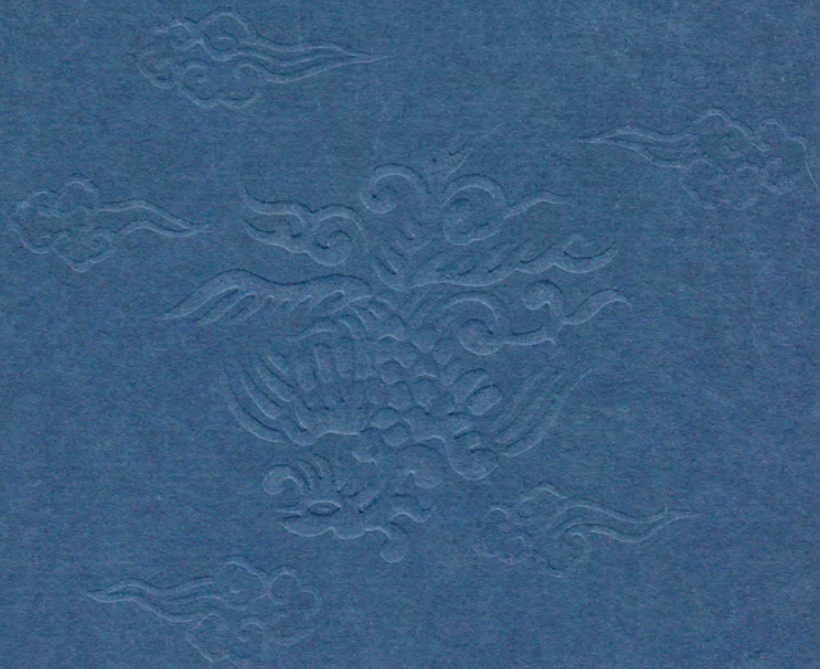


CHANOYU Quarterly
TEA AND THE ARTS OF JAPAN

No. 18



"Houn" Kinran

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

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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 Sen Soshitsu, 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 Classic of Tea

The World of Lu Yu

Sen Soshitsu

The complex social and cultural phenomenon that developed as the Way of Tea in Japan must be considered unique among countries of the world. The growth of this esthetic and philosophic practice was nurtured over many centuries. From around 1200 when the first tea seeds were brought from China to Japan, until the time of Sen Rikyu in the 16th century, the multifaceted world of chanoyu evolved. It created an environment complemented and defined by the arts of ceramics, lacquerware, ironwork, calligraphy, garden design, architecture, and interior and exterior design. From the time of the pervasive influence of this great tea master Sen Rikyu, tea has continued to flourish and to seek new expression with the tides of political, social, and esthetic currents.

As with many disciplines uniquely Japanese, origins of this practice of tea itself and an elemental concern with utensils and their use can be traced to the Chinese, and in particular can be found in the writings of the charismatic figure Lu Yu.

Little verifiable information about Lu Yu has survived though stories which reflect upon his personality and behaviour have been handed down. He was born in the latter part of the 8th century. It seems he was a foundling and was discovered one day near a body of water by a priest. He was in the care of priests for some time but grew up not to like their teaching and escaped to an actor's place. Around 760 he went alone to live in Chekiang province where he enjoyed the marvelous landscape. Beside the river which passed through a place called T'iao Ch'i, a fabulous flower grew. It was said that its blossom was snow white and when the wind lifted the flowers in autumn, they would fall on the river making it seem like pure milk. Perhaps this flower, called Lu T'iao was named for Lu Yu.

By any standards it would seem that Lu Yu was an eccentric. Though he stammered when he talked, on occasion he spoke irrepressibly; he was both unattractive and eloquent. He was pleased when someone was polite to him and angrily fought with those who were not. When he was in a pleasant frame of mind, Lu Yu would walk about the forest composing poems and beating on the trees with a stick. When he was less well, he would shout out while walking along. People seeing him supposed he was somewhat lunatic.

Lu Yu early showed a tendency toward asceticism. He was absorbed in reading, hated daily affairs, infrequently sought companionship. However, his closest acquaintances were scholars, poets, and men of letters, and there is little question that he himself was a very learned man. He had an undeniable bent for the unworldly and seems to have maintained a rather thorough aloofness.

Lu Yu apparently wrote a great deal, almost all of which unfortunately has not survived. Though tea was certainly drunk in China long before Lu Yu, it was *The Classic of Tea* which instilled in its practice cultural and philosophical depth. The influence of this work was great in Lu Yu's own lifetime and until the present time has continued to invite interpretation. In China, Lu Yu was considered a kind of "saint of tea" and his portrait was frequently hung at poetry or tea gatherings where one might hope to find inspiration for the occasion by contemplating his image. The Sung poet Josho composed a verse telling of his enjoyment at having been present at such a gathering.

Small statues of him were given to the patrons of tea shops who purchased a certain number of items. There is a story of the T'ang priest Chishaku who never drank tea except that prepared for him by Lu Yu. When Lu Yu was living in a distant province, Chishaku never drank tea at all, such was his respect for this master.

Though the influence of *The Classic of Tea* upon subsequent generations of tea drinkers, men of tea, and critics of the same discipline was profound, certainly Lu Yu himself demeaned aspirations to the glorious. He seems to have had much in common with the essence from which in Japan the wabi tea of Sen Rikyu sprang. In the following issue of this magazine, I would like to discuss the contents of *The Classic of Tea* more specifically. The spirit of the man himself is perhaps best revealed in words of his own:

Never envy the golden wine cask
nor jeweled wine chalices.
Have no desire either for filling government
 offices
nor for riding in a coach.
Desire only the water of the Seikō river
which flows under the castle of Kyōryō.

*For health of the body, eat few rich dishes,
The clarity of poetry depends on
drinking much tea.*

Lu Yu



A posthumous portrait of Hosokawa Sansai painted in 1670 with writing by Kenei, then abbot of Kotoin temple. (Kotoin temple)

The Tearrooms of Hosokawa Sansai

Nakamura Shosei

Sansai and Rikyu

On the thirteenth of February, 1591, Sen Rikyu, who had been placed in confinement by Hideyoshi, left his residence within *Jurakudai*, Hideyoshi's palace in Kyoto, and traveled down the Yodo River to his house in Sakai. Not wishing to incur Hideyoshi's anger, neither close friends nor students ventured to see him off. The only ones who went to watch Rikyu leave were Hosokawa Sansai and Furuta Oribe. Rikyu must have been moved by this as the following day he sent a letter to Matsui Yasuyuki, Sansai's chief retainer, saying:

... Last night when leaving Kyoto, I was surprised to find Hayo (Sansai) and Furuori (Oribe) seeing me off. Their kindness quite overwhelmed me ...

This letter is still in the possession of the Matsui family and is a testament to the great devotion of both Sansai and Oribe. Together they saw him off, but their ways of following Rikyu's tea were quite different. Oribe's attitude towards tea was liberal; Sansai's was more conservative and more

faithful to the way Rikyu himself practiced tea. The *Hosokawa Sansai Chanoyu no Sho** indicates how carefully he tried to convey Rikyu's words and ideas. He contributed much toward the recording of Rikyu's tea. Sansai received a Kamakura period stone lantern from Rikyu. He treasured it and had it moved whenever he changed residences. Finally he had it put in his family temple, Kotoin, within the Daitokuji temple complex, as his gravestone. It is also said that he cared for Rikyu's family and invited Doan, Rikyu's first son who had been in hiding, to his territory and gave land to Rikyu's widow. Through this close relationship, it was natural that Sansai became first among Rikyu's disciples.

Sansai's Background — Early Years

Hosokawa Yusai, Sansai's father, had a profound knowledge of classical literature. He was also a poet and received the title of *Kokindenju*, a title given to the person who inherited the secret teachings regarding the interpretation of certain passages from the *Kokin Wakashu* collection of poetry. At the battle of Sekigahara in 1600, the Hosokawa family sided with the Tokugawa. Yusai was then in his territory of Tango with a small force. He left the castle in Miyazu and confined himself in the Tanabe Castle. Resolute toward death, he made Maeda Gen-i, the Deputy Military Governor of Kyoto whose job it was to administer the city and control the aristocrats and priests, relay the message to Prince Hachijo that he desired to hand down the title of *Kokindenju*. Finally he was able to hand over the box that symbolized the title and tradition. Thus he could continue in the battle relieved of his responsibility.

According to a record of Arai Hakuseki, a Confucian scholar and politician of the middle Edo period many aristocrats at the Imperial Court felt that such a great and intelligent man should not be lost. Therefore, by Imperial decree, Yusai was ordered to withdraw from the fighting. It is said that Yusai obeyed this mandate and reluctantly conceded his position as a warrior to which his life was committed. He secluded himself on Mt. Koya and then retired to Kyoto. He died in 1610. His friendship with Prince Hachijo was close and after his death, Yusai was enshrined in the palace. A scroll with his portrait was also hung in the *Jibutsudo*, a small Buddhist temple within the grounds of Katsura Detached Palace containing the mortuary tablets of the prince's family.

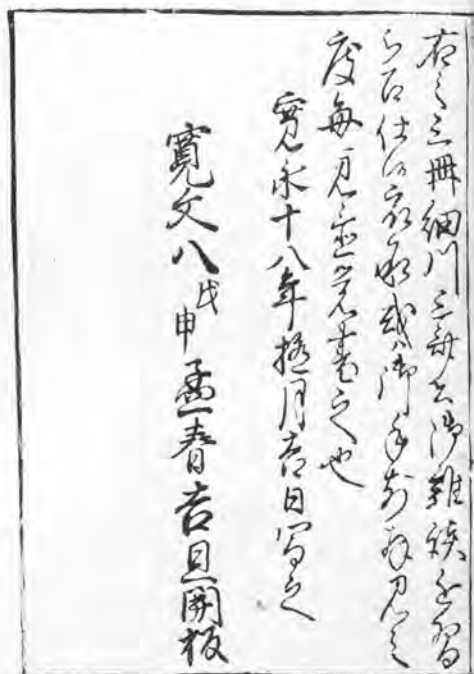
Sansai was born in 1563 in Kyoto and, with his father, served Nobunaga. He first went to war in 1577 and Nobunaga was so pleased with his valor that he bestowed the name "Tadaoki" upon him. The Chinese character for "Tada" came from "Nobutada", Nobunaga's oldest son. To choose a character in this way was a common way to express recognition. The following year by order of Nobunaga, he married the third daughter of Akechi Mitsuhide. In 1579 he received a fief of 120,000 *koku* in Tango and built a castle in Miyazu.

It is recorded in the *Tennojiya Kaiki*, a record of gatherings related to tea written by Tsuda Tennojiya in the Momoyama period, that in 1580 Sansai held a big party in Miyazu and invited Akechi Mitsuhide, Mitsuhide's son, his father Yusai, Satomura Joha, Tsuda Sokyū, Yamanoue Soji, and others. Food was served, and they enjoyed composing poetry. There is no record about tea, but it is possible that tea was served before and after the gathering. Sansai must have felt at ease since Mitsuhide was his father-in-law as well as a great man of tea. It should be noted that Sansai, who was only nineteen years old then, was able to entertain great men, including men of tea as Sokyū and Soji.

His father was a warrior with a profound knowledge of the arts and for these accomplishments was also admired and respected by the aristocrats. Sansai himself was greatly influenced by his father. He was accomplished in both literary and martial arts. Thus, the circumstances of his life encouraged and enabled him to understand Rikyu's tea.

When Nobunaga was slain at Honnoji temple during the rebellion of Mitsuhide, Sansai refused to obey Mitsuhide; he followed Hideyoshi. After Hideyoshi's death, he took the side of Tokugawa and distinguished himself at the battle of Sekigahara by defeating the opposing army led by

*A work in three volumes about Sansai's tea. A colophon shows the date 1641, but it was printed for general distribution in 1670.



The first page of the *Hosokawa Chanoyu no Sho* originally compiled in 1641 by a student of Sansai.

Ishida Mitsunari. He was a great warrior and went through the war without misreading the currents of change in the men of power. Because he was an aristocrat by birth, he understood the necessity of establishing and maintaining his family position in feudal society. He eagerly absorbed cultural influences from all with whom he associated, regardless of their political context. The great influence of Mitsuhide may have encouraged Sansai to master tea.

One day, through a mutual acquaintance, Hotta Masamori was able to convey a desire to Sansai to see his "utensils" and finally his wish was fulfilled. After dinner, Sansai showed him many "utensils", but all were arms and armor. The next day, this mutual acquaintance asked Sansai why he had not shown his tea utensils. Sansai answered that for a warrior, "utensils" meant only arms and armor. He did not wish to mix tea and the sword and in this he differed from Oribe and more closely followed the tea of Rikyu.

Sansai's Tea

Together Sansai and Oribe had seen Rikyu off. Their ways of following Rikyu's tea, however, were quite distinct. As mentioned earlier, it is said that Oribe was more liberal and that Sansai was conservative and more closely adhered to the tea of Rikyu. He did not, however, simply imitate and follow his teacher. Sansai established his own style of tea as well as his own tearooms. Although he inherited many techniques from Rikyu, there were many others which did not show Rikyu's influence. These factors were evident and common in other warrior tea masters like Oribe. After the death of Rikyu, the world of tea developed to accept and include more of the elements common to the warrior class, and these were not characteristic of Rikyu's tea.

However, this movement had been merely obscured by the rapid growth of *wabicha*, Rikyu's tea of quiet taste. The golden tearoom of Hideyoshi was an indication that a tea of pure wabi would



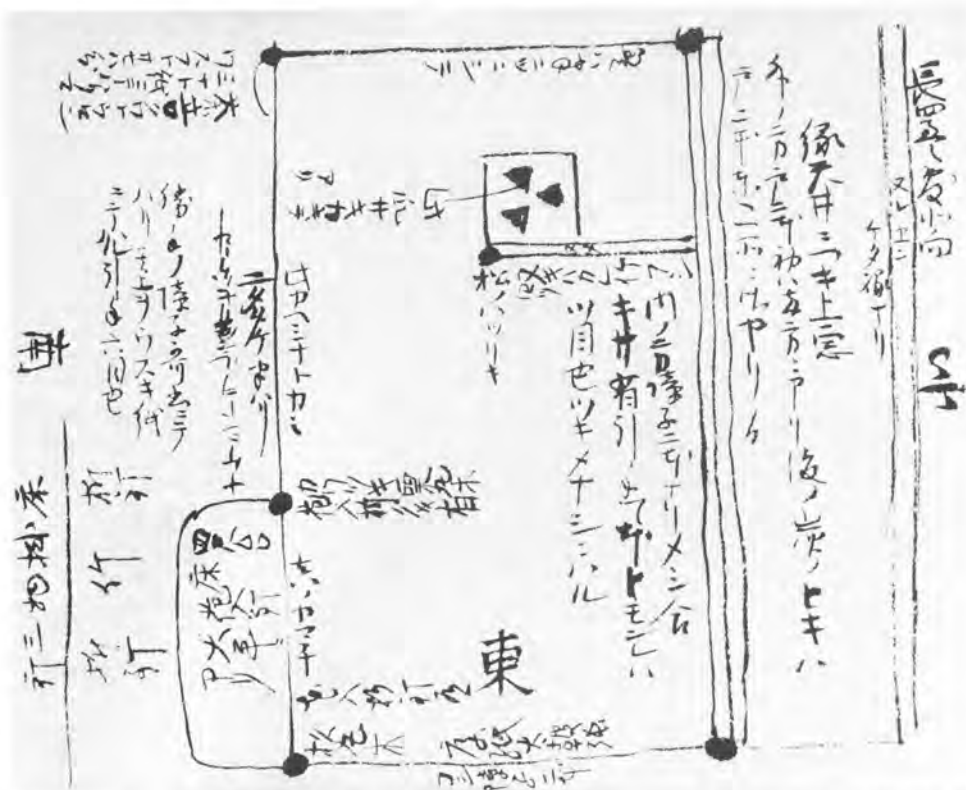
An *Aganoyaki* ceramic dish similar to one used by Hosokawa Sansai at a tea gathering on May 5, 1640 which included Matsuya Hisashige, compiler of the *Matsuya Kaiki*.

not develop easily. The general trend was toward wabi tea, but its influence was never wholly pervasive. Even in the period when wabi tea was most popularly practiced, there existed also the inclination to enjoy tea for reasons other than the pursuit of truth.

According to the *Namboroku*, a record of Rikyu's teachings on tea written by his disciple Nambo Sokei, Rikyu predicted that tea would satisfy more worldly pleasures: feudal lords and great men would meet together in the rustic *soan* tearoom instead of the *shoin* as their usual gathering place; soon the two-mat room in effect would become again a twenty-mat room. He regretted having made the small room, thinking that already it was an obstacle to following the Way. Rikyu's search for the true tea differed distinctly from that of the aristocrats and warriors. The significance of the two-mat room was lost in that it was being used in a manner appropriate to the *shoin*, or reception room.

The discrepancy between these two attitudes toward tea became suddenly clear when Rikyu necessarily came into conflict with the political powers. After the battle of Sekigahara, the feudalistic social structure supported the rigid class system and was reflected in *chanoyu* itself. The warrior class assumed the initiative in matters concerning tea. The following story may illustrate how men of tea who preferred Rikyu's wabi style were finally forced to comply with this stronger trend.

