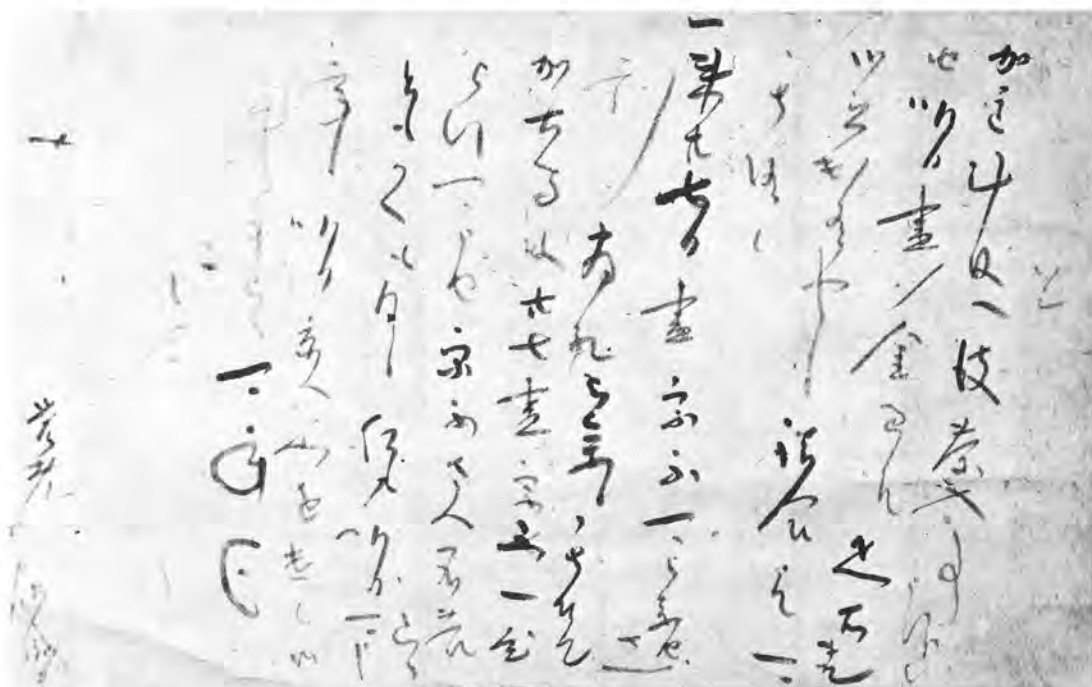
Furuta Oribe and Ennan

Nakamura Shosei

Though the Momoyama period is often discussed in general terms, it is important to keep in mind that the first (Tensho) and latter half (Keicho) are historically different in many respects. During the Keicho period, the influences of the feudal society that were to be prominent in the Edo period had already begun to manifest themselves. Even before this time however, the world of tea had begun to change. It had been possible for both samurai and merchant to join in the same spirit and share tea in a *wabi* grass hut style tea. Social rank could be put aside at a tea gathering. With the death of Sen Rikyu in 1591 this period came to an end. The state of current political and social affairs again began to effect the relationships among people practicing tea.

The current of the period was evident in the trend in leadership away from the merchant class, which Rikyu represented, and toward the samurai and the influence of Furuta Oribe (1544-1615). How Oribe first entered the world of tea is somewhat obscure and it seems probable that in the beginning he did not have a strong interest. The *Matsuya Nikki* notes that Sakuma Fukan said:

Oribe was not at first interested in tea, but gradually came into it through friends. Oribe became a man of tea due to the influence of his father-in-law, Nakagawa Seibei.



A letter from Furuta Oribe purported to have been sent to Amanoza Kakuho wherein he writes about a thick tea container and informs him that a group of friends is meeting soon.

Under Rikyu, the practice of wabi tea was firmly established and it remained for Oribe to make the service of tea conform to the social position of the samurai class. The style of tea he was to practice was eagerly supported by those who wished to maintain and affirm distinction in social standing.

It is said that Oribe was born into the Kuwahara family in 1544. Later he was adopted by Yoshida Shigesada, and was named Sasuke. Both Oribe and Yoshida distinguished themselves in battle, having taken the side of Nobunaga. Apparently Oribe continued to take a prominent part in the continuing wars. He married a daughter of a samurai family. When he was about 42 he received a large amount of land and became the lord of Yamashiro Nishigaoka Castle.

From a letter which Rikyu wrote, Oribe and Rikyu knew each other very well. Oribe may have begun to study tea with him. In the *Imai Sokyū Chanoyū Nikki* there are recorded descriptions of tea gatherings held in Yamazaki, just outside Kyoto, in 1582. Rikyu also attended. At this time, Hideyoshi was living in his residence at Yamazaki. Many tea gatherings were conducted at Yamazaki and Oribe was probably included as a guest or participant at most of them. In 1585, Oribe invited Sokyū and Somu to tea. Some records still exist that include mention of the utensils and circumstances of that particular gathering. It was recorded also in the list of tea gatherings at *Jurakudai*, Hideyoshi's residence, that Oribe was a participant. During the Tenshō period Oribe held two tea gatherings, however he did not take an active part as tea master. At the same time, he seems to have been searching for an expression of tea uniquely his own which would preserve the distinction of class in society.

There are extant two letters which were sent by Rikyu to Oribe in Odawara. Oribe had been ordered at this time to march into the Tokyo area during the war which occurred in 1590. The first of the two letters which Rikyu wrote included a waka poem in answer to one which Oribe had

written. From the tone of these correspondences, it seems clear that Rikyu had a more than superficial relationship with Oribe at this time. That he received such letters from Sen Rikyu attests to the fact that there was, at least at this time, some common point of understanding between these two men of tea.

Another recorded episode reflects upon the closeness between the two at this time. When Rikyu had some kind of misunderstanding with his lord Hideyoshi, he retired to the city Sakai upon occasion. At this time only two disciples Hosokawa Sansai and Furuta Oribe accompanied him to the Yodogawa to see him off. There is an account that when Hosokawa Sansai asked Rikyu who might succeed him, Rikyu answered that perhaps Oribe would.

After the death of Rikyu, another war broke out in which Oribe was called upon to take an active part. Being in the service of the samurai, Oribe had not yet gained a reputation as a man of tea. However, taking into consideration the deep friendship between Oribe and Rikyu, up until this time Oribe must have taken into himself many of the elements of tea which Rikyu professed. According to the *Tamonin Nikki*, in 1600 Oribe was already known as a tea master.

It is not entirely clear what path Oribe followed in becoming a man of tea from this time but it is certain that the tea he practiced created a bridge between the wabi tea of Rikyu and the firm establishment of the samurai position in the society of the time. To preserve the class differentiation, Oribe conceived several important innovations in tea house architecture.

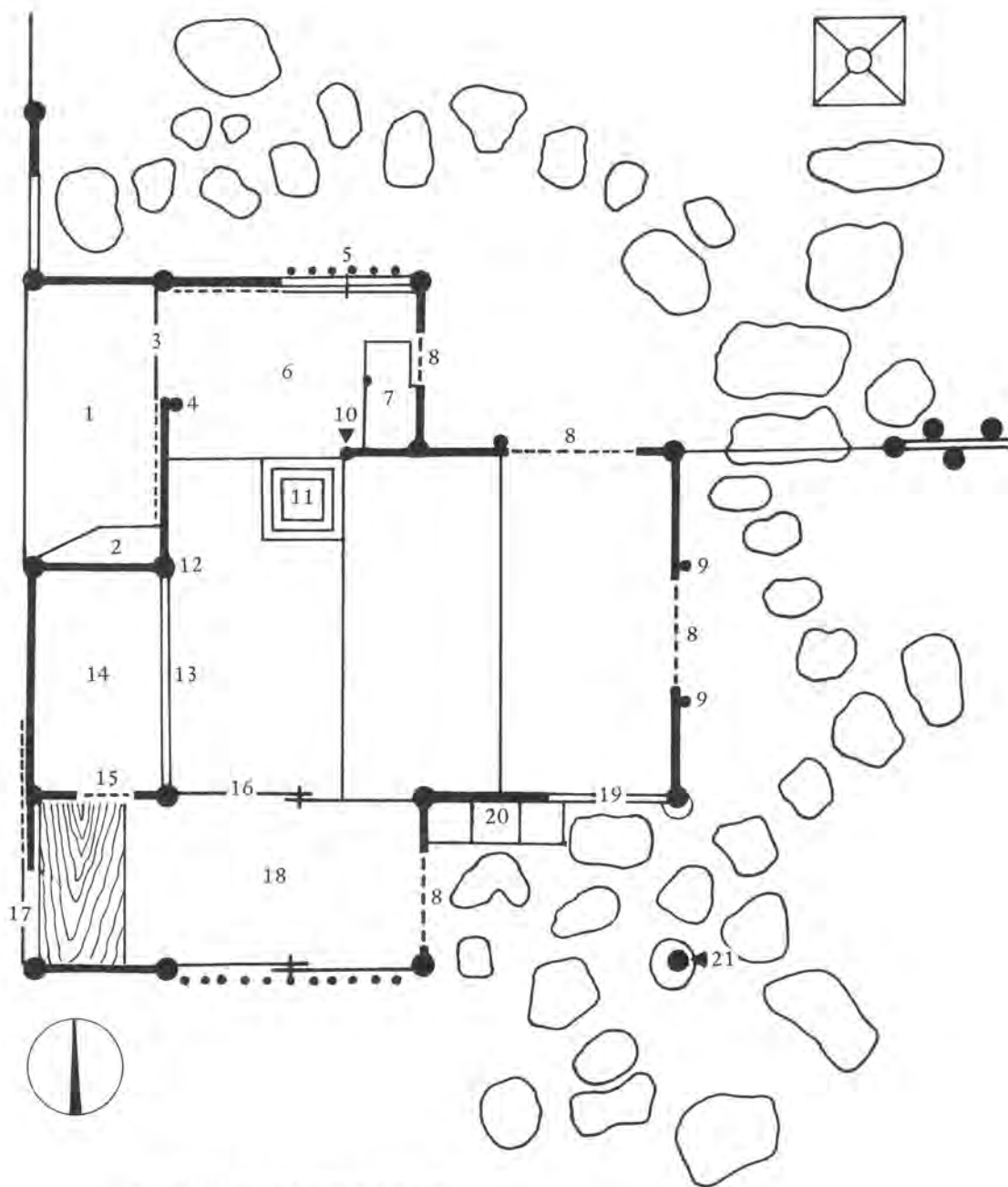
Oribe designed a tearoom of *sanjo daime*, three mats with a special three-quarter mat. From 1587 to 1592, a two-mat room was popular among samurai and tea masters in the upper classes. This, of course, was the style influenced by the wabi tea of Rikyu. The philosophy behind this architecture was that if the space were small, no distance between host and guest would exist. Thus the total concept of tea might be realized only in such a small room. Oribe however, developed a different concept. He himself said: "When a man of high rank is invited to a tea house, there should exist some space distinction between him and the host."

The style of a *sanjo daime* is now called *Ennan keshiki*, Ennan style, after the tea house of that name which he designed. The most remarkable feature of this style of tea house is the *sho-bansekai*, the seating area for attendants to the principal guest. This feature became a very popular one during the time of Oribe. This style, as evident in the Ennan tearoom, had a three mat area for guests, on one side a three-quarter mat for the host, and on the other the special mat for the attendants of the main guest.

The style of Ennan was not developed until after he had practiced tea for some time and designed other tearooms. In earlier designs, the attendants' mat was not included within the room, the serving entrance was on the opposite side of the daime mat, and the crawling-in entrance was at the wall of the host's mat. These are evident in the tearoom called *Bokakuan* in Oribe's Fushimi residence. In 1597 Oribe invited Matsuya Hisayoshi to tea there. Up to this time, this tearoom was representative of Oribe's design and included features which were to be characteristic of his later work.

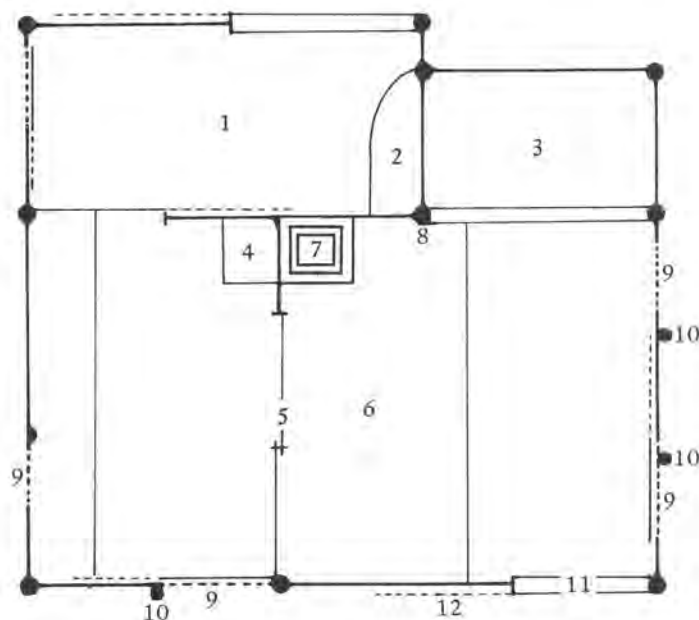
As previously mentioned, Oribe's concept of tea house design was that the expression of wabi tea alone, in the current of Sen Rikyu, was not sufficient to meet the demands of the social trend of the times. It was his intention to clarify and maintain the social position of each guest during the course of a tea gathering. Rikyu wished the setting of tea to be in a way distinct from worldly affairs and to create an atmosphere in which courtesy and demeanor were perfected through the medium of the service of tea. Oribe's intention however was to utilize the feudalistic manners of the samurai and the different kind of consideration manifest among social positions. Oribe determined that the minimum size a tearoom might be and still fulfill this function, was a *sanjo daime*. He felt the *nijo daime*, two mat with daime, that Rikyu had been able to use successfully was too small. For this reason, most tearooms that Oribe designed were *sanjo daime*.

In Ennan, the *nakabashira*, central pillar, was originally thick bamboo. Bamboo was also used for the lintel above the opening in the wall at the edge of the utensil mat. This was an original use of these materials for these architectural elements. There were seven windows in all as the wall of the host's mat included only one *shitaji mado*, the window nearest the floor. Later an accessory window was added above this one, making the pair a *shikishi mado*.



FLOOR PLAN OF ENNAN

- | | |
|---|---|
| 1. <i>mizuya</i> , preparation room | 12. <i>tokobashira</i> , alcove pillar |
| 2. <i>mizuya tana</i> , preparation room shelf | 13. <i>toko kamachi</i> , alcove sill facing |
| 3. <i>sadoguchi</i> , host's entrance | 14. <i>tokonoma</i> , alcove |
| 4. <i>bodate</i> , host's entrance post | 15. <i>toko mado</i> , alcove window |
| 5. <i>shikishi mado</i> , pair of windows | 16. <i>fusuma</i> , sliding panels |
| 6. <i>temae tatami</i> , host's mat | 17. <i>kyujiguchi</i> , serving entrance |
| 7. <i>nijudana</i> , suspended two-tiered shelf | 18. <i>shobanseki</i> , seating area for guest's attendants |
| 8. <i>shitaji mado</i> , lattice work window | 19. <i>nijiriguchi</i> , crawling-in entrance |
| 9. <i>chikara take</i> , bamboo wall support | 20. <i>katana kake</i> , sword rack |
| 10. <i>nakabashira</i> , central pillar | 21. <i>dobisashi-bashira</i> , eave support |
| 11. <i>ro</i> , sunken hearth | |



FLOOR PLAN OF TAIAN

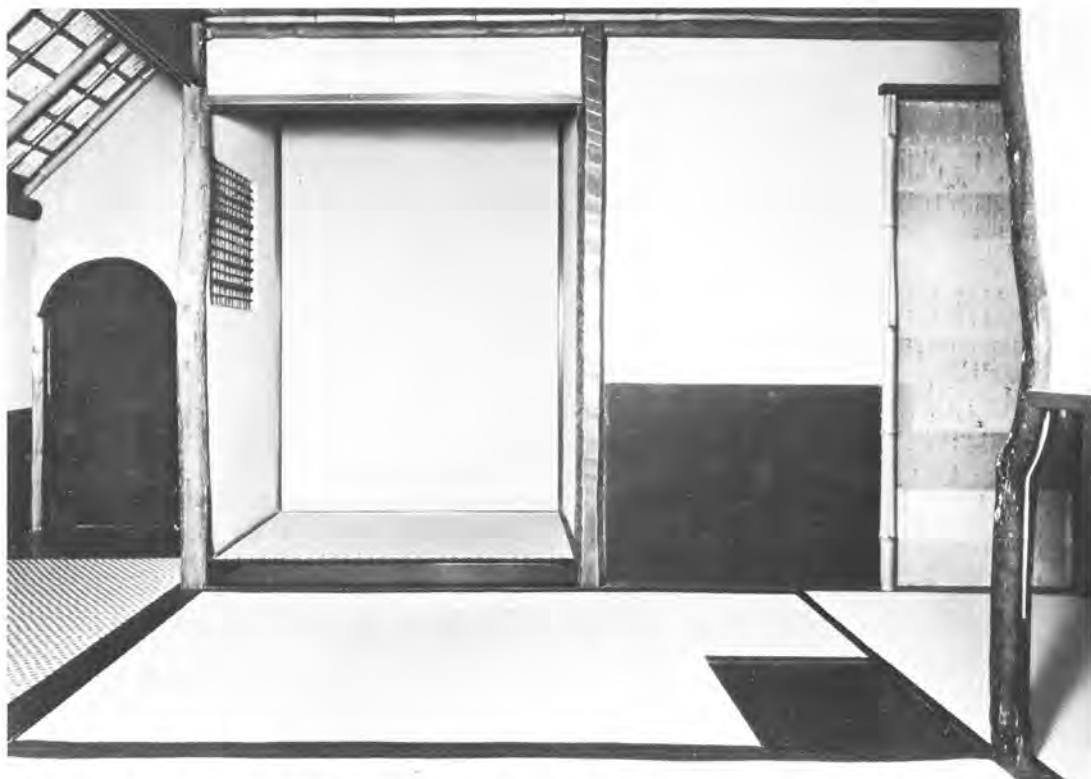
- | | | | |
|-----------------------|------------------------|------------------------|-------------------------|
| 1. <i>mizuya</i> | 4. <i>tsuridana</i> | 7. <i>ro</i> | 10. <i>chikara take</i> |
| 2. <i>mizuya tana</i> | 5. <i>fusuma</i> | 8. <i>tokobashira</i> | 11. <i>nijiriguchi</i> |
| 3. <i>tokonoma</i> | 6. <i>temae tatami</i> | 9. <i>shitaji mado</i> | 12. <i>renji mado</i> |

The path to the tearoom was wide enough to accommodate a lantern; this too was an unusual feature. Hisayoshi was invited by Oribe for tea and was impressed by these lanterns which were lighted on this occasion. Oribe was original in conceiving of the lanterns as part of the scenery of this path.

At this same tea gathering, from the beginning to the end, the writing of a Zen priest was hung. Later during the course of the tea, flowers were set in front of the scroll. A rather large basket was used as a container and cherry blossoms and camellia were arranged. Oribe was aware that cherry blossoms were not customarily acceptable as flowers during the tea ceremony. These had been brought by a guest and Oribe set them out intentionally. He was fifty-three at the time.

According to records of the period about 1600, sanjo daime tearooms at this time adopted elements of the "Ennan" style and all elements such as the attendants' mat were included. In Oribe's shobanseki, two sliding panels separate this mat from the guest's mat. When there were four or five guests, the panels were removed and the guest mat and attendants' mat were used together. When the weather was cold, the area could be made smaller by excluding the shobanseki with the use of the panels. The room with an attendants' mat created an atmosphere entirely different from a sanjo daime room without one. Oribe seems to have had a certain fascination with this concept. On one occasion he invited thirteen guests for one sitting; this was possible only because of the feature of the shobanseki. With such a large number of guests, there would naturally be a certain amount of disorder in their movement when all the guests at the same time would be trying to view the utensils in both the alcove and at the host's mat. However, where there was the extra shobanseki mat, it was possible for a portion of the guests to wait there until the other guests were finished before returning to their seats.