Kamiya Sotan, was a merchant in Hakata and a person highly regarded as a man of tea; he had been invited by Hideyoshi to a tea gathering held at Osaka Castle. He eventually gave in to the persistent demands of his feudal lord to hand over his cherished Bunrin tea caddy. He had long refused to give it to Hideyoshi. As a result of this climate of the times, which proved greater than his resistance, from 1586 Sotan wrote less vividly of his tea experiences in his carefully kept *Chakaiki*. This must have been the result not only of his old age but also because of his loss of feeling for the tea of that time. Oribe, Sansai, and Oda Uraku understood well Rikyu's tea and knew what deviations were possible without allowing tea itself to become mere amusement. Their self-appointed task was to endeavor to avoid the inflexibility of wabi tea purely as a search for truth.



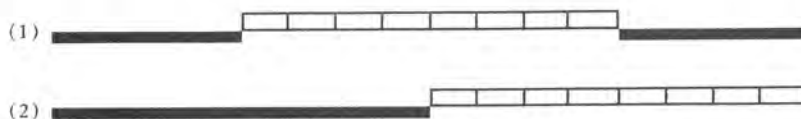
The floor plan of the *chashitsu* at the Yoshida Residence as it appears in the *Chado Shiso Densho*, the 1933 edition of the *Matsuya Kaiki* with commentary by Matsuyama Ginshoan.

Sansai's Tearooms

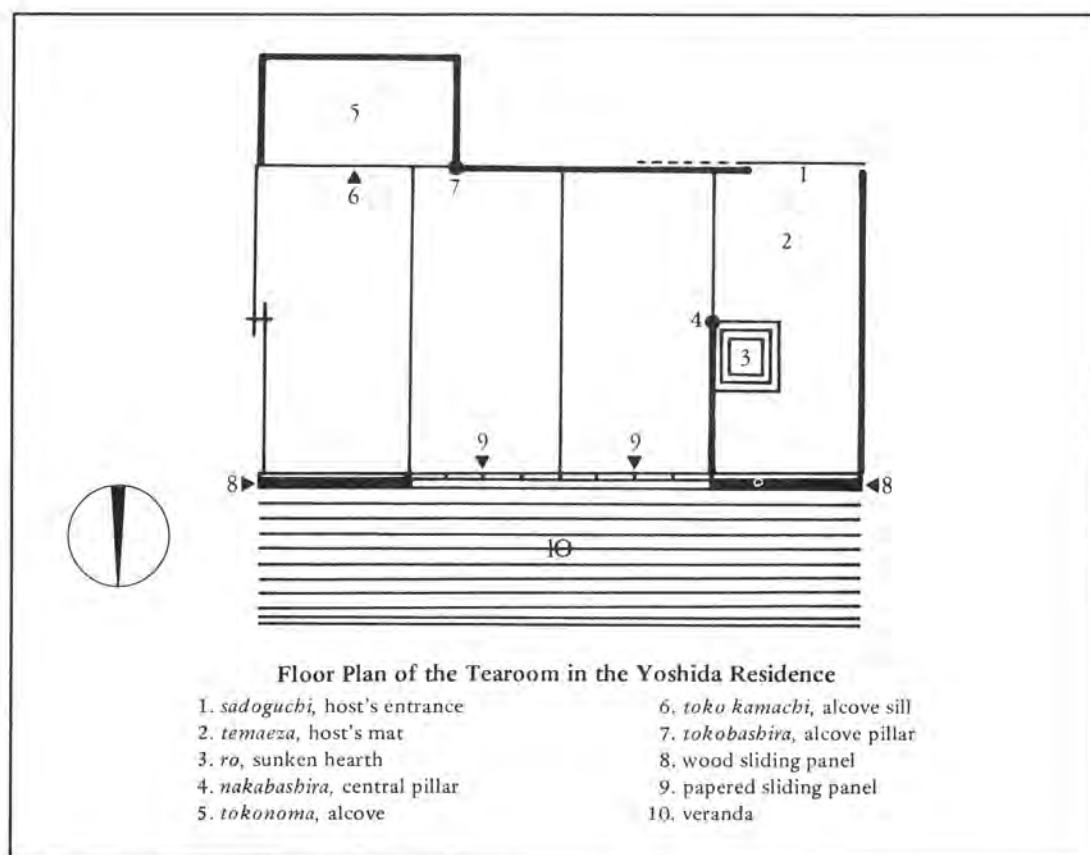
Yoshida Residence – Nagayōjo

Shokoken is the only extant tearoom that Sansai actually designed. Three of his six tearooms for which plans still exist were constructed by enclosing a part of the shoin. According to the records of the Matsuya family, an example of the *nagayōjo* tearoom, four tatami mats laid side by side in a row, was in Sansai's Yoshida residence in Kyoto.

Matsuya Hisashige, the fifth generation of well-known lacquer merchants from Nara, often visited Sansai at his Yoshida residence and was entertained with tea and dinner. Let us examine the structure of this residence as described in the *Matsuya Kaiki*, an account of tea gatherings of great tea masters of the times: Rikyu, Oribe, Sansai, and Enshu. The room faced north, and there was a narrow veranda with overhanging eaves on that side. There was a hand-washing basin at the end of it, and the *roji*, pathway to the tearoom, went along beside the veranda. In case of rain, or for some other occasion, one could walk to the tearoom along the veranda instead of using the outside path. Four sliding panels faced onto the veranda from the tearoom; two were wooden and two were papered. During the first half of the tea gathering, the wooden panels were placed at both ends with the papered panels in the center. Then when the charcoal was renewed for the remainder of the tea ceremony, both the papered panels could be moved to the west to adjust the light near the host's mat.



Placement of the sliding wooden panels, shown in black, and the sliding paper panels, shown in white, during the first half of the tea gathering (1) and their placement during the second half (2).



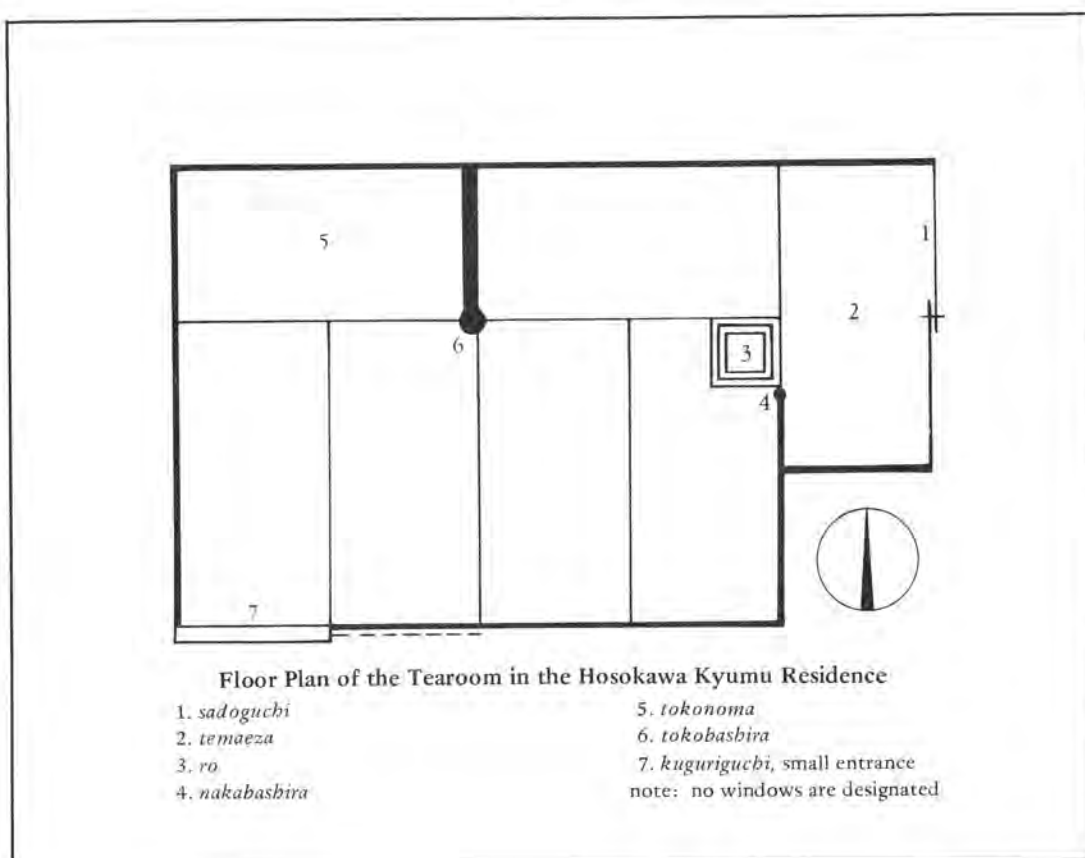
The *tokonoma*, alcove, was on the south side, to the east; the host's entrance was on the south side, to the far west. Though the host's mat was a full mat space, there was a *nakabashira*, central pillar, at the halfway point with a *ro*, sunken hearth, beside it in the half of the mat farthest from the host's entrance. This made the area in which the host actually prepared tea a *dai-me*, a space of a three-quarter mat. This arrangement was quite similar to the construction of Rikyu's *ichijo-dai-me*, a one-mat room with an additional three-quarter mat. Other examples of this same kind of arrangement may also be found in the *Hosokawa Sansai Chanoyu Sho*. It seems to have been a design popular at the time. The ceiling was high and the *nakabashira* quite large. With a *nakabashira* it is common to have the sunken hearth outside of the host's mat and in the adjacent mat area. At the time of Sansai, however, this construction with the hearth inside was common. The area of the host's mat beyond the hearth, in this case, was unusually large because of the position of the hearth.

The alcove was a *murodoko*, an alcove with the mud wall uncovered and the straw in the matrix exposed; this was similar to the walls of the alcove in Taian, Rikyu's tearoom in Myokian. A chestnut log with bark and a round cedar log were used as the two alcove posts; the sill-facing of the alcove was lacquered black. The room originally was not intended as an independent four-mat tearoom but was later altered by enclosing the space of the shoin on three sides with sliding panels.

The use of a *murodoko*, host's entrance, plain *nakabashira*, sleeve walls, and so on are clear examples of wabi tearooms in Rikyu's style, but Sansai combined them with such elements as the lacquered sill-facing which were reflective of the warrior's tea.

Hosokawa Kyumu's Residence — Rokujo

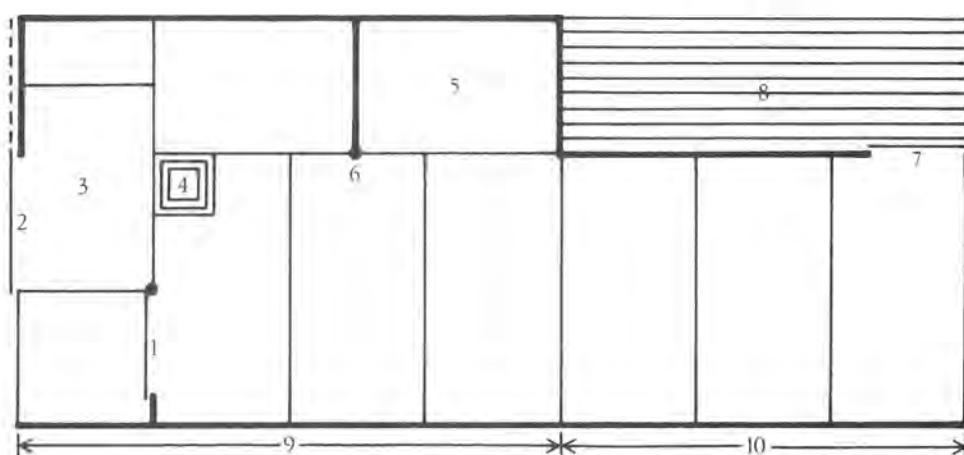
Matsuya Hisashige in his *Matsuya Kaiki* recorded a sketch of the roji and the tearoom of Hosokawa Kyumu's residence at Jurakudai. Also, in the *Chanoyu Hisho*, another record of tea-



related matters of the Matsuya family, there is mention that “the roji and tearoom of Kyumu from Nagaoka were built by Sansai . . .” Sand was scattered on the outer path and, instead of the usual type of gate or pass-way between the inner and outer roji areas, there was a *kuguri*, an entrance that is very low and that requires the guests to lower their heads when passing under. This *kuguri* was about six feet wide and four feet high. According to Hisashige, this kind of *kuguri* seemed to be of an older type. There was a waiting bench on the east side and next to it a *pasania* tree. Around the stone hand-washing basin were scattered pebbles; the roji was of gravel the size of chestnuts, and red pebbles were scattered on top. Oribe tried this technique of scattering pebbles on the path and Enshu did also, at Ryokoin temple in the Daitokuji complex. Oribe stated in one of his writings, “It is no good to scatter sand on the outer path, use only black pebbles.” The technique seen in this path is representative of Sansai’s sensitivity. It might create a fresh effect to make a contrast in the inner roji with red pebbles, and in the outer with sand, where even flowering trees were not planted. Of special note is the fact that this tearoom is a combination of one-mat components; the host’s mat and the alcove were each of one mat instead of a three-quarter mat construction evident in Sansai’s usual designs. It also differed from that of Uraku, Oribe, and Enshu in this respect. Basically this room was a reorganized and a widely enlarged version of Rikyu’s *nijo-daime*.

Kokura Castle--Shichijohan-daime

In November 1603 Sansai moved to Kokura Castle in Buzen, near present-day Fukuoka, and there again he created a tearoom by enclosing a part of the shoin. This room was a *shichijohan-daime*, seven-and-a-half mats with an extra three-quarter mat. The basic pattern was a *nagarokujo*, six mats placed in the same direction, side by side. The “upper” three mats were the *kamiza*, literally “upper place,” indicating the area of the room connoting the greatest respect; attached to this area



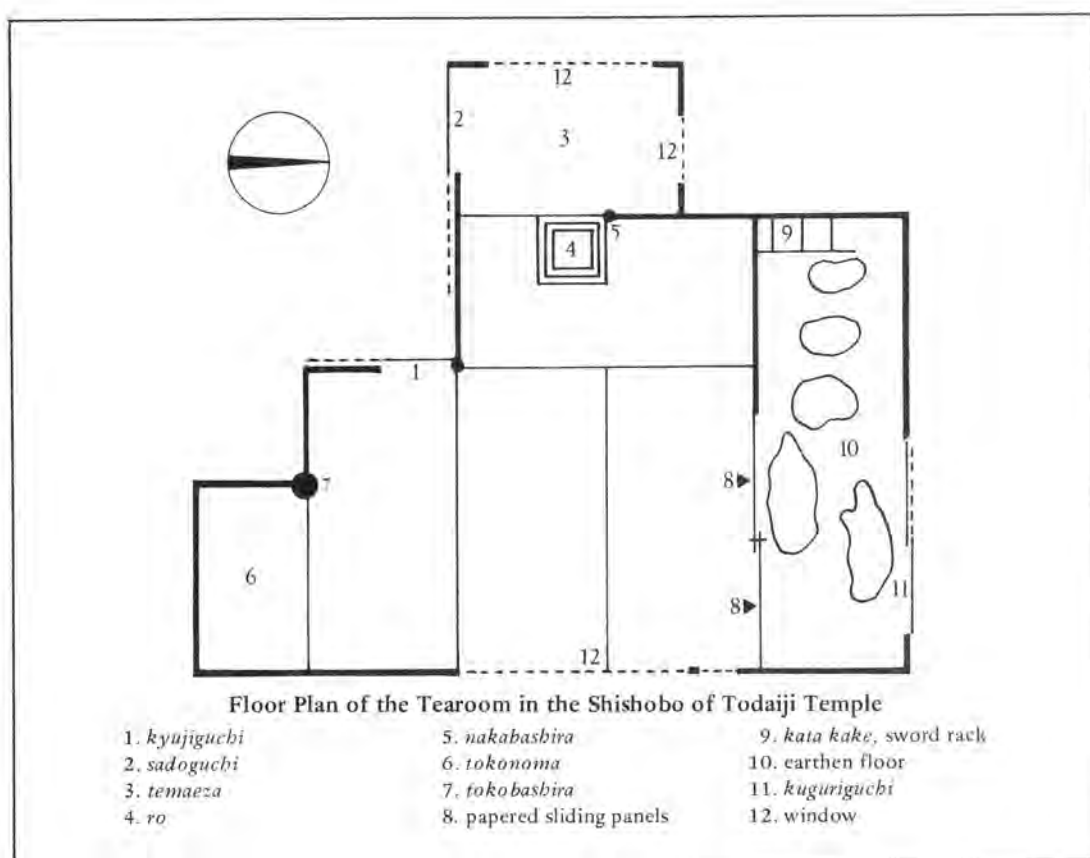
Floor Plan of the Tearoom in Kokura Castle

- | | | |
|---|-----------------------|---------------------------------|
| 1. <i>kyujiguchi</i> , serving entrance | 5. <i>tokonoma</i> | 9. <i>kamiza</i> , upper area |
| 2. <i>sadoguchi</i> | 6. <i>tokobashira</i> | 10. <i>shimoza</i> , lower area |
| 3. <i>temaeza</i> | 7. guests' entrance | note: no windows are designated |
| 4. <i>ro</i> | 8. veranda | |

was a three-quarter mat alcove, an adjacent three-quarter mat, and a three-quarter host's mat. Outside of the three-mat *shimoza*, "lower place," indicating the area of the room connoting less respect, there was a veranda. It was from here that the guests entered the tearoom. The three-mat *shimoza* area had itself previously been a veranda and the ceiling in that part of the room was that commonly found on the underside of an outside, veranda roof. The *shimoza* was attached to the room in the form of a *shobansekki*, the seating area for a guest's attendants. Above the *kamiza* was a ceiling made with crafted logs, which gave a feeling of the *soan*, grass hut style. Above the host's mat was a dropped ceiling. The sunken hearth was in the mat adjacent to the host's mat. The *nakabashira* was chestnut, still in its natural form and curved gently and smoothly. It was in accord with Sansai's taste as he disliked "those crooked and of unusual form." Though the *nakabashira* was particular in character, the use of the customary bamboo in crosswork of the alcove of this tearoom was according to Rikyu's rules as prescribed by Sotan, the grandson of Rikyu.

The room was extremely simple in its construction device of enclosing a part of the shoin and putting an alcove and *nakabashira* inside. The room, however, was a fully developed structure in the sense that Sansai combined elements of different styles of tea so that feudal lords also could be comfortable in this setting. A *nagarokujo* is a very long and narrow room; however, it was given appropriate width in Sansai's design, and his technique for achieving the proper proportion was marvelous. He could not have accomplished this by merely adding an alcove. Therefore he added the three-quarter mat beside the alcove to achieve the desired proportion. In concept innovation he was not simply imitating Rikyu.

What is common to both the Yoshida Residence and Kokura Castle tearooms is this technique that provided for ample space. That in the Yoshida Residence was a one plus three-quarter mat with a *murodoko*, and the tearoom of Kokura Castle may be thought of as an enlarged three plus three-quarter mat room. The tearoom which Sansai built within Jurakudai at Hosokawa Kyumu's residence was a six-mat room with a one-mat alcove. Sansai put in a *nakabashira*, used a *daime* for

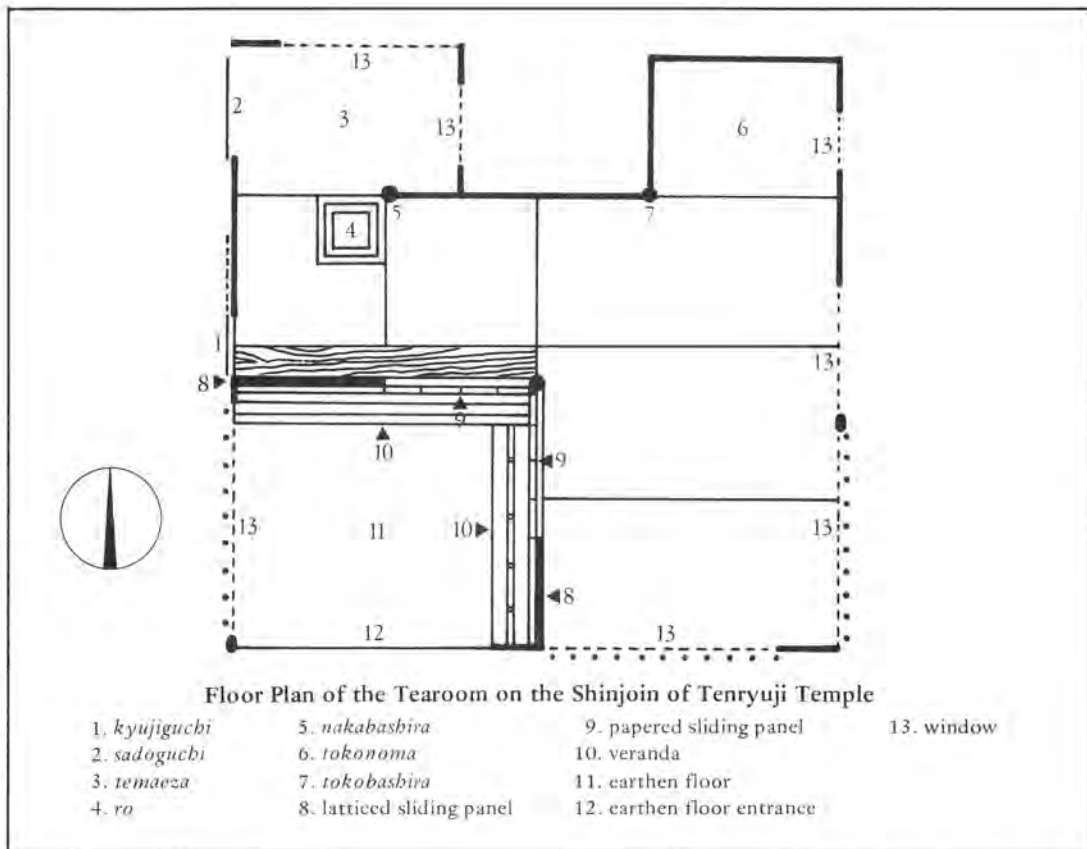


the host mat, and also made a one-mat space beside the alcove. This is a very skillfully enlarged four plus three-quarter mat room; it may also be considered as a three plus three-quarter mat room furnished with a one-mat alcove and a two-mat area for noble guest. Whichever the case may be this technique of Sansai's differs from that of Uraku, Oribe, and Enshu. The common point among these four is that they tried to avoid a structure which would seem to intentionally inconvenience the guests; they were striving for a spacious "small room."

The one plus three-quarter mat room which Sansai had built in Todaiji temple had the appearance of an Enshu tearoom, but Sansai joined the earth in front to the eaves and set in two papered panels at the entrance. This gave an effect of openness. The tearoom in Shinjoin temple was a four plus three-quarter mat room and had the features of a large public tea-rest house in a garden and was "L"-shaped, the three-quarter mat area being of wood. Both sides of this wooden area faced the earthen area beneath the eaves. This earthen floor gave the room a feeling of depth and spaciousness.

Shishobo — Yojo-daime

An old sketch shows that a *yojo-daime*, four plus three-quarter mat tearoom in Sansai's style, as well as ones in the styles of Murata Shuko and Rikyu existed in the Shishobo of Todaiji temple, which dominated the world of tea during the late Muromachi and early Momoyama periods. Its unusual feature was that the earthen floor was attached to the tearoom, that is, there was a kuguri entrance of little more than four feet high and about two feet wide. This led into the earthen floor area. There were also two papered panels four feet high which led into the room. This is considered an adaptation of Rikyu's four-and-a-half-mat room with an earthen floor. Nakanobo Chobei built a similar tearoom in about 1646 but added a veranda.

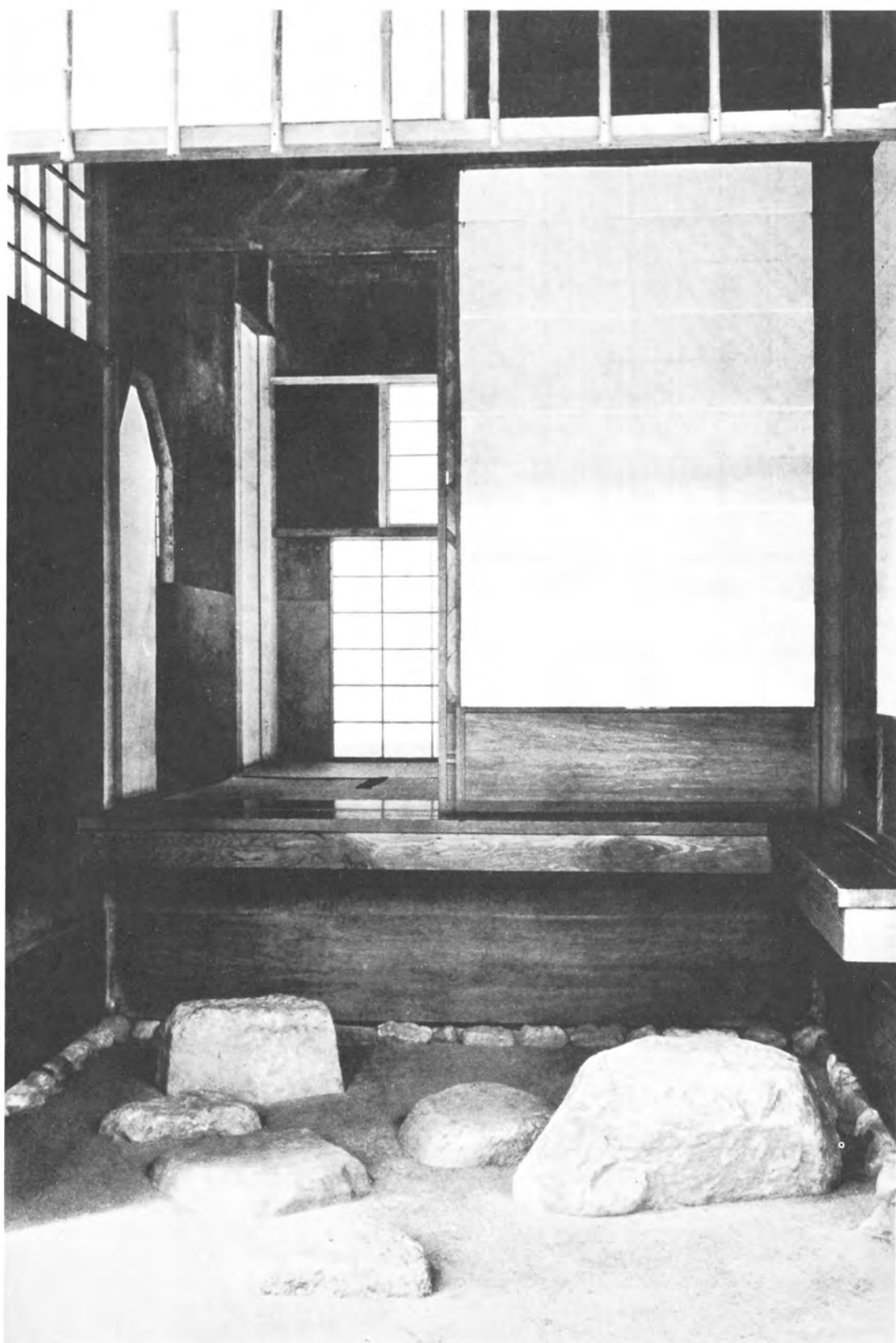


Shinjoin – Yojo-daime

Another interesting tearoom is that which was within Shinjoin of Tenryuji temple. Existing records show that Sansai built a tearoom and garden there. Both were destroyed by fire around 1864, but fortunately the floor plan was preserved. Its arrangement differs from the common yojo-daime; there is an earthen floor area included, about the size of two mats, with eaves. This area also gives a feeling of spaciousness.

Actually the tearoom in Shinjoin can be considered a kind of variation of that of Shishobo, being different only in the direction and disposition of the three-mat room and the earthen floor area. Shishobo has the feeling of closeness while that of Shinjoin is open. It may be because Shinjoin had more the feeling of a *chaya*, a kind of public tea house than that of a tearoom. The meaning and function of these two tearooms were different, but the idea of putting the earthen floor in them was the same. The earthen floor faced the guest's mat and the respective entrances to both were latticed doors and papered panels. Therefore, by opening or closing either of these the mood within the room could easily be changed.

Sansai may have had a special interest in earthen floors. In this tearoom, the veranda of the earthen floor space was used as the waiting area, which is usually found at a point along the roji before one reaches the tearoom proper. In other words, the earthen floor area functioned as part of the roji. The veranda was also probably used by the guests at the time of *nakadachi*, a period of relaxation when the guests retire from the tearoom to the roji. By making the entrance to the earthen floor space about one foot higher than the entrance to the room, he was able to attain an effect of viewing the garden from the veranda inside the earthen area. A long narrow kitchen and preparation room were attached outside the host's entrance. The three-mat area in the back was used as the preparation room. Included in this large-scale preparation room was also a long hearth, one mat in length. The separation of the preparation room from the tearoom in this manner is yet another special feature of this tearoom.



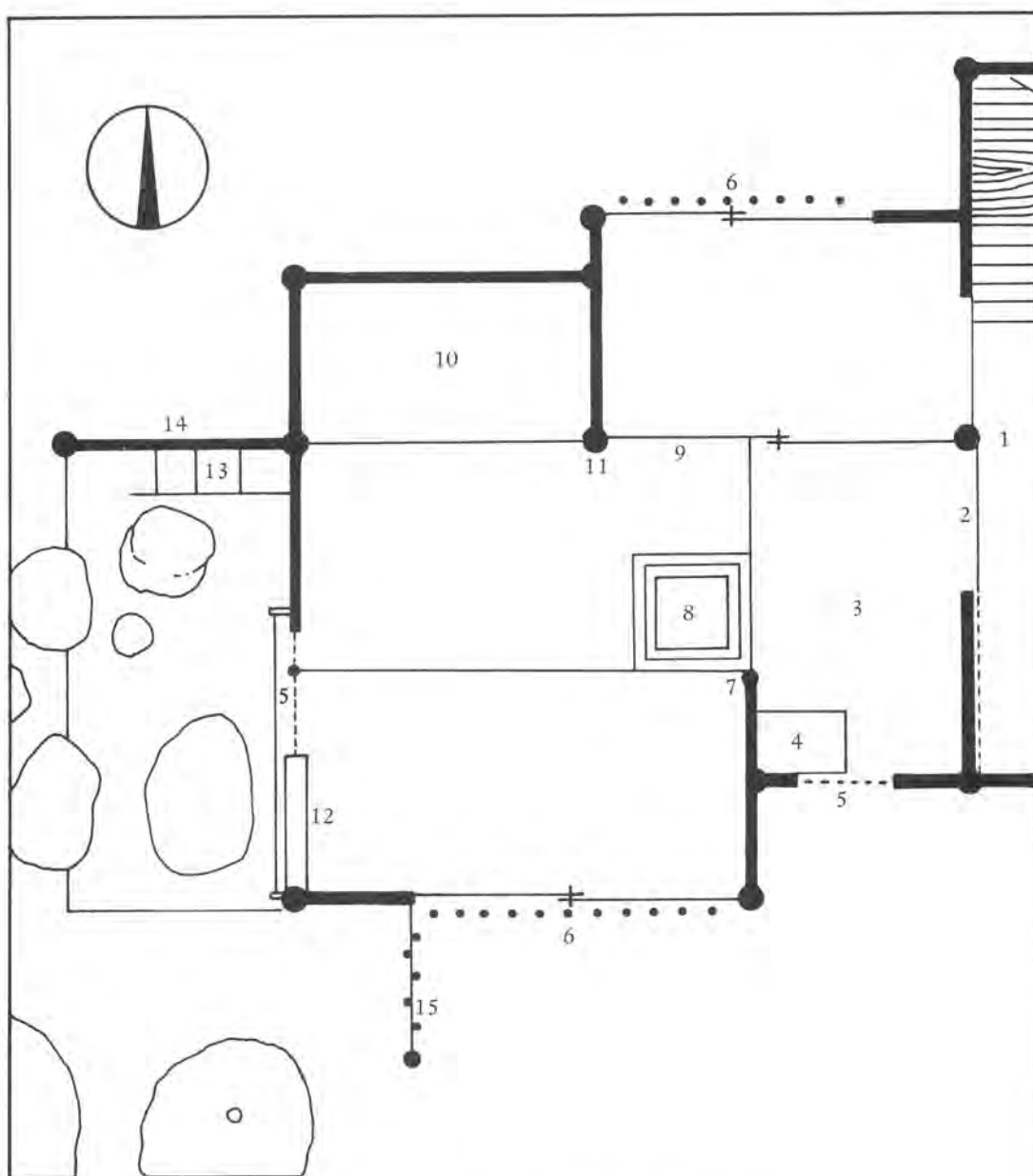
The entrance to Koshoken, at Taishoji temple in Kumamoto prefecture. It is a copy of the tearoom possibly built by Sansai within Shinjoin of Tenryuji temple.



The northeast corner of Shokoken showing the host's entrance in white and the distinctive black-papered panels of the serving entrance.

Shokoken – Nijo-daime

Sansai attended the Kitano Great Chaki on the first of October, 1587. He made his place at the foot of *yogo no matsu*, a famous pine tree in front of the teaching hall. He called this place where he served tea *Shokoan*: *sho* means pine tree, *ko* is borrowed from the word *yogo*, and *an* is a suffix commonly used for a structure for the service of tea. Later, in association with this, a tearoom called *Shokoken* was built in the Kotoin temple, within the Daitokuji temple complex. Near this particular pine tree was the well from which Sansai drew water during the Kitano Chakai. The kettle and water container that were used have been handed down in the Hosokawa family even until today. A wooden plaque, written by the priest Seigan, which now hangs at Shokoken bears an inscription mentioning a time of winter in the Kanei period, which was the year 1628. This is the date when Shokoken is thought to have been built. Sansai is considered to have built many tearooms, but Shokoken is the only existing one regarded as in true Sansai style. The tearoom and preparation room face west on the northern portion of the shoin that was moved from Rikyu's residence. The roof and eaves were wooden shingled. The tearoom is a *nijo-daime*, two plus three-quarter mat room with an alcove. The ceiling has areas of three different levels. On the western exterior wall the lattice-work window extends into the wall area above the crawling-in entrance. There is a *nakabashira*. Although the *nakabashira* is the original one, a red pine log with bark, almost all of the original materials have since been replaced. For this reason one cannot be sure of how much of Sansai's own selection remains. It is certain that the mat area adjacent to the alcove was originally the host's entrance; it is now an opening with two sliding panels. This is just one example of the regular Rikyu style, and as mentioned earlier, there is a strong feeling of Sansai's natural expression in the combination of *nakabashira* and the bamboo in the alcove.