Another innovation was the placement of a cedar board beneath the tatami of the shobanseki. When Oribe was asked about the use of this he replied that when a nobleman was invited and



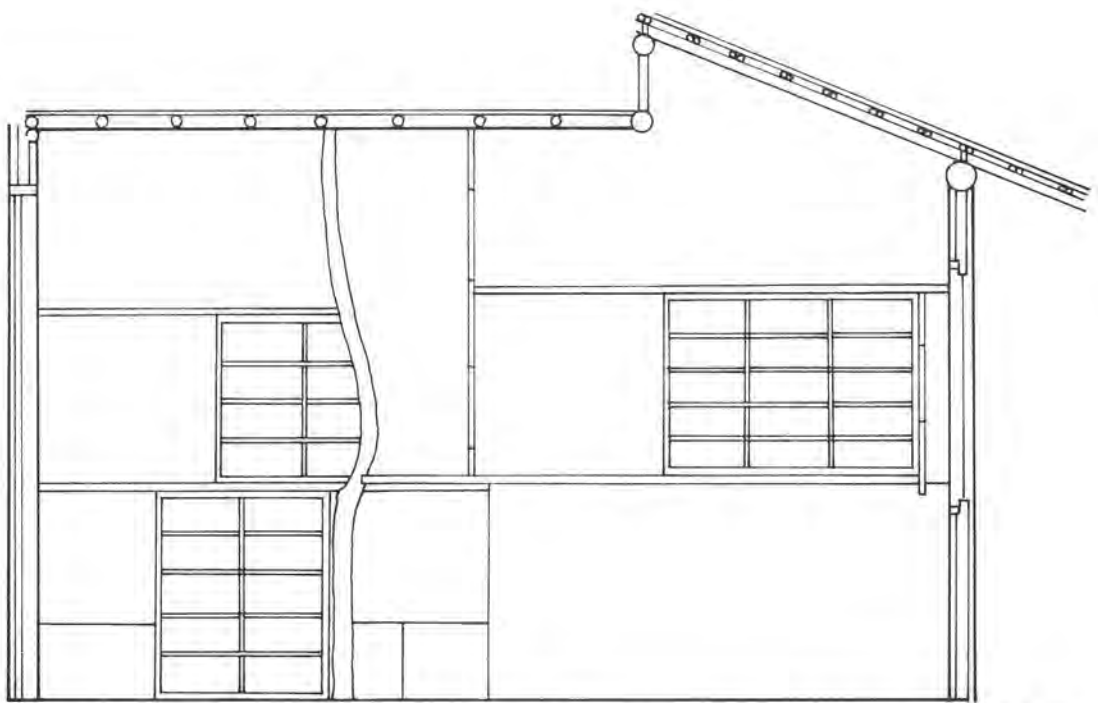
The western interior wall of Ennan showing from left to right: the *shobanseki* through the opened *fusuma*, the *tokonoma* with its distinctive *toko mado* and lacquered *toko kamachi* and host's entrance with bamboo *bodate*. (Yabunouchi)

accompanied by his attendants, the tatami mat of the *shobanseki* could be removed. The attendants would sit upon this lower wooden surface thus reflecting their lower distinction in rank.

The most significant structural elements of the "Ennan" style were that the *shobanseki* and the sliding panels made it possible to increase or diminish the size of the room, as well as differentiate the areas between the principal and secondary guests. Unlike wabi style tea, seats were determined according to social rank.

The *sanjo daime* style which Oribe emphasized became popular and was used quite widely during that period, as it was a style comfortable for the samurai and was easily adapted to the class structure. The structure was noted in books on the practice of tea and was acknowledged as a representative style of tearoom, sharing a position with Rikyu's design of the Taian tearoom in Myokian temple in Yamazaki.

In order to form a clear idea of Oribe's taste in tea, it is necessary to consider these various aspects of his design from the point of view of his intention. Oribe wanted to widen the space available in the smallest room used for tea. He attached great importance to the position of the nobles and he continuously searched for ways in which he might enhance their enjoyment of the tea. In constructing the path to the tearoom, as well as in the tearoom itself, he kept this firmly in mind. In the *koshikake machiai*, waiting place along the path, Oribe was also able to maintain the distinction he sought. It had been customary for the guests to wait there sitting in a row, but Oribe devised a seating arrangement whereby noblemen and attendants were separated and the seat of the latter was somewhat lower. A further delineation of class is also exemplified in the material on which the guests would sit, the same as in the delineation illustrated with the use of wood in the *shobanseki* for the attendant: and the use of tatami for the mat of the noblemen.



The north interior wall of Ennan showing the studied placement of *shikishi mado*, *shitaji mado*, and *nakabashira*.

Oribe adapted refined designs for the interior of the tearoom. He hung a flower container on the window of the alcove; later this same innovation set a precedent for the use of hanging flower containers on other windows within the tearoom. Oribe used a *nijudana*, a two-tiered suspended shelf. This shelf is located in the host's mat area and is actually a type of *tsuridana*, suspended shelf. Oribe's innovation in the design of this shelf is that the upper level is bigger than the lower, whereas both levels were the same size in the original of Rikyu's. The use of red clay walls was also original with Oribe. This was again a step away from what he found the "over-simple" or humble of the plain earth walls of the *soan* style of tea house. In Ennan also he included the unusual feature of exposed *chikara take*, literally 'strength bamboo', on the outside wall on either side of the shitaji mado in the east wall. A *chikara take* serves a structural function and both Rikyu and Oribe exposed them for their esthetic value as well. Rikyu, however, exposed only one whereas Oribe was able to expose two due to the size of this tearoom.

Oribe also gave considerable thought to the nature of the stones to be used at various sections of the path. His most notable contribution to the design of the path however was the use of stone lanterns. He made detailed notes indicating how they should be utilized. He felt that the placement of these could enrich the passage of the guests along the path to the tearoom. This idea also was in conflict with Rikyu's whose concept it was to make the path totally inconspicuous. He wanted the guest to have no distraction from the central purpose of having tea. The lantern which Oribe designed had no stand and was therefore low; he felt this kind of lantern a comfortable addition to the pathway to the tearoom.

Oribe also set a large pine tree along the path. This too was a feature which immediately distinguished it from any design by Rikyu. Instead of the path being merely a passage way to the tearoom, with the design and innovations of Oribe, it took on many elements of a garden. From this time, the concept of a tea "garden" developed within the main stream of garden design.



The *koshibikake machiai* of Ennan showing its separation into two distinct seating areas. On the right is a high tatami-covered bench for a guest of high rank and on the left a lower wooden bench for guests lower in rank.

In the alcove, Oribe put a window. Rikyu had set the precedent for this in an earlier tearoom. Of this feature Oribe said that it was "to let light in and to give a brightness to the flower". Probably it was Oribe who first used this window as a place to hang the flower container. Of this feature he says: "At the center of the window set strong, thin sticks of bamboo with hooks on them. Then hang the flower. A papered panel was hung on the outside of the window. On the inside, the reed lattice work was visible. This was a reversal in use of the original architecture. The reed framework of the wall was not seen on the inside as the window opening was covered with a papered panel. When the idea of exposing the reed framework came into being, and Oribe hung a flower container there, it was no longer possible to have a papered panel there and it was put on the outside.

The *shikishi mado*, a set of two windows with one set higher than the other, was a design not found in Rikyu; it is probable that it was first Oribe's design. He had a predilection for putting many windows on one wall, but he felt the *shikishi mado* had a particular function: "Setting many windows in the tearoom is to let in light. The *shikishi mado* however is to introduce scenery into the room". These windows were to create a visual effect. In a tearoom he built in his Horikawa residence, over the crawling-in entrance he built a *renji mado*, a window which has studs inserted diagonally and close together. In front of this crawling-in entrance there was an earthen area with a *dobisashi-bashira*, an eave-supporting pillar. This area was referred to as the *genkan*. There was a moon-viewing window set in the roof at the *genkan*. When Hisayoshi was invited to tea there, he asked with curiosity about this window. Oribe replied that he had made an opening there through which to view Mt. Atago. In this feature it is evident that it was Oribe's intention to use windows to enhance the atmospheric and scenic effect. This was in direct contrast to Rikyu's feeling.

At the host's entrance, bamboo was used for the *bodate* pillar. Usually this was made of wood and square but it was Oribe's feeling that the host might knock into this post with his hand when he was passing by with the utensils. Therefore a round bamboo was invariably used. As pre-



The southeast exterior of Ennan showing the *nijiriguchi* under the *renji mado* and *dobisashi-bashira*, cave support. (Yabunouchi)

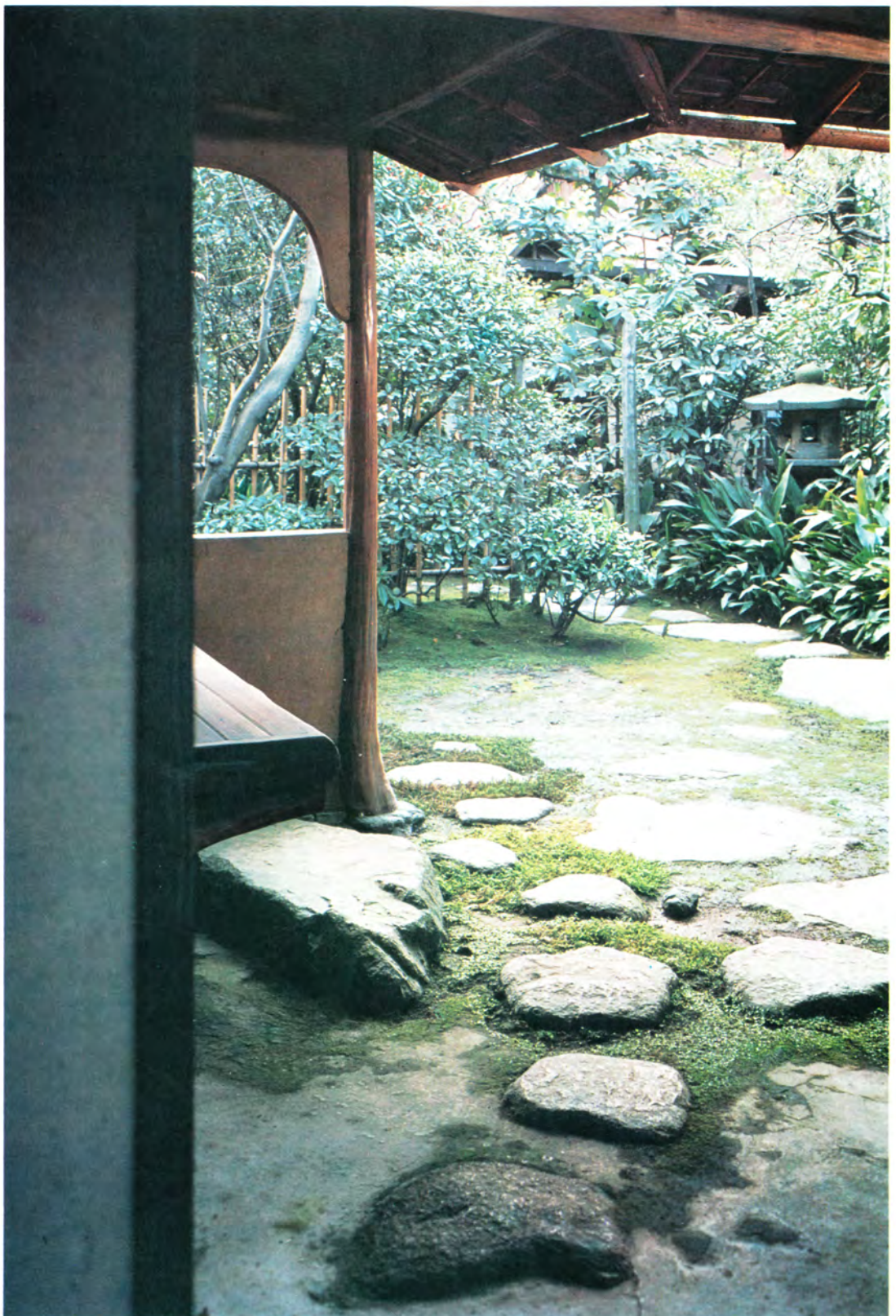
viously mentioned, bamboo was used also in the supports, for the central pillar, and for the lintel over the opening in the wall at the utensil mat. By the use of this material he retained an important aspect of the *soan* tea of Rikyu. At the same time he lacquered the wood surface of the *kamachi*, sill face of the alcove, for a greater decorative effect. Except among those who continued to follow totally Rikyu's way of tea after his death, the practice of Oribe's tea became very popular during this period. This of course was particularly true among the samurai class to which Oribe gave special attention.

Oribe never wholly lost sight of the concept of *wabi* though his expression of it often differed from that of Rikyu. Rikyu sometimes accepted the object which was less than perfect in form; he would frequently use such things as utensils and incorporate them in some other way in tea. He wished to use forms found in nature and to introduce them without artificiality. Oribe, on the other hand, expressed his understanding of *wabi* through technique and idea. He delighted also in a refined sense of the decorative.

In architectural concept, Oribe was quite distinct from Rikyu. This was manifested in his attention to the social position of the guests, and his care in preserving awareness of this. In the service of tea however, he remained primarily in accord with Rikyu. He was extremely conscious of visual effect and elaborated his design in this detail. He assorted and arranged the various construction materials to enhance decorative effect. He firmly established a new trend in the architectural development of the tea house and the esthetics of tearoom and garden design.



The host's *daimi* mat and sunken hearth of Ennan viewed from the main guest's mat. The utensils shown were selected according to the style of Furuta Oribe. (Yabunouchi)



The *roji* of Ennan viewed from the *machiai*. On the left is the window through which the main guest can see the approach of the host and on the right, in the distance, is an *isidorō*, stone lantern, designed by Furuta Oribe. (Yabunouchi)



The entrance to the *Komponchudō* at Enryakuji temple on Mt. Hiei.

Priests and Scholars of Kyoto

Naramoto Tatsuya

Since it was founded as the capital of Japan, Kyoto has a history of more than a thousand years. For a considerably long period of time, this city was the center of power and nourished a unique culture. It was in Kyoto that Japanese traditions broke away from pervasive Chinese influences to develop a culture genuinely Japanese. It was the monks and scholars of the city who supported and contributed greatly to this remarkable life in the capital.

Not long before the founding of Heian-kyō, the capital city of Heian period Japan, the learned monk Saichō(767-822), later known as Dengyō Daishi, came to live on Mt. Hiei, northeast of the city. The world of religion, though confused and involved in political affairs at that time, was not as exclusive as that of politics where lineage was of primary importance; men like Saichō who did not come from noble families but were brilliant scholars could make their careers in this world. Young Saichō went into the Kokubunji temple* of Omi Province and devoted himself to the study of Buddhism.

*In the middle of the 18th century a Kokubunji temple was built in every province in Japan for the purposes of obtaining a prosperous harvest and assuring the safety and prosperity of the nation; the Todaiji temple in Nara is head of all the Kokubunji temples.

At the age of nineteen he was officially registered as a Buddhist monk at the Todaiji temple in Nara and the same year submitted his famous *gammon*, oath to the Buddha. His spirit is reflected in this pledge and shows the intellectual and philosophical climate of Kyoto at that time:

"The primary fool, the maddest of the mad, deluded with earthly concerns, I the most debased Saicho, who does not abide by Buddhist nor national law, nor by the demands of filial piety, humbly take an oath out of this mad state . . . I shall cast aside possessions and pursue in all ways the highest ideals of the world . . ."

In this oath he confronted the most debased aspect of his own self and resolved to make every effort to overcome it in spite of all the difficulties and temptations surrounding him. Modern science and philosophy attribute many human defects or failures to the defects of national or social institutions. But Saicho did just the opposite of this. At the very start of his existential quest, he faced the limitations of his own existence; he began with the idea of absolute self-denial.

It was not surprising that the young Saicho could not stay in Nara long, then the capital, which had produced so many notorious monk-politicians. In three years he returned to Omi, as if taking refuge from Nara, and went up on Mount Hiei so that he could devote himself to a life of study and meditation in solitude. The Tendai Buddhist teaching was the outcome of Saicho's life on the mountain. It was not a wholly new Buddhist philosophy but an old one that had been followed generally in China before the rise of the Kegon sect and was regarded out of fashion in Saicho's time. He found the Kegon teaching lacking in philosophical insights into human nature, for it had been too deeply involved in state affairs. In his search for the true teaching of Buddha, it did not concern him whether or not this teaching was enjoying popularity in China. His search was for the way to live as a human being. He even questioned whether or not Buddhism was the salvation of man. When Saicho built the main hall of Enryakuji temple near his hermitage on Mt. Hiei, he was only twenty-two years old. He pursued his religious life assiduously and with greater austerity until his work was brought to the attention of Emperor Kammu himself.

In 794 Emperor Kammu moved the capital of Japan from Nara to Heian-kyo. The transfer had to be carried out because politics and religion had become too intertwined in the old capital where religious ceremonies had constituted most of the major national events and the monks had acted rather as political advisors than as intellectual or spiritual leaders. It was necessary for there to be greater separation of politics and religion, but it was impossible for rulers to completely ignore the Buddhist ways. By that time, the philosophy of Confucius had been introduced as a possible alternative to the political principles of the time, but it was Buddhism which had most widely permeated the life of people of all classes. Buddhist temples were being constructed everywhere and eager monks were preaching to commoners on familiar subjects. The rulers had to provide new temples for Buddhist teaching, which was the most advanced of the philosophical concepts of the day.

Emperor Kammu had learned about Saicho through his published oaths. He was inspired by the idea that this monk practicing austerities on Mt. Hiei could play an important role in his new political system. Saicho, of course, had no ambitions of this kind for himself. In fact, there was no "self" involved in Saicho's oaths, no place for any kind of earthly concern, no lust for power or prestige, only scholarship and self-discipline. Although he was only about thirty years old at that time, his fame as a scholar was becoming known among Nara monks. The Emperor, expecting much of Saicho's great influence, let him spread his teachings among monks from other parts of the country — particularly those of Nara, where the older sects of Buddhism were still dominant.

When Saicho was thirty-eight, the Emperor sent him to China with the monk Kukai(774-835), later known as Kobo Daishi, to observe and learn the culture of the T'ang dynasty. This study abroad provided the two monks with first-hand knowledge and experiences which other Japanese did not have and thereby put them in a superior position as intellectuals of the day. This journey also accounts for the uniqueness of the Buddhist teaching which they developed later.



Emperor Kammu (Enryakuji temple)



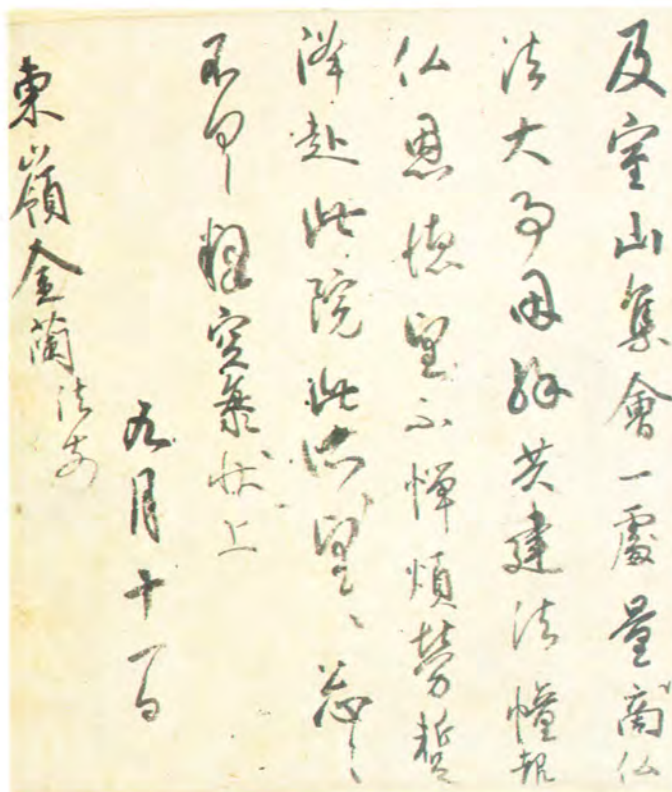
Saicho (Ichijoji temple)

Thus Buddhism had a fresh start in Kyoto by successfully separating itself from politics of the court and delving deeper into its philosophical bases. After the Buddhist teachings had established their independence, the priests and monks then restored and developed Buddhism's relations with politics on a clearer and religiously sound basis.