FLOOR PLAN OF SHOKOKEN

- | | |
|---|---|
| 1. <i>mizuya</i> , preparation room | 9. <i>kyujiguchi</i> |
| 2. <i>sadoguchi</i> | 10. <i>tokonoma</i> |
| 3. <i>temaeza</i> | 11. <i>tokobashira</i> |
| 4. <i>nijudana</i> , suspended two-tiered shelf | 12. <i>nijiriguchi</i> , crawling-in entrance |
| 5. <i>shitaji mado</i> , lattice work window | 13. <i>kata kake</i> , sword rack |
| 6. <i>renji mado</i> | 14. <i>sode kabe</i> , sleeve wall |
| 7. <i>nakabashira</i> | 15. <i>sode gake</i> , sleeve fence |
| 8. <i>ro</i> | |



A view of the interior of Shokoken as seen through the *nijiriguchi*.

The examples of tearooms built by Sansai that have been discussed in this article show the technique of providing enough space for free movement. The host's mat was generally of daime construction, a nakabashira was included, but the materials and design were of soan style. By adapting the murodoko and other facets of Rikyu's soan style and aspects of other styles, Sansai developed an original style that was more closely suited to the warrior class. In his unique manner of combining these elements, Sansai's own style clearly emerges in distinction from that of Uraku, Oribe, and other tea masters.



Observations on Haiku

Hiroaki Sato

For a long time I have been troubled by one aspect of Japanese haiku: frequent inability to stand alone as a whole. I would like to review the history of haiku until the time of Basho (1644-1694), and to show that haiku was not meant to be an organic entity.

Before Masaoka Shiki (1868-1902), haiku was called *bokku*. *Hokku*, "starting verse," was the opening part of a *renku* or *renga*. *Ren* means "serial, connecting, or linking," therefore, *renku* is "linked verse," and *renga*, "linked tanka." The difference between *renga* and *renku* is in content, not in form. Both consist of varying numbers of alternating 5-7-5-syllable and 7-7-syllable units and are usually composed by two or more people. For convenience, I will use the term "renga" to mean both *renku* and *renga*.

A grouping of 5-7-5-7-7 syllables makes a *tanka*, the predominant and most popular verse form in Japan until the seventeenth century. Then, *hokku* — or haiku as we now know it — became its powerful competitor. There were other forms. Among them were *choka*, the "long song"; *sedoka*, the "repeat song"; and *katauta*, the "half song." To point out what is usually pointed out, there are two things that are immediately noticeable about these early short "songs." One is that they are all various combinations of five syllables and seven syllables. The other is the brevity of the forms. Even *choka* seldom had more than one hundred units of five and sevens; *sedoka* consisted of two units of 5-7-7; and *katauta* was made up of a single unit of 5-7-7.

When you look at these songs, you will notice three things. First, knowledge of the circumstances of composition was assumed. For example, in the *Kojiki* (completed in 712), Prince Yamato, apparently exhausted from subjugating barbarians in distant countries, remembers his homeland, and sings this song:

*Yamato is the most exalted of this land,
Layer upon layer of blue fences, the mountains, enclose it,
Yamato is beautiful.*

One may be tempted to think that this was a lyrical outburst on the part of Prince Yamato, but in reality, it was probably a formal, ritualistic song which people entering a province sang to flatter its rulers. It is in irregular form, 4-7-5-6-8 syllables. The following song from the *Manyoshu* (completed in 784) is attributed to Princess Nukata and is said to have been composed in 658, is in the strict *tanka* form of 5-7-5-7-7 syllables:

*At Nikitatsu, to get on board, we wait for the moon,
the tide has become right. Now let us row out.*

When I was translating this, I recalled a scene in Francois Truffaut's film, *Two English Girls*, in which one of the girls and the Frenchman spend the night together, and the next morning they row away from each other. It is very likely that this *tanka* will evoke similar romantic thoughts in many people.

But the tanka was composed either when the Empress Saimei was assembling her naval vessels to invade Korea or when she and her entourage were visiting an island. It was a public composition.

Second, these songs are frequently part of a larger work. The *Kojiki*, apparently written to establish the genealogical authenticity of the imperial family then in power, is known to have cited songs and snatches of songs, which originally had nothing to do with the narrative. But their meanings are made clear, in most cases, by the prose portions. So, one way to present songs or tanka — for the other forms had lost their popularity by the ninth century — is to make them part of prose, be it an episode, a diary, or a story. The other way in which tanka are made part of a larger work is through categorization. The *Manyōshū*, the first anthology of poetry, groups many tanka under such particular subjects as love songs, songs directly describing emotions, elegies, songs composed on the seventh day of the seventh month (the only time of the year when the legendary princess and the cowherd are allowed to see each other in the Milky Way), and so forth. The *Kokinshū* (completed in 905) was the first imperial anthology of tanka, and it codified this method of categorization. The imperial anthologies thereafter never deviated from this pattern, and, as increasing restrictions were imposed on diction and the variety of topics for tanka, the presentation of tanka within each category became more refined. Although individual tanka do often have meaning by themselves, it may be assumed that they were seldom meant to be autonomous entities.

Third, these short songs were often composed by a pair of authors. In a courtship exchange in the *Kojiki*, Princess Isukeyori says:

*Like a swallow, plover, or warbler,
why do you have your eyes wide open?*

to which Prince Okume replies:

*To meet you, maiden, face to face,
I have my eyes wide open.*

This exchange occurs in a variant katauta units of 4-7-7. Perhaps the most famous exchange in the *Manyōshū* is the one in tanka form between Princess Nukata and Prince Oama. It was composed when the Emperor Tenchi went hunting. Princess Nukata, who was in the entourage, sang:

*In the madder-bright purple field, the roped-in field,
going back and forth, won't those field-keepers notice?
You, my lord, waving your sleeve?*

to which Prince Oama replied:

*You who are as fragrant as a purple, sister. If I bated you,
someone's wife, would I be so much in love?*

Some scholars believe that this was a good-humored public exchange made in a feast after hunting and not a private one made with a nefarious purpose. The relations between the Emperor Tenchi, Nukata, and Oama were entangled. Princess Nukata first bore a daughter to Prince Oama. She was then summoned by the emperor, who was Oama's elder brother, and became the emperor's mistress. Later, Oama killed his brother's son and became the fortieth emperor. He had been a secretive man, who would rather steal a kiss from the mother of his daughter than openly laugh off his passion, Prince Oama would not have made it. The same, of course, is true of Princess Nukata.

Prince Oama, when he was emperor, had an exchange with a different woman: Lady Fujiwara. One morning he woke up and, to his delight, saw snow outside. So he sat down, wrote down a tanka on a piece of paper, and had a courier take it to the wife of one of his cabinet officers who lived a short distance away. The tanka was:

*My village has much snow, Obara, your antiquated village,
will, if ever, have such a snowfall only much later!*

Lady Fujiwara, I suspect, did not have to keep the courier waiting for a minute. Her reply was:

*I told the water god on my bill to let the snow fall.
It splattered, and some fell there, I would say!*

This time, the prince — or the emperor — obviously lost the match.

The Tales of Ise, compiled in the ninth century, is the first well-known book with an extensive collection of tanka exchanges. After that, came a deluge. Ariwara no Narihira (825-880), to whom the book is attributed, may have made the exchange of tanka the activity for the nobles and courtiers of the later periods.

Renga, of which hokku was the opening part, came into being against the backdrop of these three elements: knowledge of the circumstances of composition, verse intended as part of a larger work, and verse written by two or more persons. The second and third points, of course, were integral to renga, although some renga seem to be solo compositions. Also, some, such as the following combinations, apparently did not require any special knowledge of the circumstances. In one couplet, someone said in a unit of 7-7 syllables:

*Whether there's hair or isn't
he knows by groping*

to which the response was:

*A monk without an acolyte
shaves his head himself.*

But most renga, especially those composed by the “serious” school, as opposed to the “vulgar” school, did require knowledge of the circumstances, as well as an understanding of the allusions used in Japanese literature. Take, for example, the following couplet, which is the opening portion of a 100-unit renga that Basho composed with his friend, Yamaguchi Sodo, in 1676. Basho’s hokku goes like this:

At this plum, even a bull must have raised his first moo

to which Sodo followed with:

Even more so, a frog’s, a man’s work.

The renga sequence was dedicated to the Tenman Shrine, so it is, first of all celebratory. Then, since the Tenman Shrine is dedicated to Sugawara no Michizane (845-903), a scholar-courtier who was deified after his death, one must remember his famous tanka about the fragrance of plum blossoms and the legend about him, including the frequent pictorial depiction of Michizane riding a bull. Furthermore, one must notice that Basho uses bull instead of warbler. That was part of *haikai*, humor or satire. A commentator adds that the plum and the bull are used for contrast: the plum is meant to represent the nobility of the enshrined scholar; and the bull, the unworthiness of the poet. But a hokku becomes complete only with the following 7-7, the mysterious line by Sodo that lacks a commentary and therefore I cannot understand it myself.

Composing renga was a game, and as played by Basho and his followers, it was a demanding one. Rules were set and followed. It is easy to imagine that by Basho’s time renga had become a prime example of what Professor Barbara Ruch calls “practioner-oriented canonical literature.”

If we ignore this aspect of renga, we are bound to misunderstand many hokku. For example, at a renga gathering, the principal guest was expected to open the sequence, and the host to follow with his or her 7-7. Since Basho was a professional at this game and the "master" to his followers, he was frequently called upon to compose the hokku. The hokku set the tone to what followed and among other things had to imply a compliment to the host or to his or her district. Consider the next hokku by Basho:

*Gathering the May rains,
and swift, the Mogami River.*

Basho composed this hokku at the end of May, 1689, when, traveling north, he met with a group of his followers in Oishida. As originally written, it had "cool," instead of "swift," thus complimenting the landscape in which the gathering was held. To this, Takano Ichiei, the host, responded with:

*Mooring the fireflies to the bank
the boat piles.*

Basho wrote another hokku at a renga gathering hosted by Sonojo in 1694. Sonojo was a woman highly respected by Basho and the others. In this instance, the complimentary overtone is apparent:

*White chrysanthemum,
without a speck of dust that hits the eye*

to which Sonojo responded with:

*Letting water flow over crimson leaves,
the morning moon.*

It is understood that Sonojo tactfully returned the compliment with the "morning moon."³

Many undoubtedly will argue that knowing the answering portions of these hokku does not change them. Also, it must be pointed out that hokku were composed without any special gatherings in mind early in the development of the form. We are told that the first collection of hokku independent of renga appeared in the middle of the fourteenth century. Basho himself seems to have felt a strong urge — particularly toward the end of his life — to treat hokku as independent entities. Nevertheless, until and during Basho's time, those who composed hokku always had in mind possible follow-up portions that would complete them. Renga and hokku were composed by people who correctly assumed the existence of a coterie that would appreciate their writings. And this latter group also composed renga and hokku. As Yamamoto Kenkichi succinctly states, "in the world of haikai, readers were at the same time writers." The extent of cooperation may be illustrated by the story told about the composition of Basho's famous:

*Old pond,
a frog jumps in,
the sound of water.*

As Kagami Shiko, one of Basho's followers, describes it, one day Basho was sitting in his house and came up with the 7-5 part of a hokku: "a frog jumps in, the sound of water." Then he asked Takarai Kikaku, who happened to be there, to complete it with the first five. Kikaku duly suggested "yellow rose," minding that the combination of the yellow rose and the frog had been traditional for more than seven hundred years. Basho, however, rejected it. He used his own "old pond" and explained why. What Shiko omits to say is that that was the day when dozens of Basho's followers gathered at

his house and had matching contests on the subject of frogs. Also, though Shiko does not say so, Basho's hokku was followed by Kikaku's 7-7:

*Cast over young reed leaves,
a spider's web.*

To summarize, hokku, the parent of haiku, developed as a singular kind of literature. Surely, the kind of social milieu that enables a group of people to get together and entertain themselves with haiku still exists in Japan today, and the number of haiku written and published is something that Basho would not have dreamed of. But, because modern haiku has been cut off from renga or the attitude that renga composition entailed and because it has an understandable urge to present itself as an autonomous literature, two disadvantages that may have been justified in Basho's day have become apparent. One of them is the frequent arbitrariness of the selection of subjects described. Consider the following three examples, which are in an anthology of the best postwar haiku:

*A ladybug, a soldier,
I have not been killed.*
Yasuzumi Atsushi

*The long war ended,
I put up a blind.*
Kuribayashi Issekiro

*Out of prison I touched a dead tree
and a holy wife.*
Akimoto Fujio

In these it is hard to see the universal appropriateness that Basho strived for. He probably could have explained the choice of "swift" and "cool," or "speck of dust," in relation to his adherence to or diversion from tradition. But in the three haiku just mentioned, "ladybug," "blind," and "dead tree" could easily be replaced with "butterfly," "curtain," and "brick wall."

The other disadvantage is the brevity of the form itself. Haiku, whether in traditional 5-7-5 form or nontraditional form, are often too short to reveal themselves fully. Consider the following examples, from the same anthology:

*Autumn cicadas too cry,
bagworms too can only cry.*
Takahama Kyoshi

*Seated on a stump,
I shed tears on its offshoots.*
Nakamura Kusatao

*Just before,
monk-cicadas just increase.*
Ishida Hago

*Two-day moon,
the Divine State has gotten narrow.*
Watanabe Suiha

*Sasanqua,
of a country defeated in battle,
Hino Sojo*

In these five haiku, probably the only phrase that requires explanation is “bagworm cry.” Takahama Kyoshi (1874-1959), the stout traditionalist, was probably alluding to a few hokku by Basho, and to the well-known story on bagworms in *The Pillow Book* of Sei Shonagon written in the early eleventh century. The trick is, of course, that bagworms do not make any sort of sound. Even if this is understood, one simply can not connect this haiku with Japan’s defeat in August, 1945, as Kyoshi had meant to. The same is true of the other four. In the second haiku, Kusatao could be describing what he did after he was jilted by his girlfriend or after his mother died. In the third haiku, no one would be able to guess that Hago’s “just before” meant the emperor’s announcement of Japan’s defeat on the radio at noon on the 15th of August, 1945. And so forth.

The inability of haiku to mean what the author intends to mean begets an utter willingness on the part of haiku writers and their friends to explain. In Japan, books of haiku selected and annotated by the authors or their friends abound. I would like to quote two comments made on Nakamura Kusatao’s haiku. I chose Kusatao, who was born in 1901, because he openly dismissed the importance of other people understanding what he wrote. In 1929, he wrote the following:

Swallows have become dazzling birds.

Kasai Teruo’s comment on this:

Swallows migrate from southern countries to Japan around the spring equinox. You sometimes see “first” swallows on cold, cloudy spring days, but shrunken from the cold they look miserable, their feathers lusterless under the cloudy sky. In dusty or hazy April too, the shiny black of their feathers does not stand out. But when May of fresh green and shining wind comes and both the cheeks of the children and the young persimmon leaves begin to shine, the swallows become dazzling birds, their shoulders glittering purplish blue. Since it is also the season in which they raise their children, they busily swish about, looking for insects, and thus acquire vigor as well.

This is a typical comment on haiku. The fact that the haiku engenders such a voluminous explication may indicate that it is compact with suggestive power. But the fact that this sort of explication is considered necessary also suggest that there is something lacking in the brief haiku form.

In 1931 Kusatao composed one of the most frequently memorized haiku of the last several decades. It goes:

*Falling snow,
Meiji has become distant.
(The Meiji period was from 1868-1912.)*

On this haiku Kusatao himself wrote:

I spent my grade school years in Tokyo, toward the end of Meiji. Once, I was walking near my school, and it began to snow, and snow heavily. Pure white snow has the capability of thinning the distinction of all concrete things, and, in the end obliterating it, making

everything blank. While I was standing in the deserted town in front of the deserted school building, neither of which had changed a bit from what they had been twenty-odd years before, the awareness of the concreteness and individuality of time and place – “the modern” and “modern things” – began gradually to thin out. The feeling that modern times were exactly the same as twenty-odd years before, began to become strong. At the same time, by falling ceaselessly, the snow did exactly the opposite: it called forth, almost against my will, the wide-awake awareness of “progression” and “continuity.” Time, which was fixed in the extreme and then obliterated by the falling snow, made me aware, with doubled strength, in an almost fatefully stark way, of the solemn fact that “twenty-odd years had passed.”

I leave it to you to decide whether the haiku contains the explication or the explication contains the haiku.

My somewhat negative approach is partly a result of the dissatisfaction that I have felt with the manner in which haiku is described in English form. Most of the time, the independence of the form is taken for granted, and the importance of Zen is overemphasized. When millions of people are dashing off haiku day and night, it would be nonsensical to call into question the independence of the form. But it would be equally nonsensical, I believe, to present haiku as a precious manifestation of Japanese literary genius. Similarly, though it is foolish to deny Basho the knowledge of Zen, it is misleading, and ultimately fruitless, to attribute to Zen an all-encompassing power over haiku. Haiku, when taken as part of a sequence or, even better, as a book, are just as interesting as any other literary form.





Old kiln sites in the area around Mt. Gelyong in South Korea.