Kukai was born in 774 in Shikoku. His father was from a powerful clan in Sanuki Province, present day Kagawa Prefecture, and his mother was from the Ato clan. Ato Atari, his mother's brother, was a great scholar, who later became a private tutor to Prince Iyo, a son of Emperor Kammu. Kukai first studied Japanese classics in the province and was then taken to the capital to further his studies there. He did not follow any special course but, endowed with a brilliant mind and influenced by Otari, he became an outstanding figure among his contemporaries. He studied history and Confucian classics — only to be dissatisfied in finding their limitations. For him, their secular teachings seemed quite irrelevant to human nature and to the meaning of life and the universe.

Buddhist texts gave him a new insight. He found in them something he felt he must pursue. *Sango Shiiki*, a three volume work completed in 797 by the twenty-four year old Kukai, states that Buddhism is superior to both Confucianism and Taoism and tells explicitly what made him turn from Confucianism to Buddhism. For several years afterwards and before he was officially registered as a monk, he devoted himself to independent studies of Buddhism. Before he went to T'ang China at the age of thirty-one, he was familiar with most of the Buddhist texts available in Japan.

In China he met Hui-kuo(746-805), a Chinese priest of the Shingon sect, who, impressed with his genius, offered to initiate him into the secret teachings of esoteric Buddhism. Kukai, who knew Chinese, could learn even more in China than his companion Saicho, who had to depend on an interpreter. Kukai returned to Japan with the philosophy of esoteric Buddhism and influenced



A section of a letter from Kukai written around 812 to Saicho inviting him to visit Heian-kyo. (Kyoogokokuji temple)



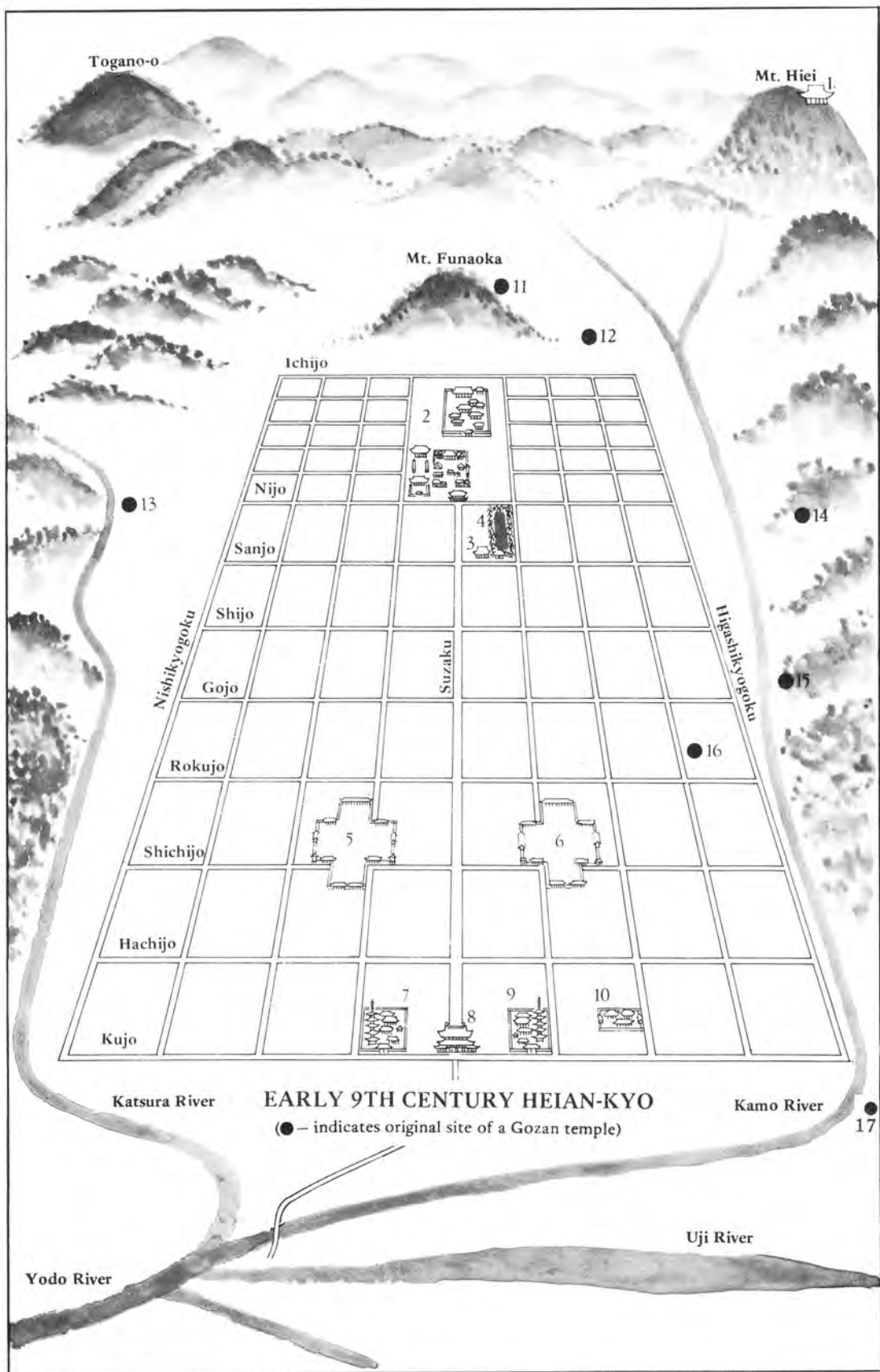
Kukai (Kyoogokokuji temple)

Japanese Buddhism immensely. The Imperial Court was eager to invite Kukai to the capital. Emperor Saga, the third successor to Emperor Kammu, welcomed him cordially.

In 796 Kukai came to live in the newly built Toji temple, the eastern one of the two temples built on either side of the "*Rashomon*", the southern gateway of Kyoto, which was a safeguard to the capital in that direction. Thus two gigantic centers of philosophy and culture had been founded in Kyoto — almost simultaneous with the construction of the capital itself: one on Mt. Hiei and the other at Toji. Both these centers were headed by men who were originally from outside Kyoto. A large number of the intellectual pioneers and leaders came from places other than Kyoto; however, this was quite satisfactory as once Kyoto had become the Imperial residence and cultural center of Japan, it absorbed into its own current of thought and culture the foremost scholars and religious leaders from all over the country.

The teachings of Kukai and Saicho were spread not only in Kyoto but all over the country, taking the place of the conventional Buddhist teachings of Nara. Above all, the Shingon teachings of Kukai, with their syncretistic attitude toward old Buddhism and the native Shintoism, came to be accepted most widely.

After the impact of Kukai began to wane, Mt. Hiei rose to take the intellectual initiative in the capital. It produced such learned monks as Ennin (794-864) and Enchin (814-891), who were soon followed by a large number of remarkable monks such as Genshin (942-1017), Honen (1133-1212), Shinran (1174-1268), Eisai (1141-1215), Dogen (1200-1253) and Nichiren (1222-1282). All of them studied and meditated on Mt. Hiei before they established a variety of new Buddhist teachings. They had all been distressed to see the people of the Heian period losing their faith in Buddhism towards the end of that period. The teachings on Mt. Hiei stirred up their keen sense of morality and sharp insight and led them to form a powerful current of new ideas — a current that might be called a religious revolution.



MAP LEGEND

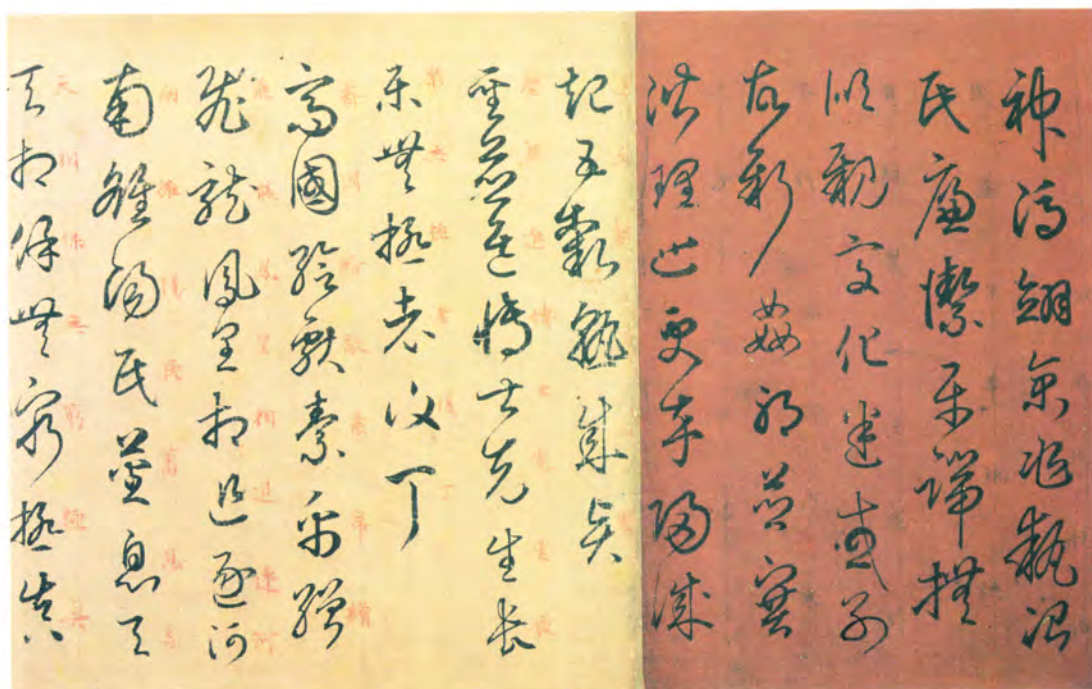
1. Enryakuji: the head temple of the Tendai sect, the entire complex once consisted of over 3,000 buildings the oldest of which traces back to 788; popularly known as Hieizanji temple before officially becoming Enryakuji.
2. Imperial Palace: built by Emperor Kammu in 794 when the capital was moved to Kyoto.
3. Kangakuin: until about 730 (Nara period), universities were open only to people of high rank to educate them for future government positions. These institutions lost their influence due to the political power of temples and shrines in late Nara period; one of the newly built private universities of the Heian period built in 821 by Fujiwara Fuyutsugu for the young people of his clan.
4. Shinsen'en: to the south of the Imperial Palace Emperor Kammu planned a vast recreation area with garden, ponds, waterfalls and structures; during dry spells of 863 the water was released to irrigate rice fields; a small part of the original remains.
5. Nishi no Ichi: western market place.
6. Higashi no Ichi: eastern market place.
7. Saiji: the first mention of the construction of Saiji is 796 complementing Toji; burnt in 990, partially rebuilt and finally destroyed by fire in 1233.
8. Rashomon: the huge southern gate to Heian-kyo located at the end of Suzaku-oji.
9. Toji: formally known as Kyoogokokuji; construction plan first mentioned in 796; only part of the temple was completed by 824 when Kukai was put in charge; one of the guardian temples of Heian-kyo.
10. Shugeishuchuin: the first school of learning in Japan for the common people; built in 828 by Kukai on land donated by Fujiwara Mitsumori; "Shugei" means '3 religions': esoteric, exoteric, Confucian and "Shuchi" means 'spirit of Buddha'.
11. Daitokuji: built by Daito Kokushi in 1323; four sub-divisions within: Kita no ha, Minami no ha, and Ikkyu no ha; higher than other 5 in structure but subservient to Nanzenji; responsible for praying for the health of the emperor.
12. Shokokuji: completed after ten years in 1392 by Ashikaga Yoshimitsu; the respective Ashikaga shoguns were the official abbots and it became the administrative center of the Gozan temples.
13. Tenryuji: built in 1342 by Muso Soseki; first used as an Imperial villa and finally dedicated as a temple in memory of Emperor Go-Daigo by Ashikaga Takauji.
14. Nanzenji: designated by Emperor Gokomatsu as head temple of the Rinzaï sect above the five Gozan temples; first a villa for Emperor Kameyama and became a temple in the early 1290's; first abbot was the priest Fumon from Tofukuji.
15. Kenninji: founded in 1202 by Eisai under the patronage of Minamoto Yoriie; first Rinzaï Zen temple.
16. Manjuji: established in 1097 by the retired Emperor Shirakawa to enshrine his daughter's soul; burned in 1434 and was never rebuilt; later the remains were moved to within the Tofukuji compound.
17. Tofukuji: finally completed after 20 years in 1255; once considered the most beautiful temple of Kyoto; had a statue of Buddha 15 meters high but was destroyed in 1881 by fire; Sanmon gate is the oldest in existence of all Zen temples.



The five story pagoda of Toji temple seen over the southern wall.

Academic and cultural studies were not less emphasized than Buddhism by Heian political leaders. The whole country was enthusiastically absorbing the culture of the Chinese T'ang dynasty, which was one of the most advanced civilizations of the world. Most of the cultural achievements of Japan were patterned after Chinese examples in the early period of Kyoto's history. China also greatly influenced Japan in academic fields. The founders of Heian-kyo believed that the knowledge and culture imported from T'ang China would help them govern the country in the best way. Emperor Saga, for example, was noted for his talent in Chinese poetry and calligraphy as well as for his profound knowledge of Chinese philosophy. The Japanese reverence for T'ang culture naturally led to the imitation of Chinese institutions. Composition of Chinese poetry and prose was even included in civil service examinations and applicants were required to do well in these subjects in order to be accepted for a government position.

Poetry and literature flourished during this period producing such remarkable scholars as Sugawara no Kiyogimi, Ono no Takamura, Nakano no O, Kayo no Toyotoshi, Sugano no Mamichi, Yoshimine no Yasuyo and Kiyohara no Natsuno. These scholars did not confine themselves to the literary world but had a great influence in the political sphere as well. It was also in this period that *Bunka Shureishu* and *Ryounshu*, collections of Chinese poetry, were compiled. The emphasis on literature brought about the founding of two private centers of learning: *Kangakuin* built by Fujiwara Fuyutsugu (775-826) in 821 and *Shugeishubuchiin* founded by Kukai in 828. The Kyoto court was apparently a kind of gathering place for men of literature. At the Shinsen garden, writers and poets gathered to compete in literary talent. *Kyokusui no en*, an annual event of the Imperial Court which was an elegant competition adopted from a Chinese game, is said to have been enjoyed by those who met at the Shinsen. This general inclination towards literature also prepared the way for the emergence of many women writers, notably Murasaki Shikibu, author of *The Tale of Genji*, and Sei Shonagon, author of *The Pillow Book*.

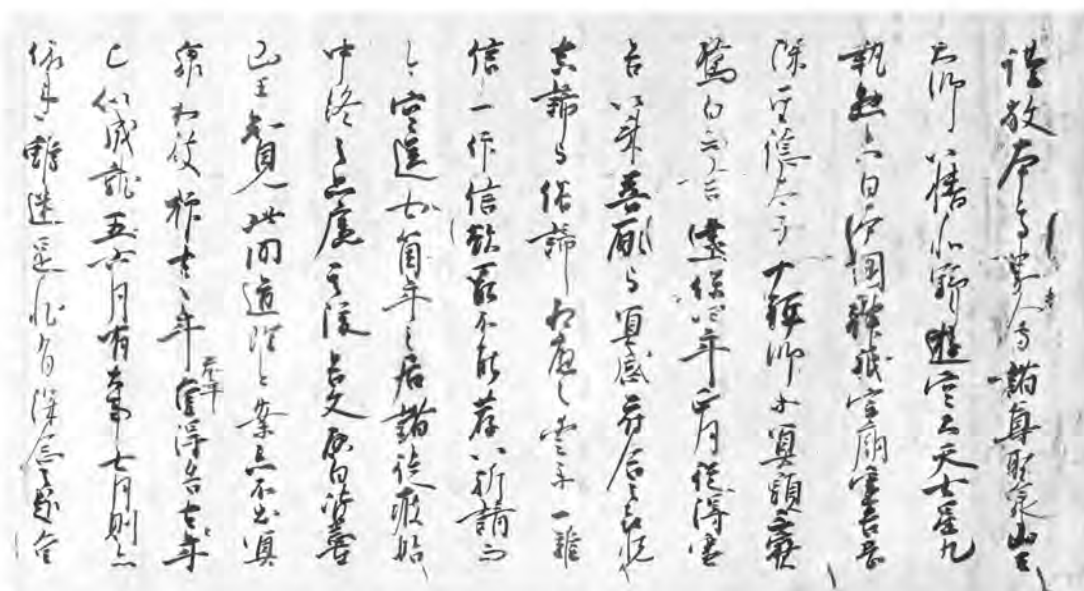


A section of the copy by Kukai of the Han dynasty Chinese scroll called the *Kyujusho*. This writing was a listing and explanation of nouns and surnames that was originally used as a memory teaching text. (Hagiwaradera)

Japanese culture began to develop on its own in Kyoto after this period of stimulation by Chinese culture. The same spirit of self-reliance that had characterized Saicho and Kukai began to be apparent among Japanese scholars. *Hiragana*, the Japanese syllabary, was invented in this period and turned out to be a very effective medium through which to express the subtle sensitivities of the Japanese. This growing emphasis on Japanese national culture prompted Sugawara Michizane(845-903) to advise the government to stop the annual envoy to T'ang China, which was then past its golden age. Michizane was an eminent scholar who unfortunately became involved in the whirlpool of political strife in the court. He had been assigned an important post in Emperor Uda's regime, because the Emperor wanted to curb the increasing pressure of the Fujiwara family on the Imperial Court. Michizane was first a scholar and only secondarily and rather incompetently a statesman. He lacked force and determination as well as political insight. He was finally exiled and demoted to acting governor of Dazaifu in northern Kyushu.

The Sugawara family had lived in Kyoto and served the Kyoto court for a long time, yet this long history of service could not help Michizane out of the merciless trap of the political arena. The court was immersed in refined culture and elegant atmosphere. It never lacked for sophisticated conversation. But where political interests were involved, jealousy and intrigue rose above the consideration for scholarly achievements. Michizane's case is only one example.

While politics was making fools of scholars, scholars were entangled in dissension among themselves. Since the Kyoto court was the only place for scholars to gain employment, there was a great deal of contention and competition for the limited posts. Many incompetent scholars formed groups to provide themselves with more support. In his essay *Kunyu o Benzuru no Ron*, Miyako Yoshika(834-879) referred to this factionalism of scholars and to the tension and friction brought about by it. He concludes that no real scholars could emerge as long as they were involved in the endless strife.



A section of the *Gukansho*, Jottings of a Fool, Japan's oldest historical treatise written around 1220 by the Tendai abbot, Jien. (Ministry of Education)

Factionalism was not the monopoly of scholars. Monks were indeed no less busy in their efforts to win factional disputes. Conceit had arisen as a result of the generous attitude toward Buddhism of successive emperors since Kammu. Emperor Shirakawa was such an enthusiastic follower of Buddhism that he built so many temples and commissioned so many Buddhist statues as to put the imperial court in financial difficulty. Monks became complacent and believed that nothing was beyond their sphere of influence. They too formed factions powerful enough to influence the government of the day.

There were still a few monks of profound learning, but where power is master, learning is servant. Those monks who sought power threatened to storm the Kyoto court if their demands were not accepted. They infiltrated the court to such an extent that they could even handle court personnel administration as they liked and could condemn undesirables to exile. The conflict between various religious groups escalated. The Onjoji, also known as Miidera, and the Enryakuji temples were enemies of long standing and monks of the Kofukuji temple in Nara were also on bad terms with those of Enryakuji. To complicate the situation, other factions from such Shinto shrines as the Sanno Shrine of Mt. Hiei, the Kasuga Shrine of Nara, and others joined the strife. This tense situation in time led to armed conflicts between monks. By the late Heian period the Kyoto court had lost all power to control the tyranny of these monks and the only outside power the court could summon was the warrior class, that is, the two emerging *samurai* clans, Genji and Heike. This turned out to be a successful move and the rebellious groups of monks were suppressed. But the Kyoto court had to pay very dearly for the warriors. It was not long before the new warriors took political leadership from the court and established the new *samurai* regime, the shogunate, in Kamakura.

The Heian intellectuals of Kyoto had already attained a fairly high academic as well as religious standard. They were sophisticated enough not only to assimilate imported culture but also to



Two pages of the *Goseibai Shikimoku*, better known as the *Jozei Shikimoku*, a code of the Minamoto family which later became accepted as Japanese common law; written in 1232 by Hojo Yasutoki. (Maeda Ikutokukai)

develop their own so as to fit the natural environment of Japan. Environmental conditions in Kyoto contributed to a great extent to fostering the nature-oriented tone of Japanese philosophy and literature. Kyoto is surrounded by mountains on three sides; the only opening is the Yodo River to the south. The northern mountains protect the city from freezing north winds. The Kyoto basin had been almost completely subdued and cultivated when the capital was transferred there and a new culture was developed – the national culture of the Japanese. The *Bunka Shureishu*, an early collection in three volumes of Japanese poetry in Chinese, successfully delineated a genuinely Japanese theme: the natural environment of Kyoto, and of Japan. Kyoto had brought into the cultural traditions imported from China something uniquely Japanese.

As time went by, this culture grew more and more unique. *Gukansho*, Jottings of a Fool, is famous as Japan's oldest historical treatise in seven volumes dealing with the time from the first Emperor Jimmu to the eighty-first Juntoku. It was written around 1220 by Jien (1155-1225), a Tendai abbot, just before Kyoto succumbed to the newly established regime in Kamakura. Jien regards the course of history as a revelation of principles and explains that an old era is put to an end by the emergence of a new principle. This was new both to Buddhist and Confucian ideas, yet it was based on a full assimilation of their philosophies. Jien was a younger brother of one of the most eminent of the court nobles. It was a tradition in aristocratic families to hand down an academic or scholarly discipline from one generation to the next. This time-honored tradition became almost an obsession to the new ruling class of samurai. Hojo Yasutoki (1183-1242), the third shogun, for example, was painfully conscious of his lack of scholarly discipline. Although he wrote the *Goseibai Shikimoku* – a written code of the Minamoto family law which later became the law of Japan and is perhaps better known as the *Jozei Shikimoku* after the name of the year it was written – in 1232, he shows his sense of inferiority in academic matters in a letter as follows:



A section of the *Ippen Shonin Emaki*, picture scroll of the life of the priest Ippen, depicting an event that took place in the fall of 1292. *Sobei*, soldier-monks, of Heisenji, a large Tendai sect temple also in Echizen, on the right

I am afraid there might be people in Kyoto who will laugh at what I have done saying, 'What scraps those ignorant barbarians (of Kamakura) have worked out . . .'

As far as the form and system are concerned, the new laws were no doubt inferior to imperial codes which had undergone many revisions since the first criminal code was promulgated in Japan. The cultural level attained by the Kyoto court and its close associates was still beyond the reach of the "upstart" warriors, not only in jurisprudence but in all other fields of study. However, the samurai were not so much interested in how well the laws were systematized or how fluently profound ideas were expressed as they were in how the laws were applied to human life and to the promotion of a good society.

Jien was one of the few men who saw a new religious principle in the society of the samurai and viewed it as a sign of hope in the decaying world of religion around him. The Tendai and Shingon doctrines had become too complicated to attract even those monks who were there to learn them. Furthermore, temples were more occupied with filling their coffers than their minds. The Toji temple, for example, was trying to sell the Oyama Manor in the province of Tamba to get money to support the Shugeishuchiin center of learning. The tyrannical acts of *sobei*, the soldier-monks, of Mt. Hiei and other temples were another sign of religious decay. Indeed, real religion was badly needed at that time and tens of thousands of people were seeking spiritual salvation. Even the arrogant Fujiwara Michinaga (966-1027), the chief advisor to the emperor, shaved his head and prayed for peace in the other world.

It was such a restless time that people were not sure that the imperial regime could survive. Under confused local administration, hopeless commoners did not know what to rely upon, so they turned to religion, and there was a kind of religious revival in Japan. A genuine spirit of religion



in the hooded garb typical of sohei attempted to drive Ta-a, a disciple of Ippen, and his followers of the new and increasingly popular Jodo sect by throwing stones, but for some reason no one was hurt. (Konkoji temple)

which people of all classes were longing for finally emerged from the mire of Mt. Hiei. It was from among those degenerate monks that a group of great religious leaders emerged including the famous Honen, Shinran, Eisai, Dogen, and Nichiren. Dedicated to their own ideals of Buddhism, they founded new sects and sought to spread their teachings among the masses. These new sects were often persecuted by the established Buddhist sects. The followers of Honen and Shinran were severely persecuted fifteen times before they succeeded in founding the Jodo and Jodo Shin sects, respectively. Nichiren, the most radical and enthusiastic of all, argued that for the cause of Buddha even the emperor must be advised and reproofed, and thereby he incurred repeated persecution, one time narrowly escaping decapitation.

However, it was impossible for the old establishment to stem the tide of the new religious upheaval. They put these new religious pioneers into exile only to find their teachings dispersed in the land of their exile. The new sects, instead of playing with elaborate and philosophical religious doctrines, directly approached the people with their simple ideas of living a good life and appealed to the emotions and need of the people for faith. They took the essence of Buddhism and of the Tendai doctrines and rendered them in words which all could understand. Underlying their new teachings were the ideas of the Tendai founder Saicho. Just as Saicho had called himself "the primary fool, the maddest of the mad", so Shinran described himself as "a stupid, bald-headed old man". Nichiren discovered that Saicho had had a liking for the Saddharma Pundarika Sutra, so he adopted it as the guiding principle of his teaching. They were men of religion in the true sense of the word.

Where the weight of tradition is very oppressive, there is always a rebellious element. Kyoto has been no exception. While Kyoto had maintained its traditional heritage, rebels were numerous among scholars, monks and artists. This trend was especially remarkable in the Kyoto of pre-World War II days — for about half a century from the Meiji to the early Showa period. This was marked by the emergence of liberal scholars such as Takigawa Kotatsu, Suekawa Hiroshi, Sasaki Soichi, Miyamoto Hideo, and others from the Kyoto University Law Department.



The Sanmon gate of Kenninji, a Gozan temple, called *Boketsuro*.

The Kamakura period was also an age of great literary ferment. But although a few fine literary works such as *Tale of the Heiji War*, *Record of the Rise and Fall of the Minamoto and Taira*, and *Tale of Heike* appeared during the period, original thinking in the academic fields had not yet seen its full development in Japan.

There was one field of study, however, which produced a new style of thinking in Japan — Chu Hsi Confucianism, which was brought from China in the Nambokucho period by a monk named Gen-e. Emperor Hanazono and Kitabatake Chikafusa(1293-1354) were representative of those scholars with profound knowledge and understanding of the Chu Hsi philosophy. Kitabatake's *Jinno Shotoki*, *The Records of the Legitimate Succession of the Divine Sovereigns*, is an excellent Japanese history book and shows much of his intellectual discipline in Chu Hsi Confucianism. His first assumption was as follows:

Japan is the divine country. Since Amaterasu Omikami first created the world, the imperial family has prospered as her descendants. This tradition is true only of our country, and is not to be found in other lands.

However, in the Confucian view, even the emperor as descendant of Amaterasu Omikami, the Sun Goddess, was not free from criticism for even he can be lost if his virtue is lost.

Nonetheless, Confucian philosophy encouraged Emperor Godaigo and his close attendants in their efforts to restore the imperial regime and they succeeded in regaining the power they had lost to the Kamakura shogunate. But their victory did not last long, for the Ashikaga family was getting ready to succeed to power in the shogunate.

Ashikaga Takauji(1305-1358) founded the shogunate in Kyoto making it the center of both the political and cultural activities of Japan. Zen Buddhism, which had already attracted the Kamakura shogun, won Takauji's attention also. He had great confidence in Muso Soseki(1275-1351), a famous Zen priest, and followed his advice to build the Tenryuji temple in the western outskirts of Kyoto.

The impact of Muso Soseki on Kyoto culture is indeed remarkable. He was, of course, a great scholar with profound knowledge, but it is his Zen philosophy about nature for which he is most remembered. In his attempt to find the truth in the ever-changing phases of nature, Muso crystallized his philosophy in a limited space, a garden in which one might discover a metaphysical principle. It was probably this approach of Muso toward the art of gardening that gave the Japanese garden profound philosophical implication. In fact, Zen thoroughly penetrated all the Japanese arts, including *chanoyu* and the *No* drama.

During the Muromachi period of the Ashikaga shogunate Zen was the most influential of all existing religious sects and gave birth to such great monks as Gido Shushin(1325-1388), Zekkai Chushin(1336-1405) and Sekko Sojin(1408-1486). They lived in the Nanzenji, Shokokuji, Daitokuji, and Myoshinji temples and three of these were designated by the emperor as part of the Kyoto *Gozan* temples, the five great Zen temples of Kyoto. This did not mean, however, that they carried the emperor's favor. On the contrary, they were not afraid of any authority – even that of the shogun. Zekkai Chushin, for example, was so frank in his advice that he offended shogun Ashikaga Yoshimitsu(1358-1408). However, the shogun later favored him so much as to invite him to head his family temple Tojiin in the northwestern part of present-day Kyoto.

A large number of monks emerged from the Gozan temples and contributed to the highest scholarly achievements of the day. The Gozan group also absorbed the tradition of Chu Hsi studies and provided the basis for the appearance of the Tokyo Chu Hsi scholars. However, the Gozan school did not go unchallenged. Its heavy emphasis on Chinese culture incurred a counter-reaction and stirred up an aspiration for Japanese classical court literature. This interest became more obvious in the later Muromachi period after the Onin civil wars.

The times gave birth to Ichijo Kaneyoshi(1402-1481), a scholar who was call “a genius unparalleled in the world”. He was an expert on such court classics as *The Tale of Genji* and *The Tale of Ise*. He wrote a thirty-volume work, *Kachō Yōjō*, an annotated version of *The Tale of Genji* written in 1472 during his stay at Daijoin, and he was also a student of Shinto, Confucianism, and Buddhism. He was not a particularly creative scholar but was a great compiler of the vast quantity of past knowledge and studies which had been handed down throughout the long cultural history of Kyoto. Court studies were developed by those aristocrats close to the Imperial Court, and since Kaneyoshi was from one of the most eminent aristocratic families of Japan, he became the champion of Kyoto scholars in all respects.

Kaneyoshi's scholarly achievements were widely diffused by Renga poets like Ito Sogi(1421-1502) and increased interest in court culture all over Japan. Kaneyoshi's studies appealed to the growing national consciousness of the Japanese which awakened after the Onin wars. This national consciousness strengthened in the Azuchi-Momoyama period when Japanese travelled as far as Java and Malacca and became involved in the tense trade war with the Spanish, Portuguese and Dutch. The Japanese nation had not been completely unified yet, but there was a Japanese culture, and it was this culture with which Japanese traders identified when they were away from home.

To discuss court culture, one must begin with the city itself. Kyoto was almost entirely destroyed during the Onin wars, and when Oda Nobunaga(1534-1582) entered the city in the late sixteenth century there was a population of only 90,000. The old temple buildings had fallen apart and much of the vast area of the old city was covered with weeds and broken roof tiles. It must have presented a heart-rending picture to visitors who had seen the capital when it was a thriving, prosperous center. The ruined city of Kyoto provided the spiritual basis for a renaissance of court culture.



An Edo period *terakoya* over a bookstore. (Konpuin temple)

Among the many intellectual figures of the day were Hon'ami Koetsu(1558-1637), Kobori Enshu (1579-1647), and Tawaraya Sotatsu(?-1643), who all gave new life to court culture with their extensive knowledge and scholarly discipline. Wealthy merchants also contributed a great deal to the revival of ancient culture in Japan. They became patrons of these artists and intellectuals with the enormous wealth they had gained through foreign trade. However, this general revival of court culture was short-lived.

Soon after the victory of the Tokugawas in the Battle of Sekigahara(1600), Tokyo, then known as Edo, became the political center of Japan. Added to this, another blow was dealt to Kyoto merchants: the Tokugawa policy of seclusionism which prohibited all overseas activities. They were shut up in the narrow Japanese islands with all their accumulated wealth which they could only use for financing the military campaigns of feudal lords. Just as the decline of Mediterranean trade was the sign of the end of the Italian Renaissance, so the fall of foreign trade in Japan led to a decay of the renaissance of court culture. Chu Hsi Confucian philosophy began to take the place of the court culture. The Chu Hsi philosophy handed down by the Gozan monks was the most suitable for the Tokugawa feudal institution. Thus Chu Hsi teachings were put in the limelight as the guiding principle of the feudal regime by such scholars as Fujiwara Seika(1561-1619) and Hayashi Razan(1583-1657), also known as Doshun.

Fujiwara Seika studied at Shokokuji temple and Hayashi Razan at Kenninji – both Gozan temples. They were students of the academic traditions of Kyoto; however, their ideas were quite opposite to the Kyoto culture of the imperial court. Wearing Confucian robes, they patterned their studies after Chinese Confucianists with primary emphasis on the *Four Books* and *Five Classics* of Chinese Confucianism, and they even worshipped at a shrine for Confucius. They often attacked Buddhist teachings. They were opposed to the Buddhist view that this world is only transitory. Their belief was that if this world were evanescent, all moral codes and human relationships would be groundless and futile.

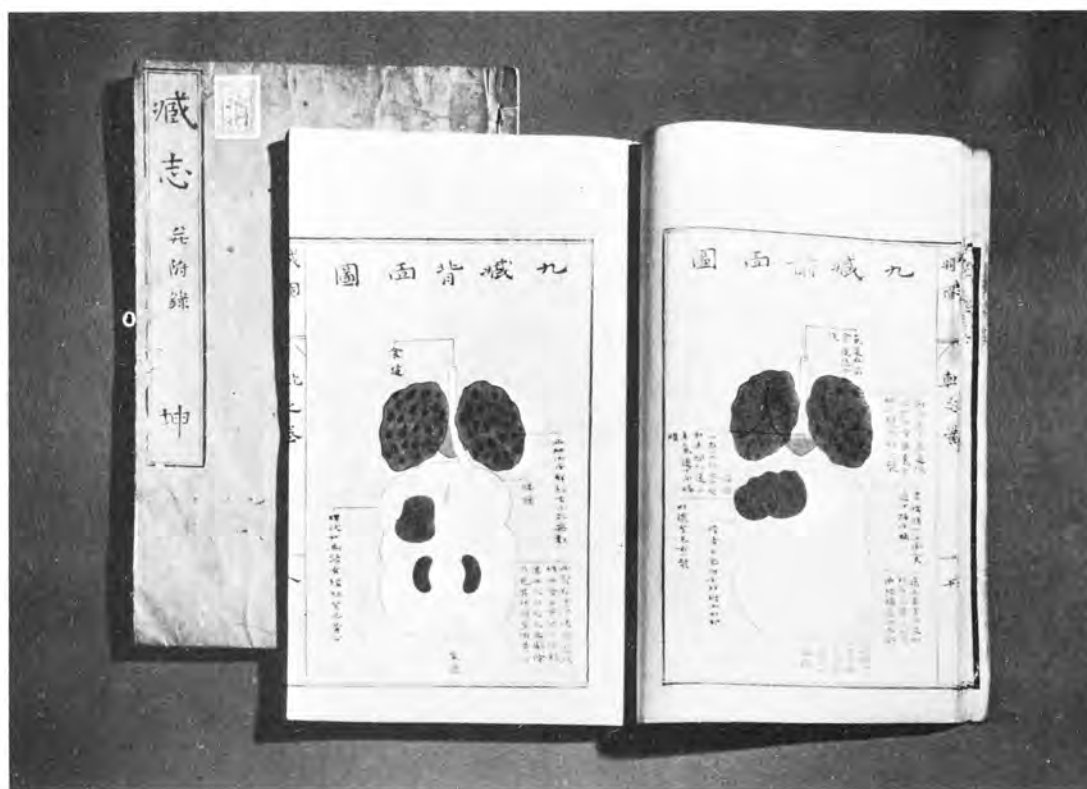


The Chu Hsi scholar, Hayashi Razan

Though monks had generally become powerless, there were still a few who enjoyed enormous power as political advisors to Tokugawa Ieyasu(1542-1616). Zen monk Takuan Soho(1573-1645) was one of these influential monks. Although he was once banished to northern Japan on charge of violating the regulations of his Buddhist priesthood, he was later brought back to Kyoto by Iemitsu(1603-1651), the third Tokugawa shogun. For the most part, however, Buddhist institutions were too well established to produce any inspired monks. In fact, abbots of headquarter temples were so self-contented that they did not take any pains to pursue new ways of thinking or to leave their comfortable positions.

In 1630 the Chu Hsi scholar Hayashi Razan moved to Edo. During the reign of the fourth Tokugawa shogun Ietsuna(1639-1680), the Hayashi family came to live at Yushima, where they built the Taiseiden temple dedicated to Confucius. Thus the Hayashis became a central family in the nation's intellectual development and Confucian scholarship was awarded the highest position among various disciplines. Particularly dominant was the Chu Hsi School of Confucianism which was then designated the official philosophy of Japan.

Once Edo became the center of orthodox scholarship, it inevitably attracted those who wished to make a success in academic careers. During this rise of Edo-centered studies, the studies which once flourished in Kyoto became isolated from the main current of scholarship. In Kyoto, both economic and political backing was beyond the reach of scholars. The once prosperous merchants had become merely usurers for feudal lords and had become bankrupt one after another as most of the feudal clans got into financial difficulties. To add to this, the Kyoto imperial court was not strong enough to support them and the feudal lords were absolutely prohibited from entering Kyoto. Thus worldly fame and wealth were out of reach for the scholars of Kyoto. Studies such as Confucianism had to be pursued under the constant pressure of poverty. Even the foremost Confucian scholar of that time, Ito Jinsai(1627-1705), had to pawn his overcoat to live through the end of the year.



Two pages and cover of *Zosbi*, the first book on anatomy written in Japan by Yamawaki Toyo, which was evidence of a growing discontent with the principles of the Chu Hsi Confucian medical school. (Keio University)

However, it was this very difficulty that gave rise to eminent scholars in Kyoto, particularly in the field of medical science. Among those scholars who chose to stay in Kyoto and attained fame were Nagoya Gen-i(1628-1696), who was the first to attack the principles of the Chu Hsi Confucian medical school, Yoshimasu Todo(1702-1773), who advocated empirical medicine, and Yamawaki Toyo(1705-1762), the author of *Zosbi*, the first book on anatomy written in Japan. These three played a leading role in Japanese medical science until the rise of Western medical science in Tokyo.

On his visit to Kyoto about 1802, after commenting that Kyoto had no remarkable scholars except for Minagawa Kien and Ueda Akinari, the novelist Takizawa Bakin(1767-1848) said:

As for Kyoto intellectuals, they are highly sophisticated, but over-emotional. They boast about their literature and disdain others as country scholars. But once we had exchanged a few words, I found their theories and opinions questionable. Characteristic as this is of all the big cities, Kyoto is the worst. Most intellectuals here are inclined to eccentricity and extravagance as well.

This unique city which had preserved its cultural traditions so long had produced scholars quite distinct from Tokyo scholars or any others outside the capital.