The Korean Teabowl

Hayashiya Seizo

Korai Chawan and the Japanese Esthetic Sense

Among foreign pottery perhaps none is so well loved by the Japanese as the *Korai chawan*, those rice or tea bowls produced in Korea between the end of the Koryo dynasty (918-1392) and the beginning of the Yi dynasty (1392-1910). Since the 16th century in Japan, these bowls have been treasured in the world of *wabi* tea, the tea of quite taste. It may be true that the Japanese people who found and used them, searched more deeply for their esthetic value and prized the beauty of the Korean bowls more highly than the Korean people themselves who made them. Before these Korean bowls were introduced to Japan, Sung wares from China such as Temmoku and porcelains were used in the residences of the nobility. When the tea ceremony of wabi taste developed however, wares of this kind were somewhat less popular as the esthetic preference for the less crystalline and perfect grew. Instead of the clear, moonlit night sky, an image of the moon as seen through a rift in the clouds became the esthetic ideal. It was at this time that the Korean bowls came to be highly valued as representative of this sense of subtle beauty.

When I first saw the fields and hills of the Korean peninsula, I had the immediate feeling that these bowls could not have been produced elsewhere. When compared to the Karatsu ware which was produced by Korean potters living in Japan, these bowls have a simple and naive quality; they are strong without being artificial, and emit a certain feeling of sadness.



The area around Mt. Gelyong in Chungchong Nam Do where many *Mishima* and *Hakeme* chawan were made.

Although the antique shops in Seoul today are filled with Korean bowls, none of the exquisite type which were long ago introduced to Japan can be found. Such bowls, selected by a critical eye and brought to Japan over four hundred years ago, are really precious. They have gradually been drawing the attention of more and more Korean people who now think these bowls which their ancestors made should be returned home. Moreover, undoubtedly more ancient kilns will be discovered in the future.

Among Korai chawan, the *Ido* chawan has a flavor of Korai which cannot be seen in Chinese and Japanese wares. Japanese ware is characterized by such famous bowls as the Shino "Unohana-gaki" and the "Otogoze" of Koetsu; these bowls have their own individual beauty which perhaps can only be properly appreciated by taking them into one's own hands and examining them. However, neither Shino bowls nor those of Koetsu give such a comfortable feeling of stability.

To understand the character of the *Ido* tea bowl, it is interesting to compare one such as the "Uraku Ido" with a Chojiro (first generation of the Raku family) tea bowl such as the red Raku bowl called "Muichibutsu". The two are similar in that intentional artificiality is not outwardly apparent in either tea bowl. However their individual characters are quite different. The simplicity or the naturalness of the "Uraku Ido" is original and essential. On the other hand, "Muichibutsu" reflects Rikyu's taste in seeking a natural feeling through an artificial means and the artificial in the natural. It is interesting to note that the tea bowls which Rikyu prescribed for use in the small room for wabi tea are those based on the natural, unartificial quality of the Korean bowls. The "Mishima Oke" bowl which Rikyu is believed to have possessed may be thought to have been the model for the original shape of the Chojiro bowls. Cylindrical shaped bowls like black Seto, which were popular in the Tensho period (1573-92) may have been modelled after the Korai chawan called "Kyogenbakama". This too would indicate that the world of wabi tea showed a strong preference for the Korean bowls.



The "*Sbuko Seiji*" chawan, a Southern Sung Chinese celadon chawan, said to have been admired by Murata Shuko. (Idemitsu Art Museum) Diameter of mouth 15.2 cm.

Wabi tea and the Korai Chawan

It is uncertain exactly when the Korai chawan began to be used in the tea ceremony, but the first mention of their use is in a record of tea gatherings held in the year 1537. This is the earliest extant record of such gatherings, but considering the long history of exchange between Korea and Japan, Korean porcelain bowls previously mentioned, may have been brought here at the beginning of the Muromachi period. However, in the *Kundaikan Sau Choki*, the most complete and representative record of the time of Ashikaga Yoshimasa, there is no mention of a Korean bowl. All were Chinese ware, porcelains, Temmoku etc. Since the *Kundaikan* was compiled by those who had a definite preference for Chinese ware, the fact that no Korai chawan or Korean porcelains were mentioned cannot be taken as proof that none were used during the time of Yoshimasa. In 1555 Kitamuki Dochin, who was Rikyu's first teacher, used a Korai chawan referred to as "*kisami mitsu*" which seems to indicate that there were six places around the rim of the bowl with round flower shapes. This then must have been a Korean porcelain bowl. Therefore, it may be concluded that Korean bowls had been introduced to Japan by that time. Also such bowls as "*Unkaku*" and "*Kyogen-bakama*" made during the latter part of the Koryo dynasty and the beginning of the Yi dynasty may have been introduced into Japan earlier than previously supposed.

Since the Chinese bowls were favored in the time of Ashikaga Yoshimasa, it was not until Murata Shuko(1423-1502) introduced wabi tea that the Korai chawan came to be highly valued and used. In accounts of tea gatherings from the Temmon period (1532-55), Korai chawan are listed along with Chinese wares consisting of various types of Temmoku and porcelains. The records of such famous men of tea as Imai Sokyu, Tsuda Sotatsu, and Matsuya Hisamasa contain lists of the bowls used on various occasions. Chinese ware was primarily used in approximately 189 different gatherings but Korai chawan are listed five times and Japanese-made Temmoku type bowls are men-

tioned four times. Among the men of tea who actually used Korean bowls on these occasions, were the merchants Jushiya Sogo of Kyoto, and Tsuda Sotatsu and Kitamuki Dochin of Sakai.

From February, 1555 to February, 1558 there were 124 tea gatherings recorded and Korai chawan were used twenty-seven times. From February, 1558 to July, 1572 there were 828 gatherings and Korai chawan were used two hundred thirty-five times during this fourteen year span. In the *Bunrui Sojinboku*, a three-volume work written in 1563 on famous tea containers and the secret teaching traditions of connoisseurs attributed to Takeno Jo-o, the following line occurs: "At this time it is no longer necessary to use Chinese wares in tea gatherings." This might have seemed a rather radical opinion at the time, but it was indicative of the esteem in which the Korai chawan were then held. Well before this, in 1554, Ichioken Soken of Sakai wrote *Chagubi Toshu*, a record of famous tea utensils; in this Korai chawan are recorded along with *Seto*, *Temmoku*, *Kochi*, *Namban Imogashira*, *Sbigaraki*, *Bizen* and others. However, the Korai chawan were introduced as new bowls of wabi taste and were only used five times. Thus, in the fourteen or fifteen years compared with the twenty-four years of the Temmon period, the Korean bowls became quite popular.

The increasing appreciation for these bowls shows the swift inclination toward wabi. Wabi tea which the merchants promoted from the late 1550s soon became the most popular style of tea. Oda Nobunaga, Toyotomi Hideyoshi, and other feudal lords of the period were influenced by the merchants' inclination to wabi taste. From 1585 on, bowls such as black and yellow Seto, and Shino were produced and the Rikyu-preferred style Imayaki tea bowl of Chojiro. The appearance of such new varieties was a distinct departure from the taste and selection of the Ashikaga and Temmon periods.

In 1589, Yamanoue Soji who was a pupil of Rikyu said that the Ido bowls were the best of the Korai chawan. He credits himself with the discovery of a particular one which became famous and came into the possession of Hideyoshi. He listed certain ones as being among the best in the world of tea along with such famous Chinese bowls as "Matsumoto", "Insetsu", "Yasui", and "Konnendono". He further remarks that all Chinese bowls were going out of favor and that Korai, Seto, and Imayaki were then considered the best. If their forms were good, they might truly reflect the taste of the tea world. During the Tensho period, out of 1300 tea gatherings, Korai chawan were used five hundred sixty-six times.

From the Eiroku period(1558-1570) names of individual types of Korean bowls came into use. The first of these was that known as "Mishima" which is mentioned by the year 1566. In the 1570s "Koyomi" and "Ido" are both referred to. By the end of the Tensho period "Kyogen-bakama" bowls are mentioned, and by 1598 the classification "Korai Shiro" appeared. Aside from these four: "Mishima", "Koyomi", "Ido", "Kyogen-bakama", until the Keicho period(1596-1615) all other Korai chawan were classified only as "Korai" or "Korai Shiro".

Korai chawan also began to be classified according to form, particular characteristics of design, color, etc. Such designations as "*bira*", "*fukai*", "*jo*", "*takaki*", "*sho*" came into general use. At the time of the tea master Kobori Enshu(1579-1647), these classifications gradually became more diverse and specific and during the Edo period they established themselves in use much as they are today.

Periods When Korai Chawan Were Produced

The oldest of the bowls referred to as Korai chawan were made during the Koryo period of Korean history and continued to be produced until the beginning of the Yi dynasty. The earliest, among them the "Unkaku" and "Kyogen-bakama" bowls, were made near present day Pusan from the end of the Koryo period. During the Yi period, kilns were active for nearly 600 years in the area of Pusan and "Mishima", "Koyomide", "Hakeme", and "Kohiki" were produced.

These four kinds of Korai bowls appeared on the list of utensils used at tea gatherings before 1599 and these along with "Amamori" and "Amamori Katade" belong to the earliest period when Korai bowls were produced. At this time, the influence of the taste of tea masters in Japan was not yet apparent. These bowls produced during what may be referred to as the "second" period came



The *shiromuji gosbomaru chawan*, "Furuta Korai" named after its resemblance to those chawan in the taste of Furuta Oribe that were sent to Korea as models. The box of this chawan is signed with the name "Furuta Korai" by Kobori Enshu. Diameter of mouth 13 cm.

from kilns near Pusan and Ulsan. They bore names such as "Soba", "Goki", "Idowaki", "Komagai", "Totoya", etc. and date from about 1580.

It seems likely that Japanese began to search for and commission Korai chawan during the Keicho period (1596-1615). There exist records which refer to a bowl called "Goshomaru" which Oribe preferred and which was requisitioned around 1602; it may have been that bowl which was used in February of that year and mentioned as an "Ima Korai chawan". Kobori Enshu also used an "Ima" in the same month. There is a possibility that Korai chawan were actively sought out as early as the Tensho period, during Sen Rikyu's time. Two which were his, the "Temmokugata" and "Rikyu Totoya" may have come into his possession at this time. By the early Keicho period, most of the bowls which were in evidence in Japan were being produced by commission. An early example is the gray Shino ware known as "Hori Mishima"; these were being produced in the Mino district and had designs similar to those made in Korea bearing the same name. This constituted the third period in the development of the production of Korai chawan. After the Momoyama period, from about 1615 to 1643, bowls such as "Gohon" were produced in Pusan and later, from the 1660s until about 1784 such famous types as "Gohon Goki", "Hakeme", "Mishima", "Irabo", and "Kinkai" were made in the Kinkai and Pusan districts, according to the request and instructions of the Japanese. From the beginning of the Edo period (1603-1867), the designation "Wari Kodai chawan" appeared; a particular one known as "Fude Susuki" was recorded as having been used in 1629. These were the basic types of Korai chawan which became popular in Japan and continued to be produced into the Yi dynasty.

Designations of Korai Chawan

During the Edo period, Korai chawan came to be classified according to style and type. The history of these classifications is confusing and often uncertain. Only a few facts emerge quite clearly. The bowls referred to as "Mishima" have designs which resemble those on the almanac issued

by Mishima Taisha shrine, and must have derived its name from this, although at a later date some other bowls which in fact bore none of the design of the almanac also came to be called "Mishima", perhaps through a different association with that shrine. On the other hand, "Mishima" may have been the name of another place, or the shipping port. Research into the possible origins of this designation is further complicated by another theory that the Kumun Do island group, consisting of three islands (Mishima), was an important port for the south sea trade. The original "Mishima" bowls may not have referred to those we today call "Mishima" but may have meant the classification in a narrow sense — a certain kind of bowl brought by way of the Kumun Do islands.

It is difficult even to determine what might have been the exact characteristics of the so called "Mishima" bowls. There remains one called "Mishima Oke" now in the Tokugawa collection, which is known to have been referred to by this designation at the end of the Tensho period (1573-1592). In relation to this bowl, there is extant a letter of Hosokawa Sansai stating that it belonged to Sen Doan and was named "Mishima no Oke". The history of possession of this particular bowl is carefully recorded and therefore we can be quite certain of its origins. From Sen Doan it passed to Takegoshi Yamashiro, a principle retainer of the Tokugawa family in Bishu. It was then presented to Yoshinao, Tokugawa Ieyasu's ninth son and founder of the Tokugawa house of Bishu. There is no doubt that this particular bowl was called "Mishima" from this period, though it cannot be considered typical of "Mishima".

The origin of the term "Ido" also cannot be ascertained through records of tea gatherings. The opinion that Ido Wakasano possessed these bowls, thereby lending his name, has recently been accepted in some circles, though there is much room for conjecture. Few "Ido" bowls appeared in tea gatherings before 1599; the first recorded was one used at a tea ceremony of Yabunouchi Sowa in 1579. A particular bowl in the possession of Hideyoshi was considered peerless; it was used by Hideyoshi on numerous occasions from 1584. It is now considered to have been of the "Tsutsui-zutsu" type. It became famous as being the very finest of "Ido" bowls and was so designated by the tea master Yamanoue Soji. It seems clear that the Ido which came into the possession of Hideyoshi, and the one belonging to Ido Wakasano could not have been the same. Also the first recorded as being used by Yabunouchi Sowa could not have been Hideyoshi's according to the chronological table of tea gatherings. Considering these facts, it would seem that the "Ido" bowl of Yabunouchi must have been the first of the "Ido" chawan.

Records also indicate that these bowls were used generally in the coldest months, from November to February; because they are deep bowls, they are considered suitable for midwinter. These chawan that were without pattern, rather large, and simple in style and depth, came to be called *ido*, "bowls deep like a well".

In the Momoyama period, bowls of the types "Aoido" and "Koido" were not listed among the "Ido" chawan, though they were similar in feeling and style. As the structure of the feudal government developed and the authority of the daimyo arose, there was a great demand for "Ido" bowls. As a result of this, many "Idote" or bowls in the *style* of "Ido" were called "Ido". Though each bowl must be considered on the merits of its individual characteristics, most of the "Idote" are not fine enough to rank as "Ido". When they are considered apart from their historical associations, they appear as ordinary bowls.

Styles of Korai Chawan

"Unkaku"

The name "Unkaku" which means cloud and flying crane, came from the patterns of these elements inlaid on a Korai porcelain tea bowl. These bowls are usually cylindrical and include not only the cloud and crane motif but also linked tortoise shell or round pattern motifs. A particular type displaying a large round design is called "Kyogen-bakama" as it resembles the crest on part of the costume for *Kyogen*. Also famous among examples of this type of bowl are "Fuji-bakama"



One page from a Mishima Grand Shrine astrological almanac.

possessed by the Tokugawa family of Bishu, "Kyogen-bakama" by the Matsuura family, and "Hikikinosaya" and "Naniwazutsu" owned by Rikyu. "Kounkaku" is a term applied to the earliest of these bowls, and later to those like "Omīnaeshi" and "Shinonome" which patterns were copied after the Monoyama period from the early works.

"Mishima" and "Koyomi"

Before the Momoyama period, these styles were classified separately, but since the Edo period, "Koyomide" is included in "Mishima". Since both were produced in the same kiln, it is proper to classify them in the same group. It was produced in quantity from the beginning of the Yi dynasty but after 1598 there was only one kiln making it.

White patterns were inlaid on a gray ground and according to the combination of other pattern elements and techniques employed — they may be further classified as: "Ko Mishima", "Koyomide", "Raihin Mishima", "Sansaku Mishima", "Haka Mishima" etc. There is considerable divergence in style depending on the time of production, "Sansaku Mishima" for instance uses three distinct techniques on inside, outside, and bottom though the bowls are still very simple in style. The "Hori Mishima" is less plain and perhaps more contrived in tone.

"Hakeme"

White is painted with a brush on a ground containing iron; a transparent over-glaze is then applied. Most of these flare toward the rim and the brush patterns are unusual. These bowls were produced at about the same time as both "Mishima" and "Kohiki". Those made in kilns at what is present day Chungchong Nam Do province were famous.

The varieties of "Hakeme" are distinguished according to kiln, clay, thickness, body, and pattern. Thick "Hakeme" which resembles "Kohiki" are called "Kohakeme" and are highly valued.



Inside and side view of the *ko-mishima chawan* "Ueda Koyomide" named after one of its owners and its white inlaid pattern's resemblance to a Mishima Grand Shirne astrological almanac, shown on page 34. (Nezu Art Museum) Diameter of Mouth 14cm.





The *kyogen-bakama* type of *unkaku chawan* called "Naniwazutsu" that was once possessed by Sen Rikyu. (Egawa Art Museum) Diameter of mouth 11.3 cm.

A *bori mishima chawan* displaying a distinctive hedge-like pattern inlaid with white on its body. (Umezawa Memorial Museum) Diameter of mouth 14.6 cm.





The *kobiki chawan* named "Sobaku" for its brilliant whiteness. It was included in the Maeda family treasures and also listed as a *Chuko Meibutsu* by Kobori Enshu. Diameter of mouth 13.2 cm.

The *bakeme chawan* named "Mizutori" showing the distinctive brush marks in the white slip that covers the dark clay body. Diameter of mouth 17.9 cm.



"Ina Hakeme", "Mokume Hakeme", "Muji Hakeme", and "Hakeme-Ido" are also well-known. The "Muji Hakeme" is covered with white like "Kohiki" but transparent glaze is the final glaze and there is no *hakeme*, brush-stroke pattern. Some famous examples of various types of "Hakeme" are the bowls "Omishima", "Gappo", "Zansetsu", "Shiranami", and "Setsugetsu".

"Kohiki"

The clay used for this type contains iron and is blackish. It is covered with white over the whole surface, and a transparent glaze is applied. Its tone is softly white and it appears much as if white powder had been applied with a brush. Two characteristics of this type of bowl are the *hima*, spaces where there is no glaze, and *kodai*, base, which reveal a piece of shell.