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Priest Myoe in meditation (Kozanji temple)

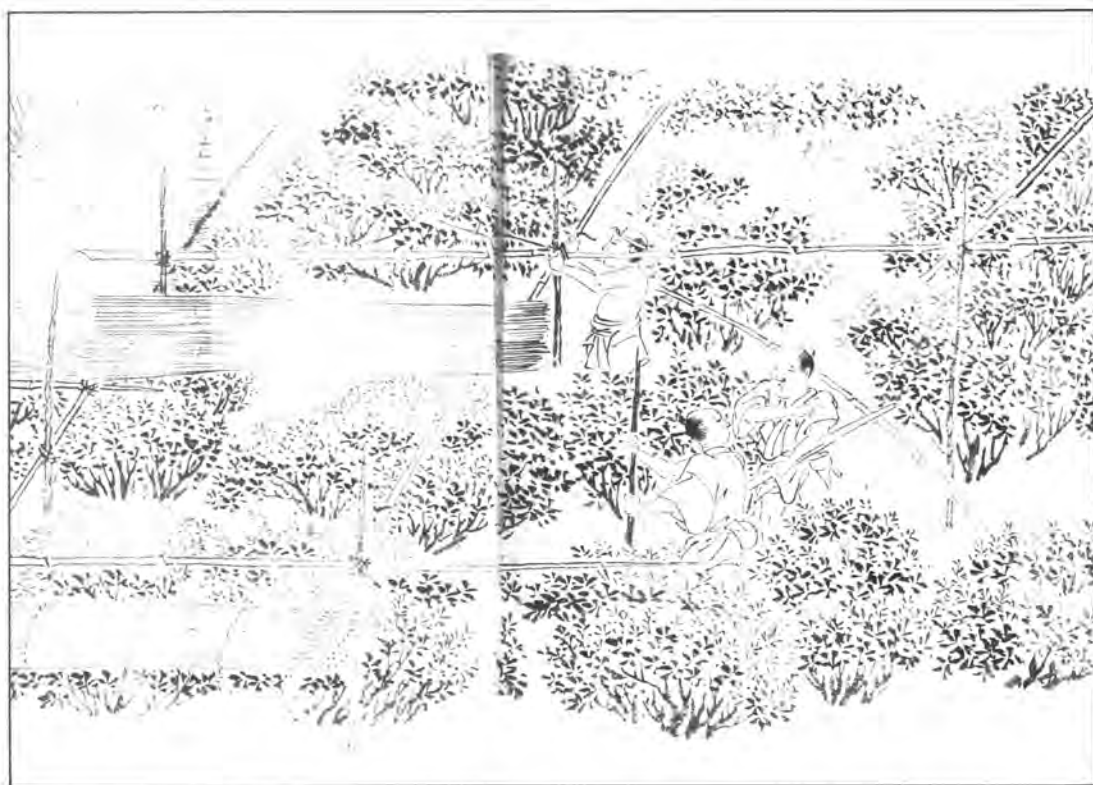
Uji Tea and its History

Wakahara Eiji

The mist which hangs over the Uji River south of Kyoto has been famous since ancient times. It is a primary factor in the production of tea in this region as it protects the buds from the threat of frost.

According to tradition, the priest Myoe of Kozanji temple first received tea seeds from Eisai who had brought them originally from China. Myoe planted them at Kozanji in Togano-o to the northwest of Kyoto. Later, he took seeds from these tea plants and planted them in Uji. From this time the propagation of tea increased and the reputation of these areas where tea was produced spread quickly. According to the *Iseiteikin Orai*, a general information text modelled on the famous *Teikin Orai* of Gen-e and written by the Tofukuji priest Kokan(1278-1346): "The best area for tea is Togano-o and Ninnaji, Daigo, and Uji are just aids to it." Because of this distinction, the tea of Togano-o was known as *honcha*, the "true tea", and that of Uji as *bicha*, "non-tea". At this time, Uji tea was considered inferior. However, during the Muromachi period, it excelled honcha in both quality and quantity. Since only a small part of tea was produced in Togano-o, it was necessary to supplement it with that from Uji to meet the increasing demand.

The shogun Ashikaga Yoshimitsu, who built Kinkakuji temple, encouraged the production of tea in Uji by commanding his aides to establish tea plantations there. These were later referred to as the *Uji Shichi Meien*, The Seven Tea Fields of Uji: Mori, Iwai, Umonji, Kawashimo, Okunoyama Asahi, and Biwa. The improvement in the quality of Uji tea of course depended upon those in charge



The construction of the straw or reed mats that protected the new tea leaves from damage due to frost or over-exposure to the sun. (Uji City Archives)

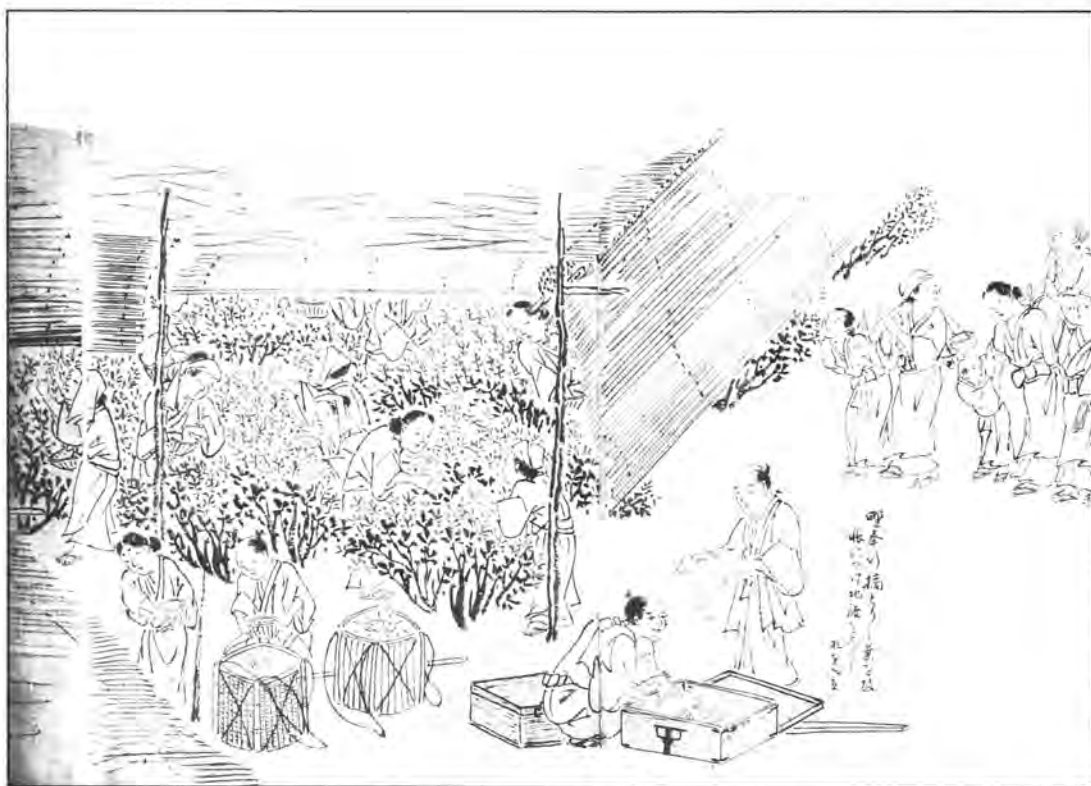
of its cultivation. In the Edo period, these people with particular expertise were called *uchasbi*, but during the middle ages, this term seems not to have been used. During this period, it was necessary to have both assets and influence, as well as considerable knowledge of the cultivation of tea plants to achieve such a high position. There were four groups who held this authority. The first of these were the *kōjin*, those responsible for the protection of the Byodoin temple of Uji, since its founding by Fujiwara Yorimichi in 1052. There were ten families and from this time the title and position were hereditary.

The second group was comprised of the priests who served at Uji Rikyu Hachimangu, today known as Uji Shrine. This shrine held considerable power as the protector of Byodoin and for its association with Iwashimizu Hachimangu. Among the priests of Uji Shrine, the family called *choja* were regarded as descendants of a prince of the Emperor Ojin and exercised their rule as the oldest family in Uji.

Another group was the priests of Uji Shinmeisha, a shrine on Mr. Kurikuma west of Uji. When the capital was moved to Heian-kyo, the Emperor Kammu requested that the inner and outer shrines of Ise be rebuilt at the site of Shinmeisha. At this time priests and others moved to this area to aid in the accomplishment of this request. By the middle ages these people had become powerful land lords, in charge of many tea fields.

The fourth group who held such authority was the Buddhist priests who preserved and protected the Konjikiin temple in Shirakawa no Sato, east of Uji. This had been founded in 1102 by a daughter of Fujiwara Yorimichi.

The tea of Uji was cultivated, and the processes in its development carefully overseen and protected by these four groups. They were responsible to the shogun and daimyo and this management of the tea fields fell to them as a responsibility in addition to those they held at the shrine or temple with which they were individually associated.



On a clear day in late spring the young tea leaves were picked, shown to an inspector and then carefully divided according to quality. (Uji City Archives)

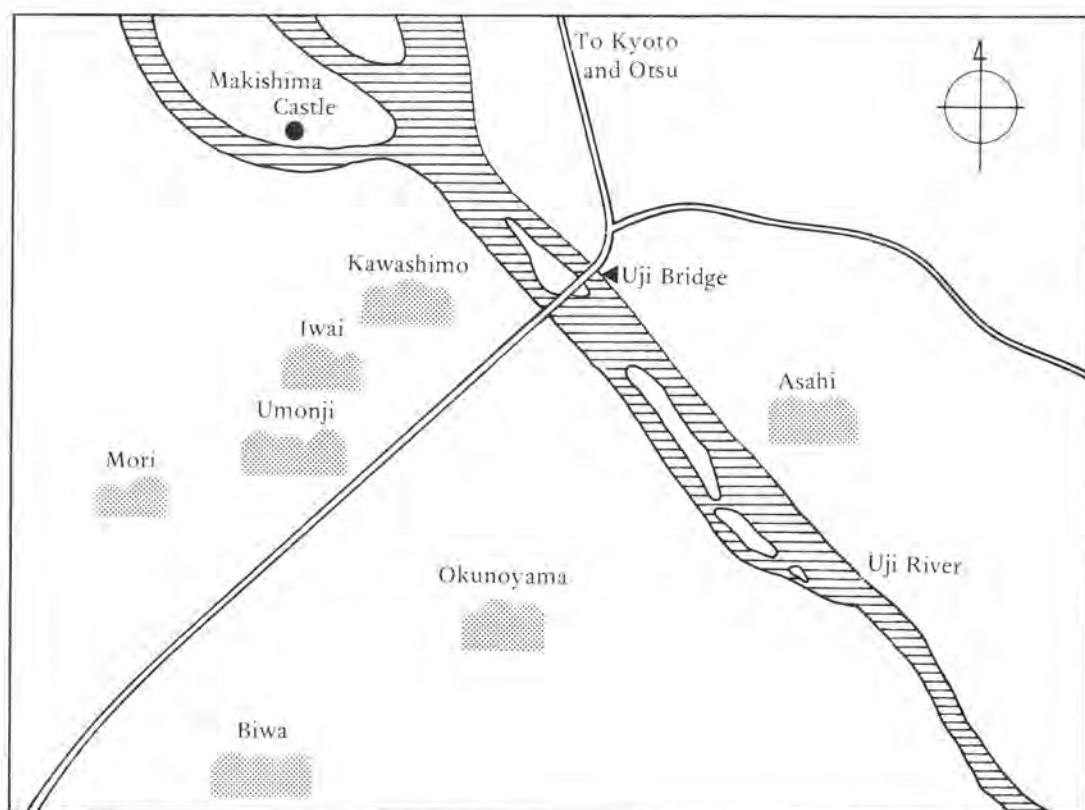
Special care was taken in Uji for the protection and nurture of the tea plants. In addition, the delicate stages necessary in its processing gradually proliferated. It became characteristic of Uji tea that straw or reed mats were used to keep the young buds soft by shielding them from sunlight. In this way, they were also protected from frost and the gentle aroma was contained in the buds. Juan Rogrigues refers to this process in the *Nippon Kyokai Shi*:

In the main cultivated land, in Uji, they make shelves over the tea gardens and cover them with mats of straw and reed . . .

In the Sengoku period, the power of the Muromachi shogunate weakened which brought about a concomitant decrease in the power and authority of those supervising the tea fields. Their influence was finally broken when Oda Nobunaga came into power. Nobunaga came to Kyoto following the shogun Ashikaga Yoshiaki in 1568. Contention between these two increased until in 1573, Nobunaga defeated Yoshiaki who had cloistered himself in the Uji Makishima Castle. Nobunaga effectively broke the power of the Muromachi shogunate and families who had taken charge of the tea fields disappeared with the fall of Uji.

According to records, leaders of the *kojin* in Byodoin temple fought on the side of the Makishima against Nobunaga when the Ashikaga shogun closed himself in the Makishima Castle. Owing allegiance to this shogun, they were ready to take arms for him. However, when Nobunaga's forces prevailed, they all became fugitives. Eventually they were allowed by Nobunaga to return to the city. Some did return to Uji and once again took up management of tea fields although they never regained their former power.

The Mori family which had been living in the northern fringes of Uji were given land by Nobunaga and became his representatives in the production of tea. The Kambayashi family also



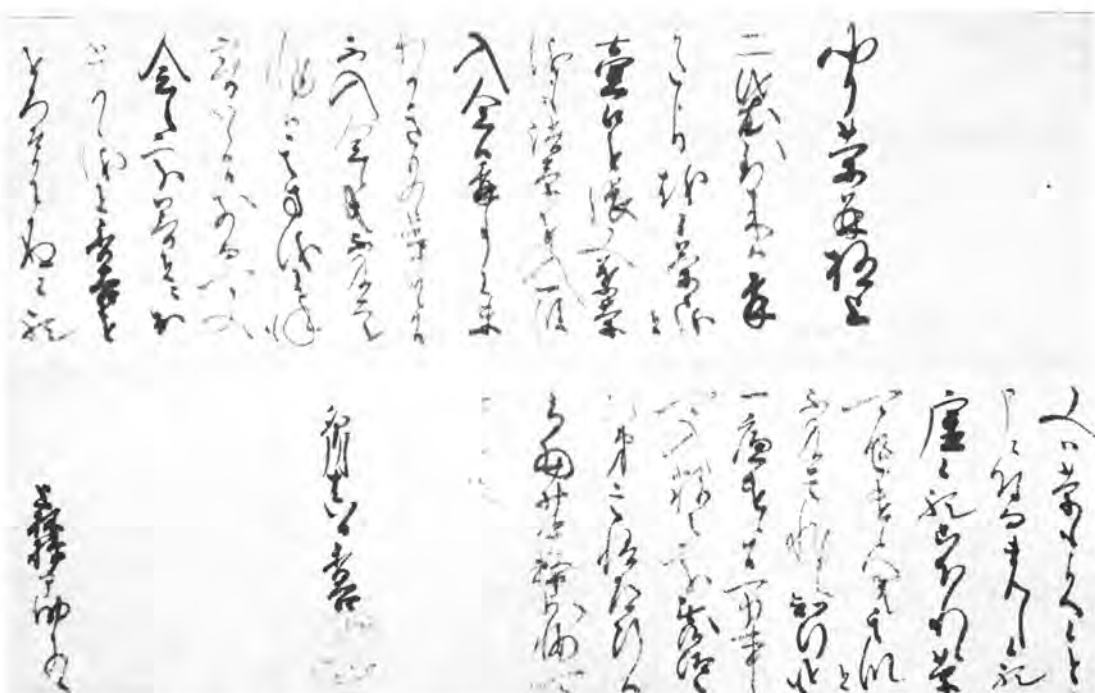
THE SEVEN TEA FIELDS OF UJI DURING THE MUROMACHI PERIOD

moved to Uji, having learned the techniques of tea cultivation and production in Tamba and under cover of the confusion which attended the rise of Nobunaga, they advanced and eventually gained rank equal to the Mori family. These two families controlled the tea propagation in Uji in the periods of Nobunaga and Hideyoshi rule.

Nobunaga gave Mori Hikoemon a large piece of land and Kanbayashi Hisashige one about half the size. When Hideyoshi came into power after Nobunaga, he increased the size of the land given to the Kanbayashi family. In 1548, a priest of Yoshida Shrine went to investigate the state of the cultivation of tea in Uji and made the following remarks:

I visited the Kanbayashi family and found there were 48 drying furnaces and 500 pickers. This family is the most prosperous. I also visited the Mori family and found they are less prosperous and hold about one third as much property and wealth.

It seems, however, that Hideyoshi's intention may have been to encourage tea production by intensifying rivalry between the two major families. Those who had less land needed to work harder to produce enough to secure their position and rise higher. The family with more land wishing to keep in first position, would necessarily continue to produce as much tea of quality as possible. In any case, intense rivalry existed between these two families and this persisted through the Momoyama period. It was not until the early Edo period, in the time of Tokugawa Ieyasu that the tide turned irrevocably in favor of the Kanbayashi. The Mori family was involved in an incident involving tea and their lands were subsequently confiscated. The Kanbayashi remained



A letter written by Hideyoshi to Kambayashi Kamonojo wherein he thanks him for some tea he had received and appraises its qualities. (Uji City Archives)

faithful to Ieyasu and therefore, after the ruin and the Mori family, Kambayashi controlled all tea production in Uji.

At the time of Hideyoshi, Sen Rikyu supervised all tea gatherings and all other events related to tea as Hideyoshi's personal tea master. It was also his responsibility to examine the new tea to insure its quality. For this reason Rikyu often visited Uji. Rikyu was brought closer to the Kambayashi family by the marriage into that family by the daughter of his relative Mozuya Sokan.

After the death of Sen Rikyu, Furuta Oribe became the personal tea master to Hideyoshi and maintained firm ties with Uji. Tokugawa Ieyasu continued also to perpetuate this relationship. In 1615 domestic wars came to an end and resulted in the fall of the Toyotomi family and the establishment of the Tokugawa shogunate. In the same year Oribe died and Kobori Enshu succeeded to his position. Enshu was distinguished as a man of tea.

There were two kinds of tea which the shogun drank; the color of each was different and they were called "Hatsumukashi" and "Nochimukashi". The shogun alone had the privilege of drinking these teas and they were designated as the best. With this practice, the convention of naming various teas began. At this time also the seven springs of Uji were designated and known as "The Seven Famous Springs of Uji", as the tea growing areas had been selected during the Muromachi period.

With the Kambayashi family taking the central role, the tea traders of Uji founded three companies and established the structure which was to supply the demands of the whole country as well as those of the shogun. The first company was composed of eight families and later increased to eleven. They were responsible for the tea provided to the shogun family. The second company of nine families provided the tea which the Tokugawa family offered to particular shrines and temples. The third and largest, provided other tea which was used by the shogunate. Originally it consisted of thirty or forty families but later was reduced to about ten. Two representatives from each of the companies took charge of annual events by rotation. Through the Edo period, these three companies controlled all of the tea concerns in Uji.



At Urasenke the new tea arrives attended by the head of the Kambayashi family with the annual re-enactment of the procession from Uji similar, but much smaller, to those made to Edo from Uji during the Edo period.

The method used to grind tea leaves into tea powder as shown by Kambayashi Shunsho, head of the Kambayashi family. (Kambayashi Family)





A *chatsubo*, ceramic jar for tea leaves, owned by the Kambayashi family.
(Kambayashi Family)

The tea growers made special contracts with the feudal lords and supplied them with tea each year. However, it was the filling of the *chatsubo*, large ceramic jars for tea leaves, which was of the greatest importance. There was a ceremony held when messengers left Edo for Uji to get the filled *chatsubo* and return to Edo. By 1633 this ceremony had become an annual event. The three branches of the Tokugawa family — those in Owari, Mito, and Kii — all participated in this procession.