"Kohiki" was produced from the beginning to the middle of the Yi dynasty in kilns in Chollanam Do. Famous among this type of bowl are "Miyoshi Kohiki" which the tea master Matsudaira Fumai possessed, and one of Tsuda Sokyū's called "Sohaku".

"Ido"

As previously mentioned, there were only about 10 bowls referred to as "Ido" among the many Korai chawan used in the period from 1573-1592. At that time, only those with a particular shape, being deep, were placed in that category. This is a convincing argument for the belief that the term was derived from its shape.

Today "Ido" bowls are mainly classified as follows: "Oido", "Koido", "Aoido", "Idowaki" and "Kokannyu". The details of this classification were probably defined during the Edo period. The "Oido" bowl has a free and natural form. It is a tall bowl about 15 cm. in diameter. Some distinct characteristics appear among these bowls. In some there is a *take no fushi kodai*, a bowl rest which resembles a joint of bamboo. Marks of the potter's wheel are often clearly discernable, as are those of the spatula on the unglazed portion above the base. Some have a thick, somewhat orange glaze; on some the glaze has gathered in drops at the bottom of the glazed portion. Among the most famous of these Oido bowls are: "Kizaemon", "Hosokawa", "Uraku", "Mino", "Hon'ami", "Horai" and "Echigo".

"Koido" bowls are smaller than the "Oido" and the word is generally taken to mean "small well" and is usually written with the character "small". The ground texture of these bowls is similar to "Oido" as is the tone and color of glaze used. Being smaller, these bowls do not have the feeling of volume which the "Oido" give, though the atmosphere of *wabi* is more keenly felt. Matsudaira Fumai possessed one called "Ojio". Other well-known ones are called "Roso", "Iwashimizu", "Rokujizo", "Kambayashi", and "Koshin".

Another very important category of these bowls is that known as "Aoido" for the slightly bluish cast of the glaze. Sometimes the "Koido" chawan also reveal similar tones and it is then difficult to distinguish between them. In these cases, form rather than glaze must be the final distinguishing feature. Generally "Aoido" is not as tall as "Koido". A careful perusal of those already identified as being either of the first or second group soon reveals these subtle distinctions in form and tone.

"Kokannyu"

This type is also known as "Kohibide Ido" or "Ido Kokannyu". The glaze is thinly applied and after firing, crackle appears prominently. Famous among these tea bowls are "Ogurayama", "Kotaka" and one which was in the possession of the Matsuda family.

"Idowaki"

This type of "Ido" bowl first appears in records of tea gatherings in 1702. The texture of the body is comparatively smooth and the bowl is somewhat thinner than other "Ido" bowls. The glaze is whitish. The bowls "Shiraume" and "Nagasaki" are excellent examples of this type.

"Soba"

These bowls are not mentioned in the earliest tea records and in fact the first reference is in Matsudaira Fumai's accounts compiled at the close of the Edo period. Considering the small number of these bowls which still exist, they must not have been used frequently and could not have been as popular as the "Ido" and "Totoya".

The name "Soba" derives from the color of its glaze. The shape of these bowls is unusual; the mid section of the bowl is rounded and full. The lip flares. On the inside there is a pool of mirror glaze and the marks from stacking in the firing process are clear. The color of the glaze changes over different parts of the bowl, from gray-white to blue to reddish. There are two types of "Soba" chawan; one is somewhat thick and has a soft appearance. The other kind is thinner and low, somewhat similar to "Totoya". Examples of this kind of "Ido" are the bowls "Tamagawa", "Natsuzuki", "Hotaru", and "Zangetsu".

"Katade", "Amamori Katade" and "Amamori"

The ground texture and glaze is hard in these bowls, as the term "Katade" indicates. White is applied, followed by a transparent glaze. These differ from "Kohiki" and "Muji Hakeme" in that they are porcelain. Korai chawan are thus divided into two categories, the ceramic and porcelain types. They were produced in different parts of Korea during the Yi dynasty. The tones vary from white to yellowish-brown and blue-gray. Shapes also vary considerably.

"Amamori Katade" are those which are slightly softer and so acquire stains, like rain drops, after long usage. These marks gradually enlarge and spread leaving unique and beautiful designs on the surface. This kind of natural design is particularly appreciated in the world of tea. Such stains may appear on "Kohiki" bowls also and are then referred to as "Amamori".

"Komogai"

The name for this style of bowl came from the name of the port in Kyongsang Nam Do province. This port was a major port of trade with Japan from the Muromachi period. The shape of this ware is unique. The lip flares widely, the kodai is very large and has a rounded depression on the bottom of the inside called "kagami" or mirror. "Komogai" bowls are further classified according to the ground texture, the tone and color of the glaze. These which have been used for a long time are particularly appreciated. The variation in tone is an important factor in the appreciation of this kind of chawan. They were produced in several kilns in the area of Komogai.

"Totoya"

Among bowls of this type are those known as "Honte Totoya" which are rather low and have a wide mouth. "Edo Totoya", "Nara", "Tatta" and "Kasumi" are famous examples. "Honte Totoya" and "Hira Totoya" vary from a third type known as "Rikyu Totoya" in that they are thinner. They may show considerable variation in tone from blue to red over the whole surface.



The *oido chawan* named "Tsutsuizutsu" that was once presented by Tsutsui Junkei to Hideyoshi who used it often. Diameter of mouth 15.5 cm.

The *aido chawan* named "Shibata" after one of its owners, Shibata Katsuie. It, like most *aido chawan*, is distinguished more for its shape than its coloring. (Nezu Art Museum) Diameter of mouth 14.3 cm.





An *amamori-katade chawan* featuring the distinctive "rain drop" stains in its glaze. (Matsunaga Memorial Museum)
Diameter of mouth 15.5 cm.

A *komogai chawan* distinguished by its varied glaze tone, depth and large foot. Diameter of mouth 12.9 cm.



"Kakinoheta"

This type is considered a kind of "Totoya", it also has some points in common with "Irabo". However "Kakinoheta" has a profound and quiet taste which is not evident in "Totoya" and "Irabo". It has a dark-brown persimmon colored glaze thinly spread over the surface giving a strong feeling of wabi. "Kakinoheta" is mentioned in Tsuda Sokyū's records in 1571. Famous ones include "Sakai", "Kyo-goku" and "Bishamondo".

"Goki"

This type of chawan derives its name from the lacquer utensils used in Zen temples. They were produced in kilns near Pusan. There are many types of "Goki" and that known as "Daitokuji" is thought to be the oldest, having been made before 1592. Others that have survived are from the Momoyama or Edo periods.

"Warikodai"

Bowls in this category are in the "Katade" style and the kodai is cut, often in four places and is generally high. The designation "Warikodai" came to be used to include those bowls which had cuts in the kodai, whether made for technical or esthetic reasons. Often the marks of the spatula are evident above the base.

"Goshomaru"

These bowls were made in Korea but were commissioned by the Japanese. They are in the style of the tea master Oribe and are thought to have been modelled after his bowl called "Kirigata". They also resemble the black Oribe ware made in Mino province of Japan. They have several-sided irregularly shaped, large kodai and bear clear spatula markings on the lower body of the bowl. "Kurohakeme" (black "Hakeme") and "Shiromuji" (a basically white bowl) are the two distinct types of "Goshomaru".

"Kinkai"

"Kinkai" is the Japanese name for Kimhae near Pusan where these bowls were made. "Katade" and "Goshomaru" were also produced in these kilns. "Kinkai" is a white porcelain similar to "Katade" and was first made around 1596 at the request of tea masters. Certain types of this ware have distinct variations of the shape of the lip. Some also have cuts in the base.

"Tamagode"

The glaze of these bowls is pale like the shell of an egg, *tamago*. The shape is similar to "Komogai" the body is rather thin and light. "Usugake", "Akikaze" and "Ogura" are fine examples.

"Irabo"

Clay used for this ware contains fine sand particles and so is quite rough and as a thin glaze is used, the bowls retain this quality. This particular glaze has a long history of use in Korea





A *chigusa irabo chawan* once owned by Hosokawa Sansai, that features a foot characteristic of an *ido chawan*. Diameter of mouth 14.1 cm.

The *goki chawan* named "Momiji" which features a *bachi-kodai*, shamisen-pick-shaped foot. Diameter of mouth 13.5 cm.





The *warikodai chawan* preserved in the Hatakeyama Museum. Its body is the same as a *katade chawan* but its tall foot is cut into four parts. (Hatakeyama Museum) Diameter of mouth 13.4 cm.

A *gobon-hansu chawan* typical of those made in the kiln constructed in Pusan to meet Japanese orders. It is thin-bodied and light in appearance. (Itsuo Art Museum) Diameter of mouth 13 cm.



but these bowls were commissioned by Japanese tea masters at the beginning of the Edo period. They are first mentioned around 1660. There are a great variety of styles and techniques used in "Irabo" and they seem to have enjoyed great popularity among men of tea.

"Hansu" and Gohon"

These were made in kilns near Pusan after Japanese models. Kilns were built at the Japanese Consulate there and many potters were sent from Japan. These kilns continued in production for 80 years until 1717.

These many styles of Korean bowls have been used and enjoyed in Japan for hundreds of years. They came to be preferred by men of tea because of the qualities of form and feeling which they possess. These bowls distinctly enhanced the atmosphere of wabi tea. Korean artisanship and Japanese esthetic sensibility were uniquely combined in the pieces which remain as treasures today.





The *nakamon*, middle gate, and stone lantern on the garden path that leads to the Yuin tearoom designed by Sen Sotan at Urasenke.

The Path to the Tearoom

An Expression of the Tea of Quiet Taste

Tachihara Masaaki

One September, near the end of the month, I visited Nanshuji temple in Sakai to enjoy the *karesansui*, dry-landscape garden, there. In a corner of the temple precincts I found the gravestone of Sen Rikyu and the markers of the three Sen families. Before that of Rikyu, the thought came to me that he was a tea master who spent his entire life wandering along the “endless way”. It was then that I became particularly interested in the *roji*, the garden-like path leading to the tearoom. It was a hot day but Rikyu’s gravestone seemed cool. I felt as though somehow we had met here. I again thought about how the esthetics of *wabicha*, the tea of quiet taste which he evolved, remain unchanging even though the practice of tea itself has been popularized.

Among those who have walked this endless path are Zeami, Sesshu, Rikyu, and Basho. Of course there have been many who have followed this same path, but these four I think of particularly because they continued to follow the Way they created even at the cost of their lives.

During my life there was a period of great trials in which I was searching for something responsive to my suffering. It was Zen which first brought satisfaction; it was impossible for me not to have been affected by Zen, having been born in a Zen temple. As I grew older and left the temple, Zen though still important, came to mean something less to me and I studied *kendo*, the Way of the Sword, literature and various other forms of beauty. The encounter with Sen Rikyu is one I cannot forget. In front of his gravestone I felt I could glimpse the integrity of a man confident within his



The grave of Sen Rikyu and three markers representing the Urasenke, Omotesenke, and Mushakojisenke families located in the precincts of Nanshuji temple in Sakai. (Courtesy of Shinchosha Publishing Co.)

world of perfected beauty. However to follow the endless path is to be ceaselessly wandering.
When I came out of Nanshuji temple, I thought over a haiku poem of Basho:

*Red, red is the sun
heartlessly indifferent to time.
The wind knows however,
the promise of early chill.*

Being in this place, this poem came to mind though without any particular relevance to Rikyu's suicide. I have written a novel with the title *Yumewa Karen-o* which is a line from a poem written by Basho when he fell ill on his travels. This book concerns a garden and how the making of a garden is the work of a "wind-swept spirit," a "beggar" who lives in nature, caring little for other matters of the world. A few days before writing this article I again visited Shugakuin and Katsura Detached Palaces, and particularly in the latter, I strongly felt the hand of this beggar spirit in the composition of that delicate garden. I too feel an affinity for this spirit, and being able to appreciate it in others, I myself share in it.

Being at Nanshuji temple also brought to mind Nambo Sokei, a disciple of Sen Rikyu who wrote down the teachings of his master in a work called *Namboroku*. This work is a classic on the Way of Tea and consists of the following seven volumes: *Oboegaki*, Notes; *Kai*, Tea Gatherings; *Tana*, Stands and Shelves; *Shoin*, Reception Rooms; *Daisu*, Stands for Tea Utensils; *Sumibiki*, Writings. *Metsugo*, one volume of Sokei's comments after Rikyu's death, including the secret teachings of his master, completes the set. The *Namboroku* did not come into circulation until the Genroku era (1688-1704); even though some portions of the extant text may have been written at a later period, these volumes are of unquestionable importance to a study of the Way of Tea.

Neither the birth nor death dates of Nambo Sokei are known, but there is reason to believe that he had some connection with Shuunan temple of Nanshuji as the following passage from the *Oboegaki* illustrates: "Rikyu once talked about *chanoyu* at Shuunan . . ." Shuunan was also known as Namboji temple which seems further evidence of this association. It is said that Sokei left Namboji the second or third year after Rikyu's death and after that his whereabouts was unknown.

The basic theme of the Namboroku is *kanewari*, the theory of tea utensil placement, and the roji is not discussed at length. Where can one find the spirit of Rikyu's way of tea? The following is a paragraph from *Metsugo*:

The true state of *wabi* is in the pure and innocent word of Buddha. Once inside the roji and rustic tea house one shakes off the dust (of the world). If host and guest can associate directly and with frankness, then there is no need of formal setting and manner. Make fire, boil water, and enjoy tea. That is all. There should exist nothing else.

The theory of *kanewari* is supported by an original esthetic consciousness, and perhaps the following paragraph expresses the total spirit of tea. A little after the previous quotation comes the following:

Rikyu hoped further to develop his way in his conception of the manners of the tea ceremony. He sincerely sought and practiced the Way by asking priests of Daitokuji temple, Nashuji temple in Sakai, and others by continuously referring to the rules of Zen temples. He was able to modify and simplify the shoin style and create a pure world in a *soan* tearoom at the end of the roji. He lived in this humble dwelling of two mats, brought firewood and water for tea himself and came to know, though indistinctly, the true taste of a bowl of tea. His state of mind being not yet perfectly transparent, sometimes there was impurity in the water of his tea.

From this one can see how Rikyu raised tea from the level of polite accomplishment to that of a way of seeking after truth. This passage from the Namboroku is essential to an understanding of roji. Without criticizing the tea as it has been popularized today, one must say that *No*, flower arrangement, and the tea ceremony are repeating forms crystallized long ago. Zeami and Rikyu were geniuses. Even the "masters" tread the path of predecessors.

During the Higashiyama period (1443-1490) tea of the shoin was popular. From the beginning of the Muromachi period (1392-1568), tea plants were much cultivated in Japan and the practice of this style of tea spread; the custom of tea drinking soon became established among the common people. At that time, Murata Shuko, practicing Zen at Daitokuji temple under Ikkyu Sojun, introduced this doctrine to tea. The *Namboroku* credits Shuko with having first used a four and a half mat room for tea. If this is true, it was Shuko who originated the earliest form of *wabi* tea in the change from the large shoin to that of a smaller room. Takeno Jo-o followed Shuko and further established the use of the small room for the practice of *wabi* tea. Rikyu's first teacher was Kitamuki Dochin whose tea was shoin style. However, Rikyu became a follower of Jo-o and gradually combined elements of the two styles. *Wabi* tea became firmly established. If this had not evolved, there would have been no roji.

Takeno Jo-o practiced Zen at Daitokuji Temple. He contributed much to the style of *wabi* tea after Shuko. According to the *Yamanoue Soji Ki*, an important chronicle on tea by Yamanoue Soji (1544-1590), Jo-o was a man of great character, he was a connoisseur of tea utensils and had a preference for those of common and quiet taste. He was fond of Shigaraki water containers and waste-water containers of Bizen. He also used utensils of wood or bamboo which were in accord with

the items of everyday use. Rikyu's meeting with Jo-o, the remarkable man of wabi tea, must have been decisive. Until Rikyu's later years, it may have been impossible for him to elude the pervasive influence of Jo-o.

Jo-o's gravestone is to the left of the Sen family's in Nanshuji. I was surprised to find that the shape of it is very much like that known as "Rikyu style" which is a form Rikyu probably defined in his later years. Only the character "*kokuan*" is visible on the front of the stone. The right side has been broken and probably the missing portion contained the character "*dai*". *Daikokuan* is the name of the tearoom that Jo-o designed in Kyoto. He developed a room of two and a half mats and Rikyu himself eventually made of this a two-mat room.

If one considers the historical processes that occurred to make the practice of tea a part of everyday life in Japan, one cannot overlook the genius of Rikyu. He created many utensils from materials in common use; he used bamboo for flower holder, a gourd for charcoal container, *Raku* ware tea bowls, etc. Gradually the rustic style of soan tea developed. He respected Shuko who had set the foundations of this style and Rikyu possessed many of the famous utensils that Shuko had valued highly and appreciated. Rikyu was born twenty years after the death of Shuko. It is probable that he was attracted by Shuko's achievement in creating the *sukiya* tea – tea practiced in a separate room or tea house which was a form to which the common people could adapt themselves. Up to this time the shoin style, more suited to the warrior class, was prevalent.