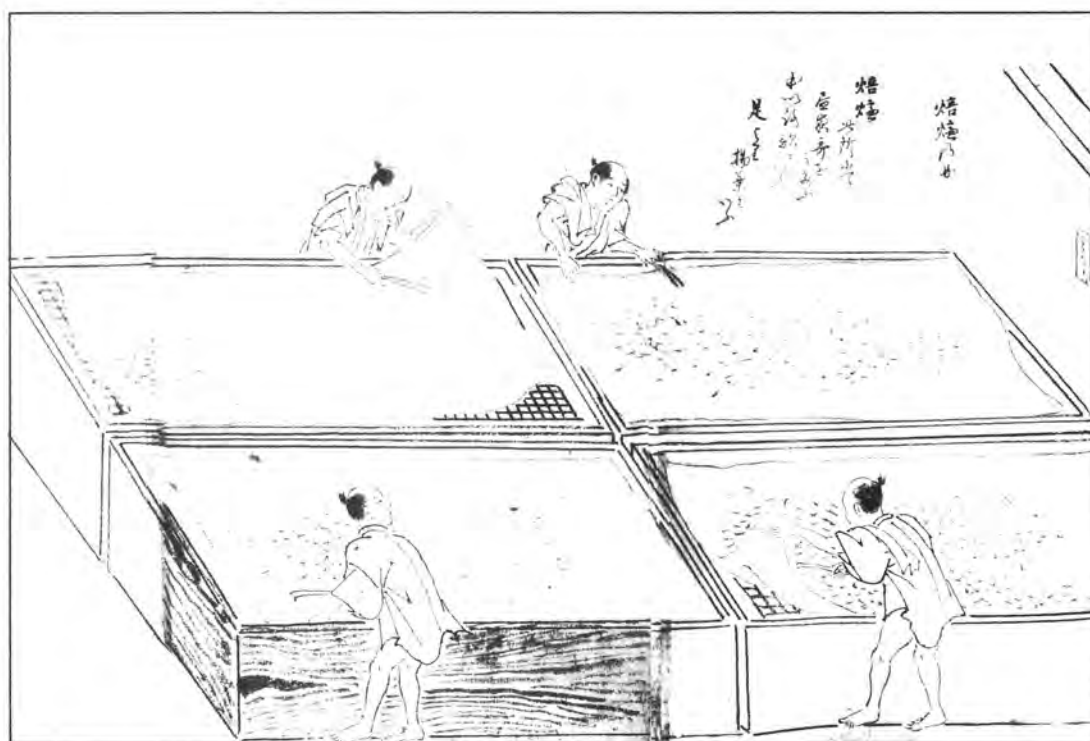
Every year the tea growers filled the *chatsubo* distributed to the shogun family, the court, and to temples and shrines. As the number of *chatsubo* increased, it was necessary to build storehouses for them.

It became the practice for those who came from Edo to stay in Uji for ten to fifteen days before returning with the new tea. Usually they traveled by way of the Tokaido and returned to Edo by the Nakasendo. Along the way many persons and horses were unwillingly pressed into service causing great inconvenience and hardship. A children's song refers to this practice:

*As soon as the procession is seen, close the doors.
when it has passed, it is again safe.*

It was the samurai who were largely responsible for this practice; the tea growers had no responsibility for the distribution of the tea after the *chatsubo* had been filled. Some of the tea growers went to Uji Bridge and some as far as Otsu to greet and send them off to Edo.

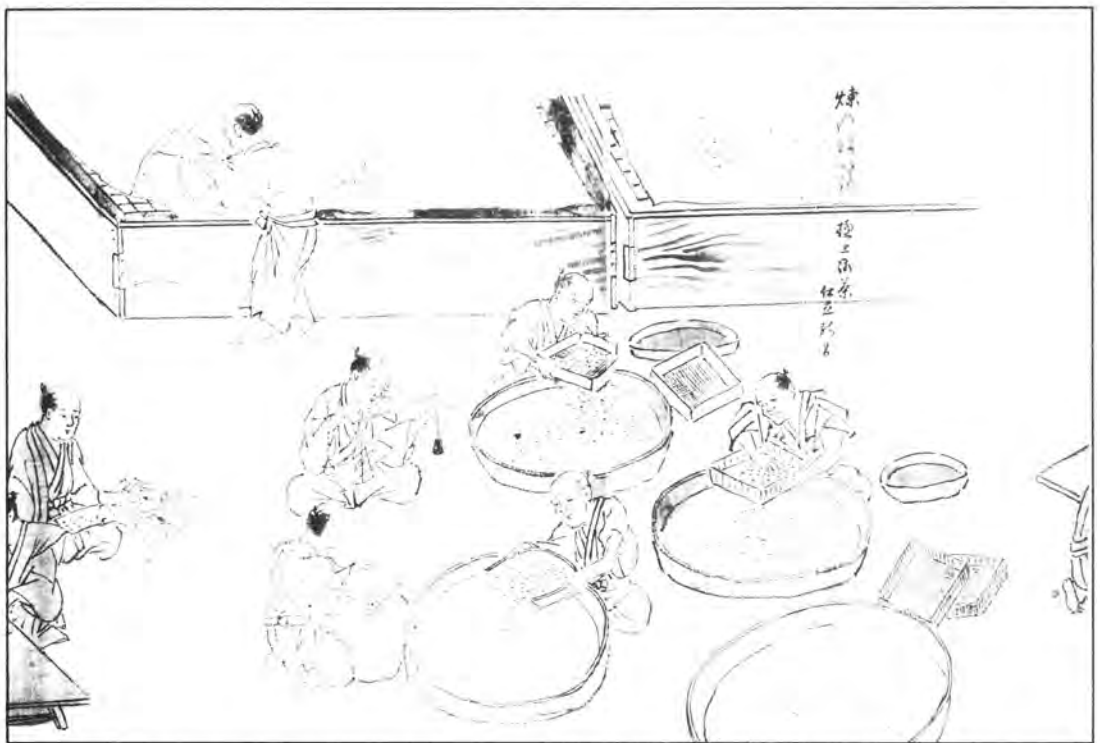
The rule was strictly observed that no one could take the new tea from Uji before the shogun, and the growing of tea for this purpose in other areas seems to have been forbidden. The tea produced in Uji was considered the best. As a result of this favor, the Uji tea growers continued to prosper during the Edo period. They were trading under the patronage of the feudal lords and therefore they did not set the price of tea but received an established sum per *chatsubo* as remuneration



Prior to storage the steamed tea leaves were crumbled on paper suspended above the dry heat of charcoal.
(Uji City Archives)

According to their quality, the dried tea leaves were sealed in large storage jars and placed in a cool storehouse.
(Uji City Archives)





Later, the large storage jars were reopened, the tea was carefully inspected, steamed and dried. (Uji City Archives)

The re-processed tea leaves were inspected and graded one last time before being sealed in *chatsubo* for distribution. (Uji City Archives)



or allowance. For this reason they felt a strong allegiance to the shogun and were proud of this patronage. With the coming of the Meiji Restoration however, they wished to be ranked with those who had previously been samurai rather than with the commoner class. When the Edo shogunate fell, the tea growers lost their foundation of support and the business declined sharply. Many were forced to give up their land and to leave Uji.

The tea which had been produced throughout the long history of Uji was the leaf used for *matcha*, powdered green tea, and it was for this tea that all of the special techniques were developed up to this time. After the Meiji Restoration there was less demand for this kind of tea and the tea growers were forced to produce leaf for *sencha*, common leaf green tea, which was used by everyone. Among the growers who had held such strong power in the past, there were only a few families that were able to endure this difficult transitional period. Two other types of tea were developed. The cultivation of "blue sencha" began in 1738, and that of *gyokuro*, tea of a superior quality, in 1835. These were to be important from this time on. The practice of the ceremony of filling the *chatsubo* gradually fell into disuse and the distribution of tea also followed the ways of mechanization. Though greatly changed, the long history of Uji tea continues as the tea bushes as the tea bushes which flourish, protected still by the haze over the Uji River.

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*Do the tea pickers also
bidden among the bushes
hear the cuckoo?*

Basho (1644-1694)

ほ	茶	木
と	摘	が
と	も	く
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芭
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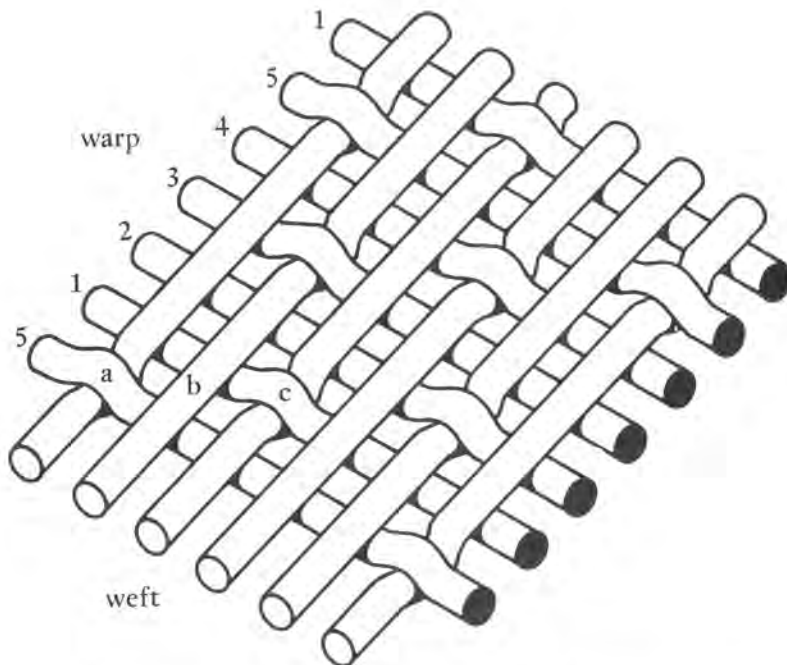
Sokun donsū shifuku

An Introduction to *Donsu*

Kitamura Tokusai

With the advent of the great men of tea — Sen Rikyu, Murata Shuko, and Takeno Jo-o — the tea ceremony developed and flourished during the Muromachi period. This in turn had an enormous influence on the techniques of weaving and dyeing, which prior to this had been in a period of decline. Dyed and woven goods were imported in quantity from China and from Southeast Asia. Under the designation *meibutsu-gire* these were used to protect precious tea utensils or for mountings of the painting and calligraphy displayed during a tea ceremony. In some cases, the utensils were designated “*meibutsu*” first and the accompanying textile later, and in other cases, conversely. The term *meibutsu-gire* came to signify textiles of rare or fine quality. They were classified basically according to the following categories:

1. named for the possessor or person noted for their use: Soami, Shuko, Jo-o, Rikyu, Yoshino,
2. named for the person who first introduced the fabric: Suninokura, Yazaemon. These were traders of the period.
3. named for the district where it was produced: Bene, Senjo. Gold used in these cloths had come from these areas of Korea.

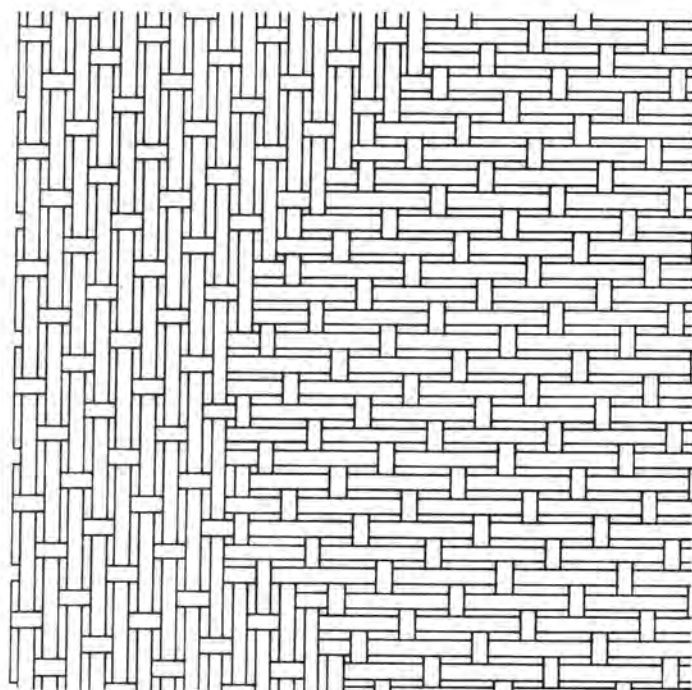


A donsū weave using five warps. The warp threads each go over one weft thread and under four weft threads thus exposing the weft thread on the surface. (Kitamura Tokusai)

4. named for the place that processed it: Kofukuji, Horyuji, Tsurugaoka. There were important temples or shrines.
5. named for the pattern of the cloth: Ichigo, Ningyo, Keito, Araisō.
6. named for the utensil: Hino, Nitta, Osaka, Tomita. These were names of *chaire*, tea containers.
7. named for the weaver: Wakuta.
8. named for the weave: shijira, futsu, nishiki, kanto.
9. named for its use: Nininshizuka, Komparu, Kongo. The first of these is a name related to *Futarishizuka*, a dance in *No*, and the second and third are names of prominent *No* families.

Since the definition of the term *meibutsu* was made arbitrarily by people of different times according to their subjective judgment, the standard for selection was not fixed. One's effort to define the term more clearly may be found in the writing of Kobori Enshu, a noted tea master who died in 1647:

It is not necessary that an object be old to be defined as "*meibutsu*". Things new may also be so designated. Though it may be old now, the item was once new. Utensils and items which have been handed down in a family may be *meibutsu*. However, if the shape is not good, it is worthless even though it is old. If the shape is good, do not discard it even though it is new.



In this diagram a donsū pattern has been created by exposing the warp, on the left, next to the weft, on the right. (Kitamura Tokusai)

The fabric might be used for protection or display. It was necessary to consider a particular fabric also for its appropriateness in relation to the individual utensil. A tea master considered the fabric both as a treasure in itself and for the quality inherent in the material which would clearly define and present the fine aspects of the utensil or work it touched. The *meibutsu-gire* which may still be identified to this day reflect the consideration the tea masters gave to the selection of these fabrics which they thought to be of the very finest quality.

Ground Structure of Donsu

Donsu is *shusuori*, a satin weave. Generally it is woven with five or eight warps, although some is woven with as many as twelve or sixteen warps. When five warps are used, a warp thread goes over four weft threads and under the fifth. Patterns are thus created using the under structure of the fabric on the surface. The intersections of warp and weft are not in line (like a and c in the diagram on page 48) and therefore the intersections are not clearly apparent on the surface and only the warps are evident.

Donsu characteristically has subtle and refined aspects and is in great contrast in taste to *kinran*. Since the fabric is yarn-dyed, different colors, or tones of the same color, must be used for warp and weft in order for the pattern to appear. Because these colors differ, the pattern can be made to emerge distinctly even though the cloth remains very thin. Patterns proliferated as the result of the development of this technique, and an increasing variety of fabrics with woven designs came into being. Preference began to turn from that of a taste for the more colorful *nishiki* to that of the more subdued *donsu*.



An example of *lyosudare donsū* used as a protective bag for a *chaire*.

When distinction is made in style according to the definitions of *shin*, *gyo*, *so*, donsū usually is *shin*, kinran is *gyo*, and kanto is *so*. These stylistic considerations probably were derived from their application to calligraphic style, from the more formal to the less. When applied to textiles however, the distinctions become less clear. Generally the visual, or even tactile impression may be that upon which the classification was based. By the simplest definition, donsū is a satin weave, kinran is a stain weave using gold, and kanto is either a satin or plain weave with a pattern of stripes. Therefore it is possible to weave a fabric of donsū structure with stripes and using gold. Among those fabrics called *meibutsu-gire* there are many examples of this kind. Students of either textiles or tea are constantly met with confusion where such categories are applied and left with no clear distinction to be made between the manifestations of structure and sensation. Perhaps the use of the terms *shin*, *gyo*, and *so* can only be applied in relation to fabrics, apart from the way in which they are utilized, by arbitrarily defining donsū as being of satin structure, kinran as having gold in-woven (irrespective of structure), and kanto as having a striped pattern (again, regardless of structure).

The technique of weaving donsū was introduced into Japan during the Tensho period (1573-1592). During the Onin Wars which preceded this period, many artisans left Kyoto for Sakai which was the center of trade with China. There Nishijin craftsmen learned techniques of weaving donsū, kinran and many other types of fabric woven in China. Before this time the use of glossed silk warp thread was rare and proper tension could not be maintained for the weaving of certain types of fabric. It was in this period however that devices for plying thread were introduced and used in Japan.



Shimaji Umebachi donsu

Rikyu donsu

Meibutsu Katsuragi donsu

Rikyu Donsu

This has a single repeated motif of plum blossoms. It has been woven in a great diversity of colors. Rikyu liked a particular black *natsume* which has survived and is now in the collection of the Fujita Museum. It was this pattern of donsu that was used for the covering and it too has survived as an indication of Sen Rikyu's own preference.

Yellow-brown plum blossoms stand out on a light brown-red ground. As the *natsume* is removed from the covering bag, the ground color seems to melt into the black surface of the caddy. At the same time, the tone of the blossoms seems to emphasize both *natsume* and fabric. They are expressed in fine circlets and lines on the warm ground color. Though each flower is singly defined, the pattern in its generous feeling has the force of depicting all plum blossoms. There is no sense of gorgeousness but rather, a subtle and profound mood is created.

Meibutsu Katsuragi Donsu

This pattern is of particular interest by its contrasting use of the plum blossom motif found in *Rikyu donsu*. Records indicate various color combinations have been used.

Shimaji Umebachi Donsu

An entirely different feeling is again created when the plum blossom design is used over a subtly colored stripe pattern.

Patterns in Donsu

Patterns in donsû may be classified generally in four major groups: arabesque, scene, geometric, single motif. These definitions do not rest entirely upon the nature of the motif as it appears today, but take into consideration also arrangement within the motif and its development.

Arabesque

Unlike the peony arabesque with its variations often found in kinran, arabesque designs in donsû are diverse and innumerable. In Japan the patterns which fall into this category are somewhat more limited. There is a curving form variously identified as a vine, stalk, tendril, or scroll, along which are dispersed other elements of the design such as flowers, leaves, fruits, animals, etc. In some cases the vine is rather indefinite while the other elements are realistically depicted. There are some variations that deploy the motifs along a line, vertically or horizontally, with equal space between; other patterns extend outward in all or several directions. Often the woven design overlays the subtler in-woven pattern of the ground.

These arabesque patterns appeared as decorations on a variety of objects during the Nara period and persisted through later periods, preserving elements of the earlier designs and incorporating others. In the Heian period, the gorgeously blooming flowers of Indian origin were still dominant but they tended to have lost much of their fantastic quality in favor of a more realistic image. The general tone was more delicate losing in some respect a solid quality. During the Kamakura period, the peony was the most popular motif. In the Muromachi, the Chinese influence strengthened the execution of the vine element of the design, and this pattern occurred in textiles woven in Japan. Flower forms altered also with the periods: lotus was greatly favored in the Heian; gentian in the Kamakura; plum, cherry blossoms, chrysanthemum, and paulownia in the Muromachi. The following are some examples of the use of the arabesque in donsû fabrics.

Sasazuru Donsu

This motif is interpreted as being of bamboo grass, pine, and plum or bamboo, and its fruits. As meibutsu-gire it is woven with light green warp threads and yellow for weft, with a twill ground structure. Among meibutsu-gire fabrics employing this design, there are many combinations evident. Sasazuru appears in motifs with birds, paving stones, treasure ship, and frequently with red blossoms on a light yellow ground. In Matsudaira Fumai's descriptive list of meibutsu, this pattern appears in nine different color combinations. Sasazuru probably was first made in Japan during the 15th century.

Scene

Scene patterns comprise the second category of designs in donsû. In these patterns, flowers, fish, birds or other elements are juxtaposed in a natural setting. Such settings may include water, sky, or sea.

Oribe Donsu

The pattern is said to be in the taste of Furuta Oribe, a great tea master and a disciple of Sen Rikyu. This example is thought to be the original Oribe donsû but another variation was used as a covering for a tea caddy of the Matsuya family. On the deep, quiet blue ground, light yellow-brown waves stand out, with plum blossoms floating on them. The blossoms vary in size and the composition as a whole is unusual. Oribe apparently was very fond of plum blossoms as he used that motif often in his designs for ceramics and other fabrics.

Geometric

Frequently these designs appear in circle, square, or triangle form. Circles often interlock or are individually filled with another small motif. Squares or variant rectangles appear as paving stone patterns or alternating blocks of color, sometimes filled with another design (triangle shapes are used in formation to suggest fish or dragon scales). Hexagonal tortoise shell patterns were popular since Heian times, often these were combined with *hanabishi*, four diamond shaped petals arranged in a flower. These may be arranged in a saw-tooth pattern. The samurai seem to have found the simple and direct character of this pattern agreeable as they used it to decorate armor; occasionally it appeared in a family crest or flag design.

Enshu Ichimatsu Donsu

Enshu donsü with its paving stone patterns has some varieties of which this is one. Ichimatsu is another way of referring to the checkerboard design as it was an actor by this name who made the pattern popular in the costume he wore.

Sokun Donsu

Another example of a geometric pattern is Sokun donsü which is sometimes called *shippo tsunagi*, interlocking seven treasures. The treasure elements appear in varied form on a pale blue ground in the center of each circle. See page 47 where this pattern is used for a tea caddy covering.

Single Design

This pattern is composed of single design elements repeated but distinct from each other. Often the individual design is disposed over a geometric or stripe field. Several types of motifs are used. Most commonly plants, animals or natural elements appear. In the first of these, some kind of plant or flower is executed in cluster form or may be in combination with the treasure motif, insects etc.

Tora Donsu

This pattern is an example of an animal motif being repeated. The pattern is said to represent the marking on a tiger. It is a double circle with a leaf-like cloud superimposed. It is sometimes interpreted as a streaming cloud form.

There is a group of designs which perhaps deserve a separate classification. They clearly combine elements of both the geometric and single pattern motifs. These examples of donsü have prominent ground patterns of net, waves, paving stones etc. with individual forms upon them.

Hakugoku Donsu is one of the oldest known donsü patterns. On a net ground, a pair of cocks with long tail feathers are arranged in a medallion motif with treasure emblems dispersed among them. This donsü is named for a hand-drummer whom Ashikaga Yoshimasa favored. Hakugoku used this donsü he received from the shogun for the cover of his drum.

Uraku Donsu has a pattern of single cranes within a cloud form. Lines of the net ground seem to terminate in scrolls creating a space in which the crane is woven. This encircling cloud shape is known as "oil smoke". The net ground is finer than in *Hakugoku*; the ground is blue and the motifs are in white.

Togakushi Donsu has the forms of rabbit and cloud repeated over a ground pattern of paving stones. It reflects the legend of the rabbit making the elixir of immortality on the moon.



Raimonbishi ni Kumo donsū



Enshū donsū

Raimonbishi ni Kumo Donsu

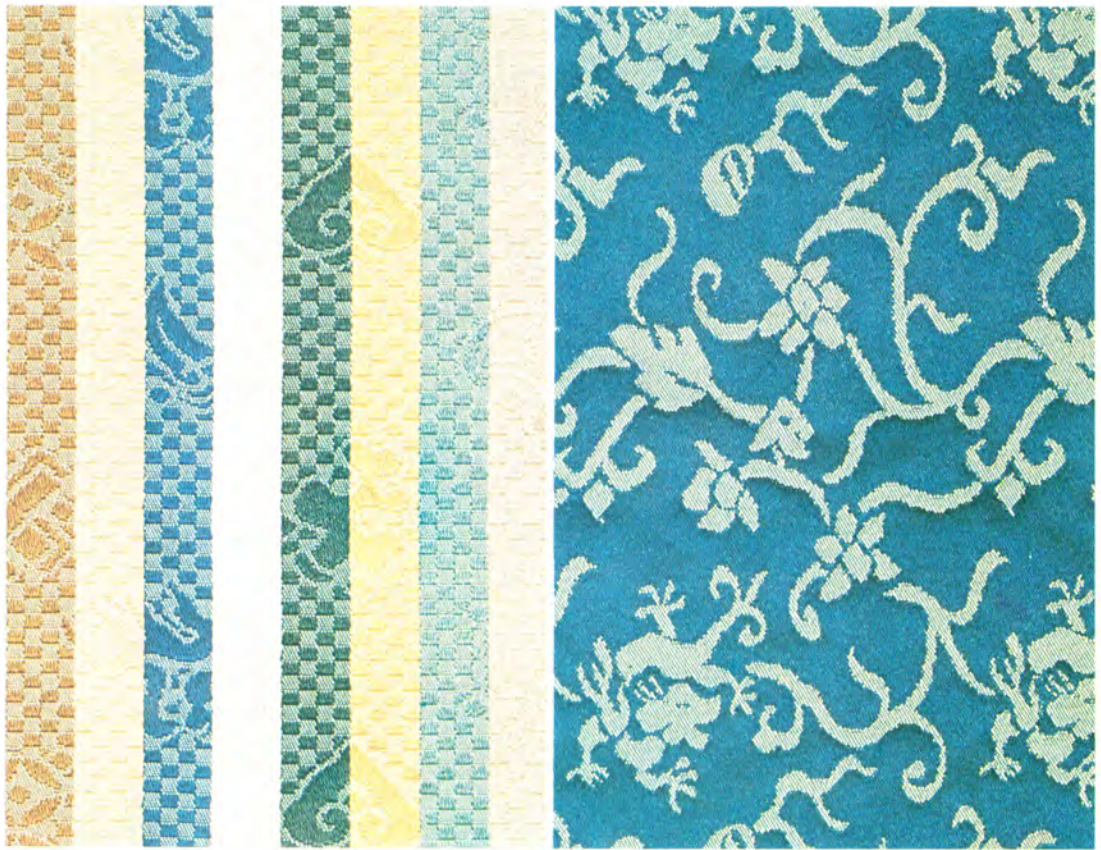
This is a kind of single motif fabric employing the felicitous images of lightning in the stylized lozenge shape surrounded by clouds. A light gold-brown accentuates the form on a muted rust-colored ground.

There are many examples of heavenly bodies that appear in the ancient drawings in China. Symbolism of sun, moon, cloud etc., was the expression of religious or mythic feelings. These motifs also reoccur in Buddhist arts.

Enshū Donsu

Kobori Enshū was a successor to Oribe and though a warrior, he had very refined tastes of which this pattern is an example. In each square of the paving stone or checker design, a flower and a treasure motif alternate. The size of these squares differs in various examples of this donsū and the smaller ones are most frequently used for the covering of tea caddies.

The white ground is twill weave with the donsū design in a brown-red. The contrast of these colors and techniques creates a design with a distinct feeling of brilliance. It is sophisticated in tone, reflecting Enshū's artistic sense. This fabric appeared in the mid 16th century and was used also in *No* costumes.



Iyosudare dons

Jo-o dons

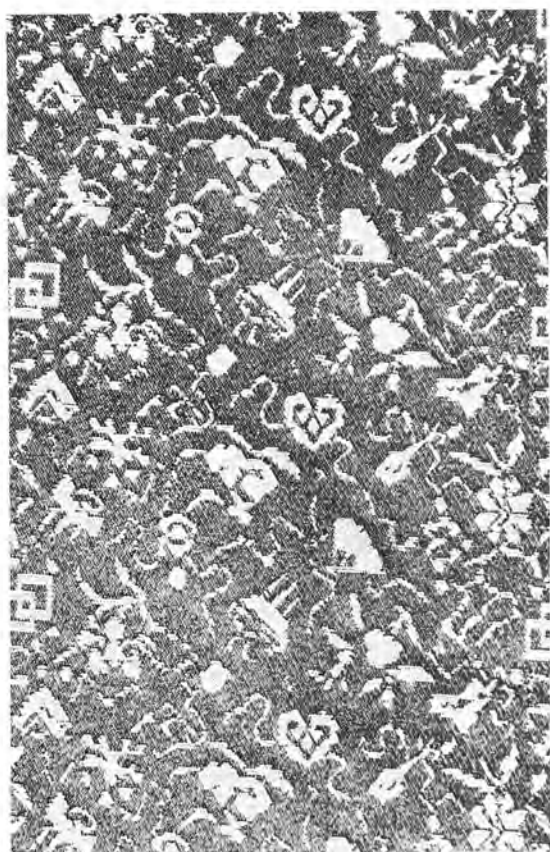
Iyosudare Donsu

This too is a variant of the paving stone motif and is sometimes called *koishi-datami*, small paving stone. This dons has been woven in numerous colors and with stripes of various colors in different widths. Individual treasure motifs are scattered over it. It was used as a covering for a famous tea caddy by Shunkei.

Jo-o Donsu

On a blue ground, dragons and flowers are arranged with an arabesque. Takeno Jo-o, the teacher of Sen Rikyu is said to have used this fabric on the sliding panels beneath a shelf arrangement used for a tea gathering.

Jo-o, a prominent man of tea in Sakai, opened a tearoom "Daikokuan" in Kyoto towards the end of his life and there held many tea ceremonies. He had in his possession more than sixty items listed as *meibutsu*. Among those he most treasured as representative of the *wabi* spirit were an earthen brazier, a bamboo lid rest, a wooden cold water container, and the aforementioned shelves with this fabric on it.



Soami donsū



Dogen donsū

Meibutsu Soami Donsū

This fabric dates from the Higashiyama period when Soami served the Shogun Ashikaga Yoshimasa. He was one of the *dobosbu* who attended to the daily affairs of the Shogun. These were a kind of priest, usually of the Jodo sect and were attired as a priest though generally regarded as a layman. Many were accomplished entertainers and those who cared for matters concerned with tea were called *chadobo*.

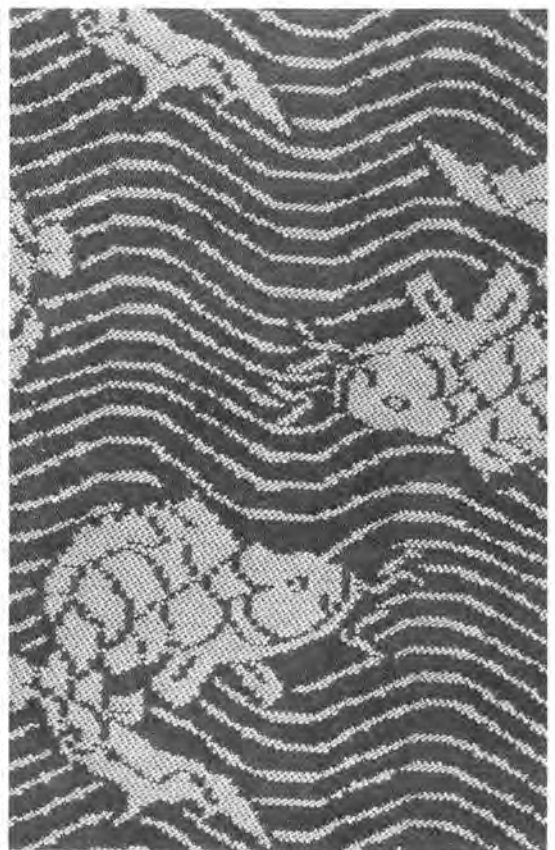
On the dark blue ground fans and varied forms of treasures are woven in persimmon brown. Another word for the type of fan depicted is *suebirogari* "wider end" and is thought of as a symbol of a more prosperous future.

Dogen Donsū

This motif is so called as it is presumed to have been the pattern in the robe which the priest Dogen wore. It was first woven in Japan in the 13th century. On a blue ground, white and brown vines, flowers and butterflies appear. Vines bearing flowers spread somewhat uncommonly in a horizontal direction. A butterfly is about to rest on one bloom while a second flies toward another. Variation is evident in the form of the butterflies. At first consideration, the pattern seems to extend vertically, but actually the elements of the design are connected along horizontal lines.



Shuko donsū



Araiso donsū

Shuko Donsu

This pattern was derived from another Shuko donsū originally used as a kind of outerwear-over-kimono by Ashikaga Yoshimasa. A portion of this was used to make a covering for a tea caddy of the Matsuya family in Nara and for the mounting of a painting the family came to own. In the diary of Kamiya Sotan, dated 1587, there is a description of this painting of a snow heron by the Chinese painter Joki which was hung for a tea gathering at which Sotan was the guest of honor. The tea master Murata Shuko selected this material, one of his favorites, for the mounting of this painting that later was ranked as one of the three treasured pieces of the Matsuya family. Rikyu himself commented on the importance of the work, and Oribe later is recorded as mentioning that the mounting itself was of great value and that it complemented the work of art well.

Originally the ground color was brownish red with light brown dragon figures with claws and an arabesque design. Frequently this quiet pattern is woven in a light tone on a deep blue ground.

Araiso Donsu

Since the Heian period, a design of jumping carp and waves has been known by this name. It has been woven also in kinran and ginran with the pattern defined in gold or silver. As meibutsu-gire it was executed on a light yellow ground with the carp and waves in a yellow-brown tone. The threads are tightly plyed and strong making the cloth thick and somewhat rough to the touch.

Donsu had a long history in China before it was introduced to Japan during the Muromachi period. As the Japanese weavers continued to learn weaving techniques used on the continent and to develop their own, pattern and design grew continually more diverse. Up to the present time the fabric has been used extensively by tea masters to protect, wrap and display tea utensils and for the mounting of calligraphy and paintings. Since some of the techniques are complex, some have been lost to us in recent times. It is to be hoped that additional research will disclose the secrets of their creation and preserve those which have been passed on to us.

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*The clear voice
of the fulling-block rises
to the northern stars.*

Basho (1644-1694)

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Yukan Kirikake-buro

Chadogu—Tea Utensils

Kama

The *kama*, kettle, is at the functional center of the tearoom and its central role is implicit in the meaning of *chanoyu*, hot water for tea. A *kama* made of fine iron that does not change the flavor or color of the water is essential for good tea.

The origins of *kama* are difficult to trace. The earliest record of a *kama* is in the *Horyuji Shuzaicho*, a listing of the possessions of Horyuji temple written around 747. This *kama* and others were imported from T'ang China and were used for many cooking purposes, including the boiling of water for *dancha*, brick tea. It was not until the Kamakura period, when monks returning from Sung China introduced the making of powdered tea, that *kama* were specially cast for the purpose of boiling water for tea. The prototypes of these were Chinese *shinnari*, 'orthodox shape' *kama* that sat upon a bronze or iron *furo*, brazier, forming a set called a *kirikake-buro*, an example of which is pictured above, and those cast in Japan for domestic usage by descendants of Korean craftsmen. The production of these *kama* was centered in two locations: the Chinese style at Ashiya in Chikuzen Province near present-day Fukuoka and the Korean style at Temmyo in Shimotsuke Province, present-day Tochigi. These locations produced quality *kama* until the Higashiyama period when *kama* made under the supervision of increasing numbers of tea masters began to be produced in Kyoto. In Kyoto *kama* were cast in many new shapes with new textures and surface decorations reflecting the development of the distinctly Japanese method of making tea.



Sumiyoshi shinnari kama

This kama is typical of the *shinnari* type that were produced at Ashiya during the Higashiyama period. At this time, Ashiya was noted for its kama made especially for tea but when kama began to be made in Kyoto during the Momoyama period, production and quality declined.

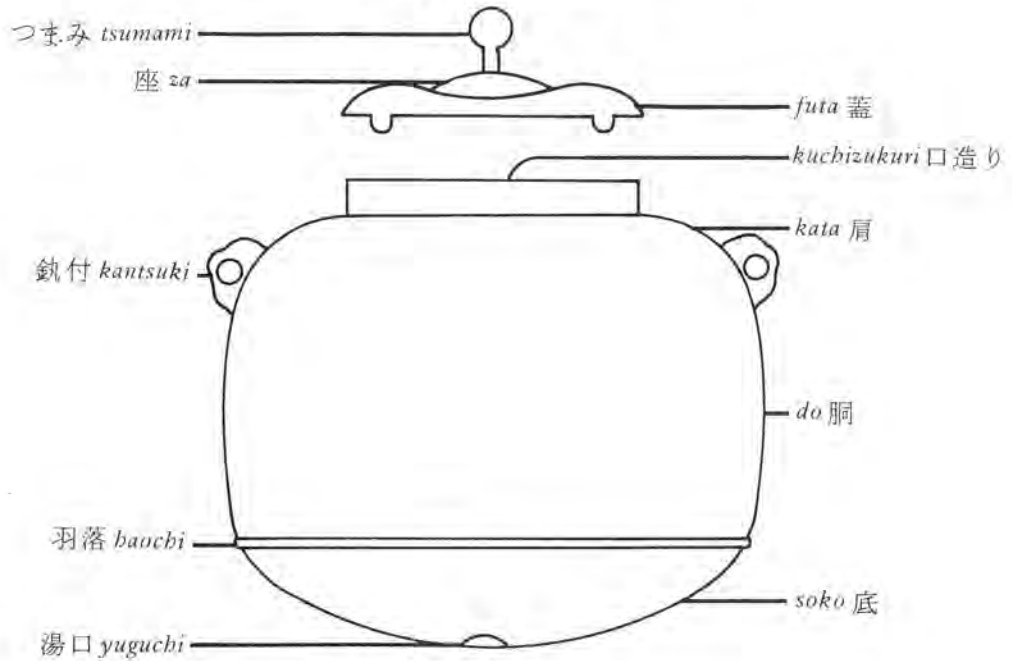
The shapes of these Ashiya kama were based upon traditional iron kettles of T'ang China that were brought to Japan during the Nara period, with the custom of drinking brick tea. The *shinnari* kama shape is the prototype for others which subsequently developed. The shapes can be characterized as follows: the lid is flat and made of bronze; the line from the *kuchizukuri*, mouth, to the *kata*, shoulder, is smoothly curved; the *kata* is broad and gives a firm impression; the *kantsuki*, lugs, are modelled after a *kimen*, devil's mask; the *do* is thin, dark in color and often has elegant raised surface decorations, as seen on the kama above. It may be covered with an all-over pattern such as the *arare*, pressed hailstone, pattern seen on the kama on page 59. The *hane*, wing-like flange, runs around the *do* but is often broken thus exposing the *hauchi*, seam between the *do* and *soko*, bottom.

The *sumiyoshi* kama is distinguished by its raised surface decoration of wind-blown pines accented by the representation of a well-curb withing a circle.

There are two stories concerning the origin of the name of this kama. One is that the pines depicted were inspired by those at Sumiyoshi, a place noted for its pine trees. Another is that it is named after Sumiyoshi Somu, a student of Sen Rikyu, who was one of its owners.

kuchizukuri diameter 11.2 cm., height 16.4 cm.

PARTS OF A KAMA 釜



Amida-do kama
named after a temple
in Hyogo Prefecture

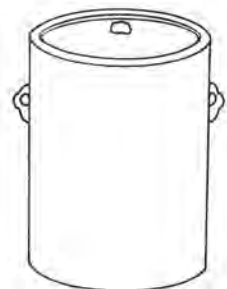
COMMON KAMA SHAPES



Tsurukubi,
crane's neck



Shiribari,
broad bottomed



Unryu,
cloud and dragon



Tsutsu,
cylindrical



Shinnari,
orthodox shape



Natsume,
jujube

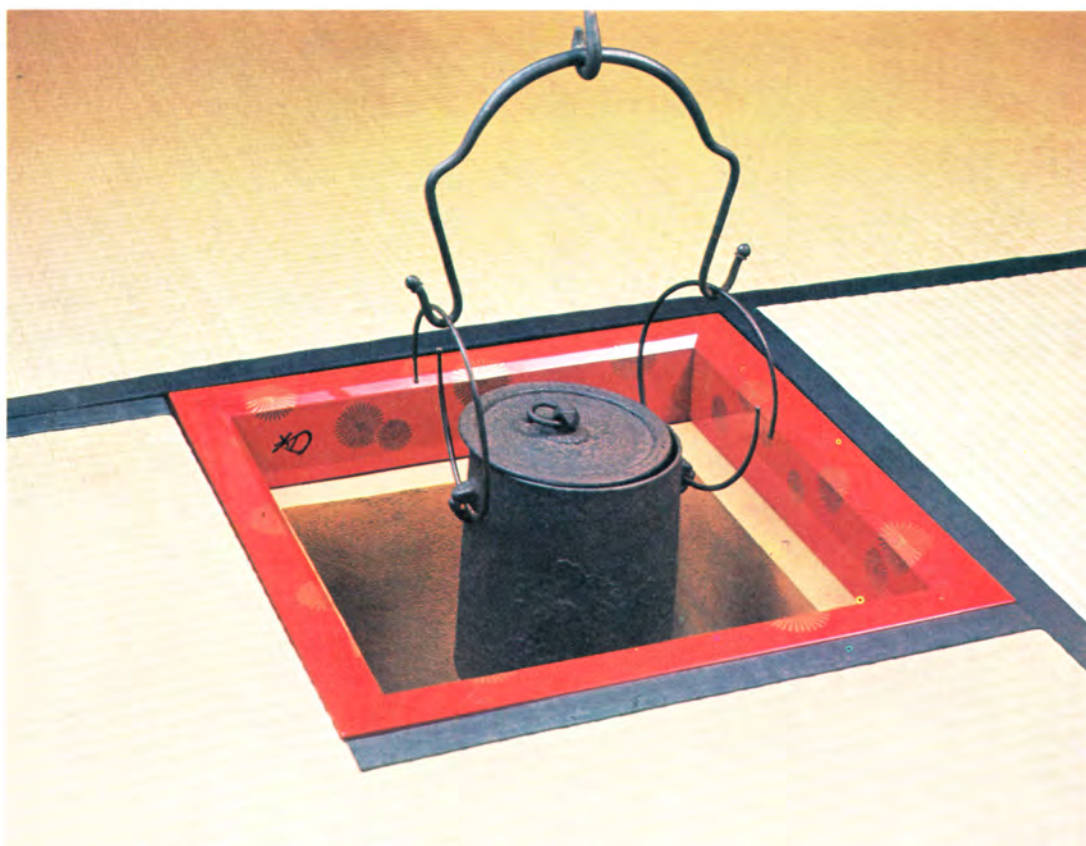


Temmyo koshikiguchi-odare kama

This is a typical example of kama that were produced at Temmyo. The production of iron kama there dates from the Heian period. The similarity of these early Temmyo kama for everyday use to the Koryu Korean kama suggests the possibility that they were made by descendants of Korean craftsmen. In the Kamakura period these Korean style kama were first used for tea. Later the production techniques spread to Shimotsuke Province where the above kama was made.