The innovation of the roji must have occurred in conjunction with this evolution of the wabi style of tea. But what is "wabi"? Many tea masters since Rikyu have considered this. An important account of Rikyu and representative men of tea of the period, the *Choando Ki*, states: "If you do not possess the spirit of wabi, you cannot study tea". This is a problem of the inner spirit. Katagiri Sekishu disliked the outward display of wabi. Sotan, a grandson of Rikyu wrote in the *Zen Charoku* in discussing the unity of Zen and tea:

Even when you are in circumstances of need, do not feel that your situation is inconvenient or dissatisfying. Being in a difficult situation and yet not to think of it as being so, this is wabi. If you feel your inconvenience as inconvenient, your insufficiency as insufficient and complain about your needs, then you are far from being wabi. You are nothing but a person who is truly poor.

Here the important distinction between true poverty and wabi is clearly made. This concept is akin to Rikyu's state of mind expressed in the thought that "being not yet wholly transparent, sometimes there was impurity in the water of his tea."

Through the consideration of the three Sen families, I had an opportunity to visit their roji and tearooms. These are Fushinan of Omotesenke, Konnichian of Urasenke, and Kankyuan of Mushakojisenke. At these places I was able to investigate aspects of the roji and its relationship to the tearoom.

A roji is divided into *uchi* and *soto*, inner and outer roji, and can only be considered a true roji when these two elements are present. The arrangement of trees and stones along this pathway must evoke the feeling of a natural setting. The most important element is the establishment of the boundary of the roji – the defining of its function – with respect to the tearoom. If a roji is obtrusive by revealing itself too immediately, the total effect will be spoiled. In this respect, the roji of the Sen families are fine and perfect.

According to records, Fushinan, the Omotesenke complex of tearooms, was destroyed by a great fire in the Temmei period (1781-1789) and was later rebuilt. In 1909 it again burned and was rebuilt in 1913. It is regrettable that the original form cannot be seen in the present Fushinan, though on the other hand, perhaps we can enjoy in it some elements better delineated and refined over the passage of time.



The section of garden just in front of the entrance to the Yuin tearoom at Urasenke.



The *Kabutomon*, helmet gate, entrance to Urasenke

What first attracted my attention was the view of Baikenmon, the main gate leading to Fushinan, that could be seen through an opening of the low gate separating inner and outer roji. The Zangetsutei tearoom stands to the left side in front of Baikenmon. I could also see the roji extending from Zangetsutei beyond Baikenmon to Fushinan. This makes a very interesting arrangement of roji.

When I visited Fushinan, it was drizzling and the roji was inviting and beautiful, wet with rain. Fushinan itself is a *sanjo daime*, a tearoom of three mats plus a three-quarter mat. A long wooden board adjacent to the three-quarter mat serves as the host's service area; the host's entrance is a sliding panel.

On the following day I visited Konnichian, the Urasenke complex of tearooms. I was first shown Mushikiken, a five-mat room with an additional wooden area one mat in size. The room was set to serve tea; since we were visiting the Grand Master, we had expected to have tea. However, it was only at Urasenke that tea was served.

Passing through the Kabutomon, helmet gate, the main entrance to Konnichian, I came to the roji which meandered among the grass and the trees as a bed of small pebbles. The scene would be particularly pleasing if a roji lantern were set out in the evening.

There is a *chumon* gate in front of the outside waiting area. It has long pillars and a roof of split bamboo shingles. According to the best principles of roji design, the scenery in the outer roji is limited. On the far side of the gate, a Rikyu style stone lantern can be seen. As one passes through this gate, one is aware of a profound and subtle taste in the design of the roji and the placement of the lantern.

There is a straight path of medium-sized stones laid like scattered hailstones. The sun shining on the dew of leaves in morning scatters light patterns on the roji. Here nature is condensed and unfolds within a confined area; it does not however seem miniaturized like *bonsai*. Perhaps only the Japanese people have arranged time and space in this way.



The section of garden leading from the *Kabutomon*, helmet gate, to the entrance of the Urasenke house proper.



The approach to the nakamon in the garden laid out by Sen Sotan that leads to the Yuiin tearoom at Urasenke.

The tearoom called Konnichian is an *ichijo-daime*, a room of one and three-quarter mats with a narrow wooden quarter-mat area. This small room is covered by a miscanthus roof. There is no alcove, and the wall is used instead to display flowers or scroll. This is probably the ultimate attempt to limit the size of the tearoom.

Fujimura Yoken, a tea master in the Genroku period studied tea under Sen Sotan. Kuzumi Soan, who also studied tea under Sotan, gathered stories on tea about Yoken and recorded them in the two volumes *Chawa Shigetsu Shu*. The following is from this work:

Among our contemporaries there is Sen Sotan who died recently, a grandson of Rikyu. Throughout his life he pursued neither fame nor wealth. He was fond of the simple life behind the bamboo blind and lived in this way for over seventy years. In the morning after a snowfall, or in evening when there was a moon, when he was in good spirits, he invited his tea friends. When he had thoroughly enjoyed himself, he sat quietly alone. When someone asked him what was the Way of Tea, he answered, "Essentially it is based on Zen, and there is nothing more I can teach you."

I often recall this passage and continue to ponder its meaning. "Essentially it is based on Zen and there is nothing more I can teach you," is the kind of statement that only a great master can make. Sotan was left in the care of Daitokuji temple when he was a child, and thus he became a tea master who practiced Zen as a Zen monk would have done. I had always wanted to see the design of his *ichijo-daime* and fortunately I had this opportunity. I felt then I could understand what this great master's words meant. It is true that Rikyu's tea had the flavor of Zen, but we do not know how



The low gate separating the gardens through which the *Baikenmon*, the main gate leading to the Fushinan tearoom at Omotesenke, is seen.

deeply he understood and practiced Zen. I feel sure that he did not experience Zen as deeply nor attain the enlightenment of Sen Sotan.

The relationship between Ashikaga Yoshimitsu and Zeami, and between Hideyoshi and Rikyu was like that of light and shadow. Hideyoshi was modern; Rikyu was medieval in his precepts. The features of the medieval could only disappear as shadow in the time of Hideyoshi. If Rikyu had remained a merchant in Sakai to practice the way of wabi tea, he would probably never have been forced to commit suicide. He showed too great an interest in the realities of the time; he was a man of tea who ventured too deeply into the political scene.

Since feudal lords were among Rikyu's disciples and he mingled with those outside of his class, perhaps he was destined to intervene in politics. As a merchant in Sakai, he was necessarily utilitarian. The great tea gathering of Kitano reflected the new taste and although Rikyu despised this taste, yet he served as Hideyoshi's tea master in the golden tearoom at this tea gathering in 1587. This also is indicative of Rikyu's practical character; this merchant cleverly adapted himself to cope with the current of the day. It was at this point that Rikyu himself made the water in the tea bowl impure. In his book *Sen Rikyu*, Haga Koshiro refers to the trend of Momoyama culture as being "from the simplicity of ink painting to the gorgeousness of gold and silver painting, from the profound beauty of *No* to the sensual beauty of *Okuni Kabuki*." Only problems of the immediate world of the period seemed significant and the medieval age was left behind. Rikyu who respected Shuko and studied wabi tea under Jo-o could not willingly have prepared tea in the golden tearoom. In fact, he could not wholly adapt himself to the lavish display of Hideyoshi's Jurakudai palace. Rikyu must have noted these social trends with a certain unpleasantness, but he was both realistic and pragmatic and as a Sakai merchant he could not think of becoming a hermit. He endeavored to cling to the "Rikyu-preferred style" though he could not lead a solitary existence. This was his tragedy.

Disagreement with Hideyoshi was bound to occur. The incident of the Sammon gate where a statue of Rikyu was installed is referred to often as being the source of Hideyoshi's anger and that



The section of garden just in front of the entrance to the Shokado tearoom in Kyoto. (Courtesy of Shinchosha Publishing Co.)

which eventually brought about Rikyu's death. However, regardless of any particular incident, Hideyoshi was light rushing toward the modern age. And Rikyu, under protection of this light, inwardly turned continually to the medieval. How did Hideyoshi think of this man of tea who moved in his own world, condensing the expression of his own art from the space of four and a half mats to three, and then to two. Elsewhere full light shone and Hideyoshi was master of this world. Yet Hideyoshi had understood wabi tea, and perhaps he did not intend that Rikyu commit suicide. He pardoned the priests of Daitokuji temple who erected the famous statue through the intercession of his mother who held a government position. He may have expected Rikyu also to seek this aid. But shadow was not again to mingle with light.

The Myokian temple of the Tofukuji school of Rinzaï Zen is in the small town of Yamazaki west of Kyoto. It looks like a house and it is said that its shoin was built during the Muromachi period. The two-mat tearoom Taian, believed to have been designed by Rikyu, is here. If he was responsible for its construction, it is truly one of his masterpieces. It is a two-mat room which seems larger because the *nijiriguchi*, crawling-in entrance, and sunken hearth are a little larger than usual. The placement of the *renji mado*, a particular type of window with bamboo or wood rails set into the window frame, is an original feature. The roji is not unique. Because Myokian itself is set off from the other temple structures, the roji is not used effectively as a part of the whole. Perhaps this roji is the prototype. Could the original idea of using a roji in the total setting of the tearoom have been as simple as this? There is no distinction between inner and outer roji at Taian; trees, grasses, and shrubs complement the tearoom.

The tearoom Shokado is in Yawatacho of Kyoto Prefecture. It is a tea house built in the style of the Shinto chief priest Shokado Shoji during his later years. It is about ten feet square. The roof is miscanthus. There is a suspended shelf with sliding doors in the alcove and a round hearth is sunk in the mat beneath this shelf. There is a two-mat room with Buddhist altar behind which is the



The Amigasamon on the garden path leading to the Kankyuan tearoom at Mushakojisenke. (Courtesy of Shinchosha Publishing Co.)

preparation room. The nijiriguchi is again a little wider than is common. The room gives the effect of a *jibutsudo*, a room for the worship of one's ancestors, or a hermitage, rather than a tearoom. Shokado was a tea master of the Tensho period (1573-1592) to the Kan'ei period (1624-1644), was a leading disciple of Kobori Enshu, and a famous calligrapher.

The roji here adjoins another garden, though it is itself independent. At the entrance to the roji there is a *mube* tree which bears light purple flowers in May and beneath this there is a waiting bench. Yoshii Isamu, a tanka poet of the early 20th century, wrote about what is believed to be this *mube* tree: "Meanderings of the roji, which Shokado preferred, are wet with the early summer rain that softly falls on the *mube* tree." Shokado's tearoom and roji reflect the taste which literati would prefer; it has an open and relaxed mood.

The Amigasamon of Kankyuan, the Mushakojisenke complex of tearooms, is unique. The roof, beautifully curved and thatched with a bank of Japanese cypress, looks at first artificial but after considering it longer, such feelings disappear. The roji of Konnichian shows the omnipresence of nature, but that of Kankyuan is lacking in this quality. There is instead a sense of steep mountains and misty valleys surrounding the ancestral shrine room, and this is also strongly felt at the front of Kankyuan.

Charcoal is used where the rain drips from the eaves. The charcoal used in the inner waiting area is laid in straight parallel lines. Of course this is the same type used in the actual preparation of tea. Parallel sticks of charcoal are really beautiful. They are fragile and lend a fine esthetic sense. The idea of the beauty of quiet taste matured, was examined and polished in the theoretical debates on poetry during the medieval period. After tea adapted the spirit of wabi as a basic principle, wabi itself developed into a complex and refined entity. The path Shuko, Jo-o, and Rikyu traversed was that of which Sotan spoke in his *Zen Charoku* in discussing the unity of tea and Zen. "Make fire, boil water, and drink tea. That is all." In this was the way of pursuing perfection within the state in insufficiency. It was the way of acquiring luxuriousness of spirit in the secret blooming of flowers



The charcoal that is set into the ground directly beneath the edge of the roof of the Amigasamon at Mushakojisense.

within. When the formal aspects of the tea ceremony and the arrangements of utensils was adapted to the spiritual elements of wabi and Zen, wabi tea reached perfection. Rikyu created the tea of the rustic setting and broke the tradition of the established forms of the shoin presentation. There efforts resulted in *daime*, three-quarter mats. There are some tea masters who combine the law of yin-yang with kanewari, the placement of utensils. It does not seem however that kanewari itself attains to the esthetic dimension of yin-yang. It would rather seem that when wabi tea was perfected, yin and yang were born.

The two parallel rows of charcoal display vividly the refined sensibility of the tea master who placed them there. It is uncommon that the inorganic substance called charcoal can impress those who look at it with a sense of beauty. How must Rikyu have looked at the charcoal. In his death was his beginning. The order to commit suicide was the opportunity for attaining awareness of self. How did light reflect upon shadow; how did Hideyoshi view Rikyu at this time? It was around January 20th, 1591 when the statue was placed on the gate of Daitokuji temple. Rikyu was exiled to Sakai on February 13th. Furuta Oribe and Hosokawa Sansai saw their master off at the Yodo River in Kyoto. The suicide order was given on the 25th and Rikyu died on the 28th. More than a month had passed since the incident of the Sammon gate.

During that period perhaps light awaited the movements of shadow; however, Rikyu confined himself to the small tearoom, pursuing still further ways to enhance the space of that room, to create a yet more refined sense of beauty, increasing the distance from the light of Hideyoshi's world. And Rikyu himself perhaps created a greater perfection of wabi tea with his death, extending himself beyond the boundaries of the common within himself. In that moment his art was stronger than the politic and in this his death was a means to accomplishment of art. Afterward Hideyoshi too perhaps felt the absence of Rikyu, but what he had created was not to be annihilated.

The placement of the charcoal was yet beautiful. And the roji is the expression of the tea master of quiet taste. Light, and shadow, and the still simple arrangement of the charcoal remains.



Karakane mizusashi

Chadogu — Tea Utensils

Mizusashi

The kanji for *mizusashi*, container for fresh water, is comprised of the characters *mizu*, water, and *sashi*, indicate. *Sashi* implies that the water contained is special in some way. Symbolically, the element water forms a triune with fire and earth. Water is essential. Water that is used for tea should be better than average, certainly an understatement in this age. The vessel for cold water becomes a revered receptacle for an essential element. In temples and shrines, sanctified water is reserved in covered jars that recall strongly the form and function of those that are used in the tea ceremony.

The *mizusashi* was included as a part of *kaigu*, set of utensils for making tea during the T'ang and Sung dynasties. Although this was of considerably large proportion than those used for tea in Japan during the last four hundred years, they were the standard from which others were modeled. When a *daisu* was used in the tea ceremony, these utensils were displayed on it.

Sen Rikyu standardized many utensils. He selected *mizusashi* that held about three quarts of liquid at full capacity. However *mizusashi* vary from capacities of less than a quart to more than three quarts. He also felt that the host should hand carry water into the tearoom. Obviously a container was required, particularly one that easily could be carried. However, there are a number of occasions when the *mizusashi* is displayed on a *tana*, a small stand, or when large *mizusashi* may be placed directly on the *tatami* or on a special board. Rikyu also used buckets brought directly from the well. In spite of his ingenious virtuosity, other masters too have used a great variety of *mizusashi*. It might be stated that any vessel suited to the purpose of holding cold water may be used as a *mizusashi*.



Sometsuke mizusashi

Other Chinese vessels utilized as mizusashi are of *jiki*, porcelain: celadon *seiji*, and blue and white *sometsuke*.

Generally the Chinese and other continental porcelains have a formality and classic beauty. This particular one is Chinese and is rather irregular. The form is likened to *imogashira*, the potato-like staple, taro. The indentation is called *ekubo*, dimple. It is decorated with a landscape in blue, with the white background creating an ingenious use of light and dark. The lid seems as though it might have been borrowed from another mizusashi nonetheless there is a subtle harmony of form.

As with the *karakane* mizusashi, porcelain ones should not be carried but rather displayed on a stand or board. Ancient porcelains decorated with blue on a white background are called *ko-sometsuke*, and there are many classic forms and designs: *sakuragawa*, cherry blossoms and a river pattern; *take*, bamboo designs; *okegawa*, imitating a barrel with its staves; *budodana*, design of grape vines on a trellis, and so forth.

diameter of mouth 13.5 cm., body 20.2 cm., base 13.7 cm.
height 17.5 cm.



Shinnuri teoke mizusashi

The elegant contrast to Rikyu's preferred unlacquered buckets is the elegant *shinnuri teoke*, mirror-finish lacquered bucket. Its construction is identical but is more carefully fitted and finished. The hoops are not of bamboo but of silver. The lid of two parts, fit the exact shape of the bucket including notches for the upright handles. Only half of the lid is removed when preparing tea.

The elegance of this mizusashi limits its use to more sumptuous occasions. There are a number of variations: some are decorated with gold and colored lacquer designs while others are copied faithfully in ceramic.

The first bucket to be used in tea ceremony was chosen by Murata Shuko, teamaster to the shogun Ashikaga Yoshimasa. It was of plain cedar with cane hoops. Soan, Rikyu's son, lacquered a similar bucket and used it with the daisu. Rikyu liked the bucket with three small feet, similar to the one pictured, however, his was unlacquered.

Another bucket admired by Rikyu and used as a mizusashi was the *tsurube*, a square well-bucket. The original mizusashi is presently treasured in a museum. Fortunately, the identical bucket is still made for daily use, even until today.

diameter 25 cm., height 17 cm.