Temmyo kama are characterized by a kuchizukuri that abruptly projects from the kata, strong and simple shapes, and studied surface texture. This particular kama, made at the beginning of the Nambokucho period, is distinguished by its broad kuchizukuri, derived from the shape of a *koshiki*, a ceramic steamer that was placed over the mouth of an open kettle to steam rice; this kuchizukuri exhibits the abruptness typical of many Temmyo kama. The line from the kuchizukuri over the kata and down the *do*, called *odare*, 'tail droop', suggests the droop of a cock's tail feathers in its simplicity. It is this simplicity, in contrast with the elegance of Ashiya kama, that aroused the interest of tea masters during the Kamakura period. The surface texture of the *do* of this kama when first viewed is of little interest but when seen in conjunction with the delicate texture of the soko it assumes a very solid and deep character.

kuchizukuri diameter 15.8 cm.



Unryu kama

This kama, shown suspended from the ceiling over the *ro*, sunken hearth, is an example of one of the variations of kama shapes that were produced in Kyoto during the Momoyama period.

In 1430, the Emperor presented several tea utensils to the ailing shogun Ashikaga Yoshinari and included with these utensils was a celadon mizusashi. Unique to this mizusashi were depictions of dragons amid clouds on both its outside and inside surfaces. This mizusashi itself disappeared but Takeno Jo-o later came into the possession of its decorations' pattern. Sen Rikyu copied this pattern on two kama he designed. Craftsmen in Temmyo and Ashiya were each commissioned to make one of the kama. Later, similarly shaped and decorated kama were produced in great numbers in Kyoto. Sen Rikyu, who had earlier developed the *ro*, designed this slender kama so that it would not damage the masonry walls of the *rodan*, fire pit. Although the name of this kama refers to its raised surface decoration it has since come to be associated with its slim cylindrical shape.

Under the supervision of Sen Rikyu, Tsuji Yojiro, a pupil of Donin who had made kama for Oda Nobunaga and Takeno Jo-o, cast the *kounryu kama*, a smaller version of the originals made in Ashiya and Temmyo that measured only 16 cm. in height and 12.5 cm. in diameter. At the Toyokuni shrine in Kyoto there is a lantern, that was also cast by Tsuji Yojiro, displaying the same decoration as the *kounryu kama*. Sen Rikyu once used this smaller style of *unryu kama* as a flower holder by removing one of the *kan*, kettle rings and hanging it in the *tokonoma*.

The pictured kama is one of many variations of the *unryu kama* that were made in Kyoto. Although they may vary in proportion, *unryu kama* have several characteristics in common. The *futa*, lid, is made of the same material as the *do*; the *tsumami* is a small *kan* attached to the kama by either a faceted or round lug. The *kantsuki* are modelled after a *kimen*, similar to many Ashiya kama. Unique to the oldest examples are large brass *kan* permanently attached through the *kantsuki*.

kuchizukuri 15 cm., height 17.7 cm.



For this presentation the teishu has prepared a *tana*, with a *mizusashi*, black lacquered *usuki*, and a *furo* with *kama*.



The teishu and guests bow in unison to signal the beginning of Kinindate (1).

(1)

Temae — Tea Procedure

Kinindate

The presentation of tea known as kinindate was developed as a way of presenting tea to a *kinin*, nobleman. At present there are few occasions for serving people of rank. Still kinindate is included among the sixteen elementary procedures of tea in case the situation occurs and as practice for students of tea. This procedure is learned early in a tea student's study because Sen Rikyu felt that all guests were due the same high respect as a kinin and so learning kinindate was one way of learning this attitude. Today kinindate is presented when serving tea to the Imperial family but it may also be presented to a person whom the host would like to show his high esteem. There are no specific rules for the guest because the behavior of the guest, like a nobleman's, is considered to be correct at all times. It is therefore necessary to adjust the role of the teishu to the manner of the guest.

In deference to the guest, the utensils must convey an especially pure feeling. Therefore new utensils that are used only once are preferred over those with age. This is especially true of those utensils which are used in conveying the tea; *chawan*, *dai*, the unlacquered wooden stand upon which the chawan is placed, *chasbaku*, and *usuki*. When serving *usucha* the usuki may be plain wood and the sweets are placed on a clean white paper and served on a *takatsuki*, a pedestal supported tray. A *tana*, shelf for utensils, is usually utilized for both *usucha* and *koicha*.

(2)



The right (R) and left (L) hands grasp respectively the front and left parts of the rim of the *dai* (2) and lift it in front of the teishu whereupon R grasps the right part of the rim.

Before the teishu stands R steadies the chawan (3). R and L will remain in these positions until the teishu sits.

(3)



(4)



After the teishu sits, R returns to the right part of the rim of the *dai* in preparation for placing it on the tatami (4).

L grasps the front part of the rim of the *dai* to place it near the wall (5).

(5)





(6)

R takes the usuki (6) and places it to the right in front of the tana.

R and L pick up the dai by grasping respectively the right and front parts of the rim. As they lift it in front of the teishu L grasps the left part of the rim and R grasps the front part of the rim to place it to the left of the usuki (7).



(7)

(8)

As in the regular presentation of usucha, the teishu returns to the mizuya, re-enters with the kensui and sits in the temae position. The teishu places the *bishaku* on the *futaoki*, places the *kensui* forward and pauses briefly to collect himself (8).



R and L grasp respectively the front and right parts of the rim of the dai (9) and lift it in front of the teishu.



(9)

(10)



R grasps the right part of the rim of the dai and places it in front of the teishu (10) leaving a space between it and the knees of the teishu wherein he places the usuki.

The teishu first purifies the usuki with the folded fukusa (11), places it to the left in front of the tana and then purifies the *chasbaku* with the re-folded *fukusa* and places it on top of the usuki.



(11)

(12)



R lifts the *chasen* from the *chawan* (12) and places it to the right of the usuki.

The teishu pours water into the chawan (13).

(13)



(14)



R assisted by L places the chasen into the chawan and R and L grasp the right and left sides of the rim and move the dai toward the knees (14) (15). The teishu inspects the chasen while L steadies the chawan (16).

(15)



(16)



R assisted by L picks up the chawan, transfers it to L to discard the water into the kensui and wipes it with the *chakin* (17).



(17)

(18)



After placing the chakin inside, the teishu places the chawan on the dai with R assisted by L (18).

The teishu invites the guest to partake of the sweets (19).



(19)

(20)



The teishu takes the usuki and measures tea into the chawan (20).

The teishu removes the mizusashi lid (21) and rests it against the mizusashi.



(21)

(22)



The teishu adds hot water and L steadies the chawan as R briskly whisks the tea (22).

R and L grasp the right and left sides of the rim (23) and lift the dai slightly.



(23)

(24)



The teishu turns toward the guest (24).

R and L grasp respectively the back and front parts of the rim and turn it 90°. The teishu repeats this movement to turn the chawan and dai toward the guest (25).



(25)

(26)



Still grasping the right and left sides of the rim, the teishu places the dai on the adjacent tatami (26).

The teishu slides back and places his hands at his sides, knuckles to the tatami in a gesture of respect to the guest (27).



(27)

The guest usually sits on the mat directly in front of the tokonoma. When presenting kinin-date usucha only one guest is served from each chawan. If there are two guests of similar rank a second chawan and dai are brought into the room and tea is prepared for the second guest.

The teishu is often assisted by one person, the *kyuji*. The *kyuji* helps the teishu with the preparations in the mizuya and serves the guest. At the beginning of the presentation, after the teishu places the hishaku on the futaoki, the *kyuji* opens the sadoguchi. After the guest invites him into the room he sits behind the teishu until called upon to serve the guest.



The teishu bows (28) when the guest accepts the tea. The guest drinks the tea, examines the chawan and returns it to the teishu.

(28)

(29)



The teishu slides forward, picks up the dai, moves to the temae position, and places it in front of him. He pours hot water into the chawan, picks up the chawan and discards the water into the kensui at which point the guest either asks that the teishu finish the presentation or requests a second bowl of tea. To prepare a second bowl the teishu returns to step (17). To finish the presentation he bows slightly and places the chawan on the dai with R assisted by L (29).

(30)



(31)



The teishu bows to acknowledge the request for finishing the presentation (30).

The teishu pours cold water into the chawan and L steadies the chawan as R cleans and inspects the chasen (31). He picks up the chawan, discards the water into the kensui and places the chakin in the chawan.

R assisted by L places the chawan on the dai and rests the chasen on the chakin (32).

(32)





(33)

The teishu picks up chashaku, draws back the kensui, pulls the fukusa from the sash, folds it and cleans the chashaku (33).



(34)

The teishu returns the fukusa to the sash and moves the usuki to the right in front of the tana (34).

(35)

R and L grasp the right and left sides of the rim of the dai and lift it slightly (35).



R grasps the front part of the rim of the dai (36) and places it to the left of the usuki. The teishu adds cold water to the kama and closes it.



(36)

(37)



The teishu returns the lid to the mizusashi (37) whereupon the guest asks to examine the usuki and chashaku.

R picks up the hishaku, steadies it with L and places it on the tana (38).

(38)



(39)

R picks up the futaoki, steadies and adjusts it on the left palm and places it on the tana (39). R and L grasp respectively the front and left parts of the rim of the dai and lift it in front of the teishu where R grasps the right part of the rim.

L grasps the front part of the rim of the dai and places the dai near the wall. The teishu picks up the usuki, turns toward the guest and purifies it. R places the still folded fukusa into the left palm (40).



(40)

(41)



The teishu turns to pick up the chashaku (41) and places it on the fukusa (42).



(42)

(43)



The teishu turns to face the guest and grasps the chashaku and fukusa (43).

The teishu places chashaku and fukusa to the right of the usuki (44). The teishu turns to grasp the kensui and leaves the room. He returns, picks up the chawan and dai and, as R steadies the chawan, the teishu stands, leaves the room.



(44)



(45)

The teishu brings in the *mizutsugi* and adds fresh water to the *mizusashi* (45). He covers the *mizusashi*, picks up the *mizutsugi*, leaves the room and closes the door until the guest finishes the examination of the utensils.

When the guest finishes the examination the teishu enters and sits in front of the utensils to answer the guest's questions about the utensils (46).



(46)

(47)

The teishu picks up the *fukusa* (47) and places it in his sash (48). He picks up the *usuki* and *chashaku* and leaves the room. The teishu sits at the *sadoguchi* places the utensils to his side in view of the guest and bows to signal the end of *Kinindate*.



(48)

When koicha is served according to the kinindate procedure the chashaku is grasped with the shifuku, instead of the fukusa, for the guests to examine.



The teishu places the chashaku and shifuku on the adjacent tatami mat for the guest to examine.



The teishu answers the guest's questions concerning the chaire, chashaku and shifuku.



There is an error in the sequence of the photographs on this page. The second and third should be reversed. Captions will be correct as now printed.

Editor

Variations of kinindate koicha

Koicha, when served according to the kinindate procedure follows the basic pattern established in the standard koicha presentation. However, there are several points where they differ.

In deference to the guest new utensils that are used once are preferred. Therefore if there are two guests of similar rank a second new chawan and dai are brought into the room and a second bowl of thick tea is prepared.

The second point where kinindate koicha differs from the standard presentation of koicha occurs when the utensils are placed out for the guest to examine. Instead of placing the chashaku directly on the tatami it is first grasped with the *shifuku* and together they are placed on the tatami.

The teishu sits with his hands at his side in a gesture of respect to the guest. Notice that the center of the teishu and the end of the hishaku handle are aligned with the right outside edge of the ro frame.



Varitations of kinindate when presented with the ro

When the ro is utilized kinindate usucha and koicha differ from the standard presentations in several ways.

When the teishu prepares tea he sits at the temae position. This position is determined according to the usage of either a furo or ro. When the ro is used the teishu sits at an angle directly facing the near left hand corner of the ro frame. This frame has an inside corner, called the *uchizumi*, and an outside corner, called the *sotozumi*. The teishu faces either one of these when preparing tea. When tea is served according to the kinindate procedure the teishu faces the outside corner of the ro, *sotozumi nerai*.

When the teishu turns to place the chawan and dai for the guest his body is directly facing and aligned with the right outside edge of the ro frame. The end of the hishaku handle is also aligned with the right outside edge of the ro frame when it is rested in the mouth of the kama.

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*My hut in spring!
there is nothing
yet there is something.*

Sodo(1641-1716)

宿の春
なにも無きこそ
なにも有り
素堂

Books

The Nobility of Failure: Tragic Heroes in the History of Japan by Ivan Morris. New York: Holt, Rinehart, and Winston, 1975, 500 pages, plus photographs, maps and illustrations. \$17.95.

To make the past come alive! There have been few historians or writers gifted enough to understand the spirit of a people so that, in the telling of their history, the heroes of ages gone by are comprehended and called friends. Such a one is Ivan Morris who, in this last work completed before his recent untimely death, presents nine tragic heroes in the history of Japan. From Yamato Takeru of the 4th century to Saigo Takamori of the 19th, these were men whom fate vaulted into positions of glory, only to be cast down. But what makes them live in the hearts of the Japanese is their loyalty and devotion to a person or to a cause that ultimately failed.

The Western idea of a hero is usually one who triumphs. We name Caesar, Charlemagne, Washington, Wellington. Japan too has its successful heroes; but it is the lonely and often poignant individuals on the losing side whose lives ended in exile, execution, ritual suicide, whom the Japanese love best. In their complex psychology there is a strong element of *mono no aware*, the sadness of the passing of things, combined with that deep sincerity the Japanese call *makoto* which can be defined as purity of motive and the force of one's own true feelings.

Morris describes such a hero as "a man whose career usually belongs to a period of unrest and warfare and represents the very antithesis of an ethos of accomplishment. He is the man whose single-minded sincerity will not allow him to make the maneuvers and compromises that are so often needed for mundane success. During the early years his courage and verve may propel him rapidly upwards, but he is wedded to the losing side and will ineluctably be cast down. Flinging himself after his painful destiny, he defies the dictates of convention and common sense, until eventually he is worsted by his enemy, the 'successful survivor,' who by his ruthlessly realistic politics manages to impose a new, more stable order on the road. Faced with defeat, the hero will typically take his own life in order to avoid the indignity of capture, vindicate his honor, and make a final assertion of his sincerity. His death is no temporary setback which will be redeemed by his followers, but represents an irrevocable collapse of the cause he has championed: in practical terms the struggle has been useless and, in many instances, counter-productive."

Morris writes with authority and profound feeling for his subject, and it may be taken as a measure of his depth of understanding that the book is dedicated to the memory of Mishima Yukio, who felt a comradeship with the World War II *kamikaze* pilots brought to life in Chapter 10 and whose own last act of ritual suicide at the Headquarters of Japan's Self-Defense Forces in Tokyo on November 25, 1970 "belongs squarely to the scenario of heroism as described in these chapters."

The chapter headings, many of which are the heroes' own words, are tinged with pathos: "Ob, lone pine tree! Ob, my brother!", "The Emperor's Shield", The Melancholy Prince, The Deity of Failures, Victory Through Defeat, "Seven Lives For The Nation", The Japanese Messiah, "Save the People", The Apotheosis of Saigo the Great, "If Only We Might Fall . . .".

Again Morris explains, "This predilection for heroes who were unable to achieve their concrete objectives can teach us much about Japanese values and sensibility — and indirectly about our own as well. In a predominantly conformist society, whose members are overawed by authority and precedent, rash, defiant, emotionally honest men like Yoshitsune and Takamori have a particular appeal. The submissive majority, while bearing its discontents in safe silence, can find vicarious satisfaction in identifying itself emotionally with these individuals who waged their forlorn struggle against overwhelming odds; and the fact that all their efforts are crowned with failure lends them a pathos which characterizes the general vanity of human endeavor and makes them the most loved and evocative of people."

This is not a book to read quickly. It is richly and carefully wrought in a style the reading of which gives pleasure akin to that of a Brahms symphony or a sonata by Beethoven. It is hard to imagine a work of greater import than this, containing within its 500 pages perhaps the essence of all Japanese history. With characteristic thoroughness that magically escapes being ponderous, Morris

has supplemented his chapters with: a five-page outline chronology of important dates from c.300 B.C. to 1970, and events in the lives of the tragic heroes; extensive notes full of genealogical diagrams and references to both primary sources and historical and biographical accounts; a full glossary describing not only important people but also places of historical significance and definitions of terms; five pages of bibliography; ten pages of index. These supplements, amounting to more than one-third of the book, could provide a worthy education in themselves.

In the end, the patient reader is rewarded with the highly satisfactory feeling of having been permitted entry within hitherto closed gates of understanding. Presented with "engaging grace of style, coruscating detail, and dramatic authority" this is a great and noble work without precedent in our time.

Constance Kimos

The Book of Tofu by William Shurtleff and Akiko Aoyagi, Autumn Press, 336 pp., \$6.95.

Tofu, this book must be the ultimate work on the subject. That there could remain anything unsaid is beyond conception. The authors spent considerable time and energy travelling, collecting and organizing all sorts of information which is presented with warmth and clarity in this well prepared volume. Ms. Aoyagi's illustrations give life to cooking directions in a way that perfectly complements the subject matter and feeling of the text.

Most importantly, the book sets down simple and well thought-out directions for the preparation of tofu. Such directions have been presented before in other works but with an implication of esoteric practices, beyond the talents of the ordinary cook. Not only are this book's illustrations plausible, they work. *Momen tofu*, *kinugoshi*, grilled *tofu*, *aburage*, *okara*, *yuba*, and *koya tofu*, in short, all the basic forms of tofu are well within the range of any cook.

Making tofu is interesting and quite enjoyable. The taste is always different and always better than anything you could buy. Special utensils are not necessary, though the illustrations make you wish you had some. As to ingredients, tofu is only soybean milk solidified. Traditionally, *nigari* is used for this purpose, but viable substitutes are suggested in addition to a list of mail order supply houses which stock *nigari*. The appendices also list tofu restaurants in Japan, tofu shops in the West, and people and institutions connected with tofu. There are also bibliography, glossary, and index.

The Book of Tofu is a cookbook of how to use tofu as well as how to make it. There are some 500 recipes. They include all of the standard Japanese tofu dishes and a few from China and Korea. Tofu *nabe*, *dengaku*, stuffed fried tofu balls and all sorts of dishes which you might have eaten somewhere and wondered how to make. There are also many non-traditional tofu dishes.

More people are appreciating the preparation and eating of simple foods. Tofu is such a food. *The Book of Tofu* is a book which will bring tofu into many lives. Any person who is interested in cooking or eating should have a copy as it is surely a classic in its genre.

Michael Kane

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