Bizen yaki mizusashi

Mizusashi of Japanese origin began to appear in the Muromachi period, around the sixteenth century. Chajin selected pieces of humble origin. This container was originally a *tane tsubo*, seed jar, and was made in Imbe, the present day Bizen. Later in the Momoyama period, mizusashi were made by copying the earlier *tane tsubo*. These have an exotic quality reminiscent of the ceramic traditions of Southeast Asia. Unglazed, they have a variety of surface design resulting from ash deposits and flame marks, both much admired and treasured by the people of tea. Mizusashi from Bizen that were made before the middle Edo period had a soft, touchable quality that was highly appreciated. Forms varied, however, those that were adaptations of gourds, arrow quivers, and baskets were preferred.

specific dimensions unavailable



Shino yaki mizusashi

The kilns of Shino produced stunning pieces that were to be used for mizusashi. The thick, lustrous white glaze glowing with orange with bold brownish brush strokes are cherished by the chajin. The above vessel, "*Ancient Shore*", is one of the finest examples of Shino. Its shape reflects a quiver with its pronounced neck. The freely executed grasses perfectly suited to the arbitrary form. A lacquered wooden lid fits the irregular mouth.

Other renowned Shino mizusashi have evocative names: "*Asa no bagi*," morning bush clover; "*Sumiyoshi*," a famous mountain shrine; "*Mine no momiji*," mountain peak maples; and "*Yamabana*," mountain flowers. Plain Shino vessels are called *mujishino*. Those with painted designs are called *e-shino*. *Beni-shino* have a pronounced reddish blush. *Nezumi-shino* are grey with white designs.

diameter of mouth 18.3 – 19.3 cm., base 18.5 – 19.8 cm.
height 17.2 cm.



(1)

Placing the *kinin chawan*, nobleman's tea bowl, containing *chashaku*, *chasen* and moistened *chakin*, placed on an unfinished wooden *dai*, to his side in view of the guests, the host bows in unison with the guests to signal the beginning of the *kinin kiyotsugu* procedure for making *usucha* (1).



(2)

The right (R) and left (L) hands grasp the front and left parts of the rim of the *dai*, lift it in front of the host whereupon R grasps the right part of the rim and then moves to steady the *chawan* as the host stands. After the host sits R returns to the right part of the rim in order to place the *kinin chawan* (2). Note: the *mizusashi* and *usuki* are displayed on a *tana*.

Temae — Tea Procedure

Kinin Kiyotsugu

The procedure to prepare tea for a *kinin*, nobleman, who is accompanied by *o-tomo*, attendants, is called *kinin kiyotsugu*. *Kinindate*, the presentation of tea to an unaccompanied nobleman, was outlined in Chanoyu Quarterly No. 17 and may serve as a reference concerning the selection of utensils and the persons to whom the presentation may be made.

To emphasize the rank of the *kinin* certain means are utilized. The *kinin chawan*, nobleman's tea bowl, is supported by a *dai*, unfinished wooden stand, and contains: conventionally folded *chakin*, *chasen* and *chashaku*. The lower ranking *o-tomo* is served with an unsupported *chawan* which contains: a *chidori chakin*, a second *chakin* folded in a manner suggestive of a *chidori*, plover, and a *susudake chasen*, made from smoked bamboo. Prior to the Meiji Restoration in 1868 there were other differences that occurred in the various elements of a tea gathering when a *kinin* was the main guest which will not be treated here. It is interesting to note that these differences were unique to the *kinin kiyotsugu* procedure of presenting tea. In the ideology of tea the guests' rank has no significance in the tearoom, however the presentation of *kinin kiyotsugu* is an exception to this.

Sweets for *usucha* are placed on a clean white paper and served on a *takatsuki*, a pedestal supported tray while those for the *o-tomo* are served on a regular tray. It should be mentioned that the *kinin* is often advised by the *o-tomo* sitting next to him. The *kinin* may not be sufficiently familiar with the procedures of the presentation so the *o-tomo* sitting next to him ought to be capable in these matters.



(3)

L grasps the front part of the rim of the dai and the kinin chawan is placed near the wall. R takes the usuki (3) and places it to the right in front of the tana.

(4)



R and L pick up the kinin chawan by grasping the right and front parts of the rim of the dai. As they lift the kinin chawan in front of the host L grasps the left part and R grasps the front part of the rim and places the kinin chawan to the left of the usuki (4).

(5)



The host returns to the preparation room and then re-enters carrying the *kensui*, containing the *futaoki*, and *bishaku*, in L and the *o-tomo chawan*, attendant's tea bowl, containing a second chasen and a moistened *chidori chakin* (see text page 64) in the right palm (5).

(6)



The host sits and L places the *kensui* to the left (6).

(7)

L grasps the o-tomo chawan and places it near the wall to the left and ahead of the kensui (7).



(8)



L grasps the hishaku, lifts it in front of the host whereupon R steadies it (8). R picks up the futaoki from within the kensui and places it to the left of the furo. L rests the head of the hishaku on the futaoki and lowers the handle to the floor.

(9)



R and L, grasping the front and left parts of the rim of the dai, lift it in front of the host. R grasps the right part of the rim and R and L place the kinin chawan in front of the host. R places the usuki in the space between the kinin chawan and the host's knees (9). The host purifies the usuki with the fukusa, and places it to the left in front of the tana.

The host purifies the chashaku with the fukusa and places it on the top of the usuki. R lifts the chasen from the chawan and places it to the right of the usuki. R grasps the hishaku, transfers it to L, removes the futa of the kama and places it on the futaoki. R places the chakin on the front part of the futa, transfers the hishaku to R, R ladles hot water into the chawan and returns the hishaku to the kama. R assisted by L, places the chasen into the chawan and R and L, grasping the right and left parts of the rim of the dai, move the kinin chawan toward the host's knees (10).



(11)

The host inspects the chasen by twice raising it from the chawan with R while L steadies the chawan. After rinsing the chasen in the chawan R places it to the right of the usuki. R assisted by L picks up the chawan, transfers it to L to discard the water into the kensui (11). R picks up the chakin, wipes the chawan and places the chakin into the chawan.



(12)

R assisted by L places the chawan onto the dai. R removes the chakin and places it on the front part of the futa. R picks up the chashaku and the host invites the guest to partake of the sweets (12). L grasps the usuki, R removes the lid and places it in front of the host and measures tea into the chawan. R replaces the usuki lid and L places the usuki to the left of the chasen.



(13)

R places the chashaku on the usuki. R removes the lid from the mizusashi, rests it against the mizusashi, ladles hot water into the chawan, returns the hishaku to the kama, picks up the chasen, whisks the tea as L steadies the chawan and then places the chasen to the right of the usuki. R and L grasp the right and left parts of the rim of the dai and lift the kinin chawan. The host turns toward the guests (13).



(14)

R and L grasp the back and front parts of the rim of the dai, lift the kinin chawan and turn it 90°. The host repeats this movement to turn the kinin chawan toward the guests and places it on the adjacent tatami (14).



(15)

The host first slides back his left knee, then right knee and again his left knee and places his hands at his sides, knuckles to the floor in a gesture of respect to the kinin(15).



(16)

After the kinin has first sipped the tea the host informs the main guest that he will make tea for the o-tomo (16).



(17)

Moving first his right knee, then left knee and again his right knee the host returns to his original position and L picks up the o-tomo chawan (17).



(18)

L transfers the chawan to R (18) and R places it in front of him.

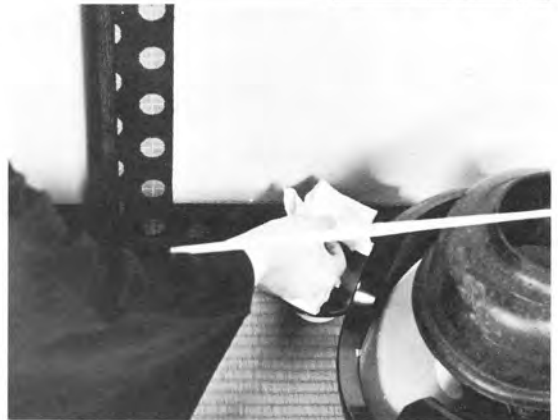


(19)



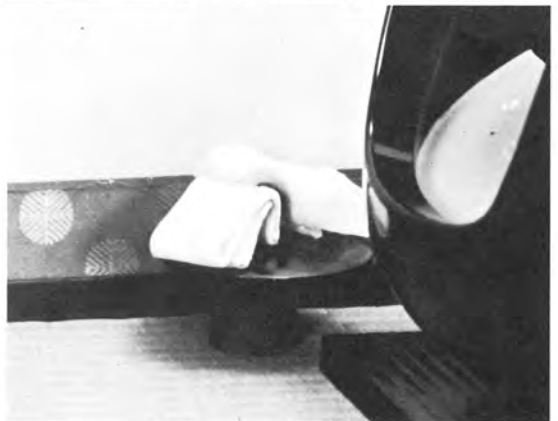
R removes the second chasen and places it to the left, ahead and to the right of the kensui(19).

(20)



R removes the chidori chakin and places it on the back part of the futa (20).

(21)



The chakin and chidori chakin shown placed back-to-back on the futa (21).

(22)



R ladles hot water into the chawan, replaces the hishaku on the kama and places the second chasen into the chawan. The host inspects the second chasen by lifting it once(22), resting it again in the chawan and then rinsing it.



(23)

After replacing the second chasen to the left, ahead and to the right of the kensui, R grasps the chawan and transfers it to L to discard the water into the kensui (23). R picks up the chidori chakin, wipes the bowl and places it into the chawan. R grasps the chawan and places it in front of the host.



(24)

R removes the chidori chakin and replaces it on the back part of the futa. The host prepares tea according to the procedure outlined in step 13 (24).



(25)

R grasps the o-tomo chawan, places it in the left palm, turns it 90° twice so that the front of the chawan faces the guests and places it on the adjacent tatami (25).



(26)

The kinin chawan is returned, the host turns toward it, R and L, grasp the right and left part of the rim of the dai, lift it toward the host who turns to his original position and places the kinin chawan in front of him. R ladles hot water into the chawan and returns the hishaku to the kama (26).



(27)

R assisted by L picks up the chawan, transfers it to L to discard the water into the kensui at which point the kinin either tells the host to finish his portion of the presentation or requests a second bowl of tea. To prepare a second bowl the host cleans the chawan again and prepares tea as outlined in steps (1) to (15). To signal the finish of the kinin portion of the presentation the host bows slightly (27).



(28)

L transfers the chawan to R. R assisted by L places the chawan on the dai and the host bows again saying he will finish the first portion of the presentation. R ladles cold water into the chawan (28) and returns the hishaku to the kama.



(29)

R picks up the chasen and rinses it in the chawan steadied by L, raises it once for inspection (29), and places it to the right of the usuki.



(30)

R assisted by L picks up the chawan, transfers it to L to discard the water into the kensui (30).

(31)

R picks up the chakin and places it in the chawan. L transfers the chawan to R and assists in placing it on the dai (31). R moves the chidori chakin from the back part of the futa to the front part.



(32)



R picks up the chasen and rests it on the chakin in the kinin chawan (32).

(33)

R picks up the second chasen and places it to the right of the usuki (33).



(34)



R and L grasp the right and left parts of the rim of the dai, lift the kinin chawan, L moves to the front part of the rim and places it near the wall ahead of the kensui (34).



(35)

The o-tomo chawan is returned, R picks it up (35), rests it the left palm and then places it in front of the host. R ladles hot water into the chawan, returns the hishaku to the kama, picks up the chawan and transfers it to L to discard the water into the kensui at which point the o-tomo tells the host to finish the second guest's portion of the presentation.



(36)

The host bows slightly to acknowledge the request. L transfers the chawan to R and R places the chawan in front of the host. The host bows again saying he will finish the o-tomo portion of the presentation (36). R ladles cold water into the chawan, rinses the chasen but does not raise it for inspection and places the chasen to the right of the usuki. R picks up the chawan, transfers it to L to discard the water into the kensui and places the chidori chakin in the chawan. R places the chawan in front of the host and rests the chasen on the chakin.



(37)

R picks up the chashaku, L draws back the kensui and takes the fukusa and cleans the chashaku. R places the chashaku on the o-tomo chawan, brushes the tea off the fukusa into the kensui and L replaces the fukusa to the host's sash. R picks up the usuki and moves it to the right in front of the tana (37).



(38)

R picks up the chawan, transfers it to L. R grasps the front part of the chawan and places it to the left of the usuki (38).



(39)

R ladles cold water into the kama, transfers the hishaku to L and places the futa on the kama (39).



(40)

R replaces the lid of the mizusashi (40).



(41)

The kinin asks to examine the usuki and chashaku whereupon the host bows in acknowledgement of the request (41).



(42)

R picks up the hishaku and places it on the tana, picks up the futaoki, steadies it on the left palm and places it on the tana (42).



(43)

R picks up the o-tomo chawan, transfers it to L and then re-grasps it to place it near the wall behind the kinin chawan. R picks up the usuki and places it on the left palm. The host turns toward the guests, purifies the usuki with the fukusa and places it on the adjacent tatami (43). L returns the fukusa to the host's sash.

(44)

The host returns to his original position. R picks up the chashaku and transfers it to L. The host turns toward the guests and R places the chashaku to the right of the usuki. The host turns to his original position. L picks up the o-tomo chawan and places it in the right palm (44).



(45)

The host turns slightly to the left. L picks up the kensui (45) and the host leaves the room.



(46)

The host returns to the room. R and L grasp the right and front parts of the rim of the dai and lift the kinin chawan in front of the host. L grasps the left part of the rim, R steadies the chawan on the dai (46), the host stands and leaves the room. At the host's entrance the host turns, sits, places the kinin chawan to his side in view of the guests and bows to the kinin.





(47)

The host returns to the room with the *mizutsugi* with a moistened *chakin* resting on the lid. He sits and places it to the left in front of him. When utilizing the type of *tana* pictured, R removes the *mizusashi* lid and rests it against the *mizusashi*. R takes the *chakin* and places it under the spout of the *mizutsugi* (47). The *mizutsugi* is placed to the left in front of the host. R returns the *chakin* to the lid, replaces the lid on the *mizusashi*, and assists L to pick up the *mizutsugi*. The host leaves the room.



(48)

The utensils are returned and the host enters and sits in front of the utensils to answer the guests' questions about the utensils (48).



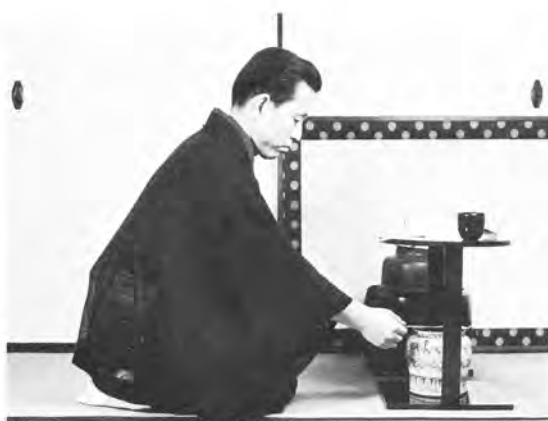
(49)

R picks up the *usuki*, places it in the left palm and then picks up the *chashku*. The host turns toward the *tana*. R places the *chashaku* on the right part of the *mizusashi* lid (49).



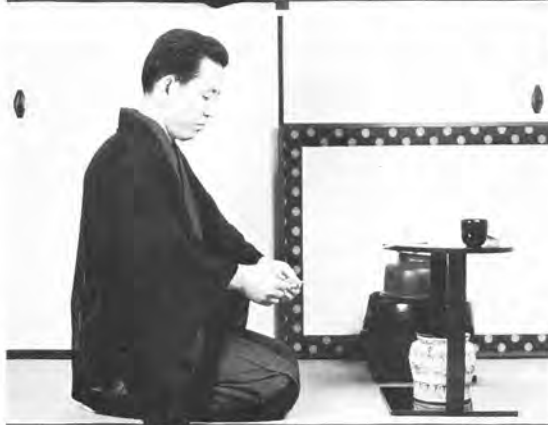
(50)

R places the *usuki* on the *tana* (50).



(51)

R picks up the chashaku (51).



(52)

L grasps the chashaku ahead of R (52) and R moves its grip slightly forward as L releases its grip. The host stands, turns and leaves the room.



(53)

The host sits at the host's entrance, places the chashaku to his side in view of the guests (53) and bows to signal the end of the presentation.

Variations of kinin kiyotsugu koicha

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

In the event that there are two kinin of similar rank a second chawan placed on a dai is utilized and a second bowl of koicha is prepared.

The o-tomo chawan is not brought in with the kensui. After the host asks the kinin if the koicha was satisfactory he then turns to his original position, picks up the kensui and leaves the room. He returns carrying the o-tomo chawan in his right palm and the emptied kensui in his left hand. The host sits and proceeds to make koicha for the o-tomo.



The chidori chakin shown placed on the *chidori ita*, small triangular board, next to the hearth frame.

The kinin chawan is employed in the closing, rather than the o-tomo chawan as in usucha. When the kinin chawan is returned all of the closing procedures are followed, except the drawing back of the kensui. The reason being that the kensui will be needed during the closing of the o-tomo portion of the presentation.

Variations of kinin kiyotsugu when presented with the ro

When the ro is utilized, kinin kiyotsugu koicha and usucha differ from the standard presentation in one way. Instead of placing the chidori chakin on the futa it is placed on a *chidori ita*, a small triangular board, near the hearth frame. The *chidori ita* is brought into the tearoom inside the host's *kaishi*, once-folded sheaf of white paper carried by all the participants at a tea gathering. After the host removes the second chasen from the o-tomo chawan he takes the *chidori ita* from his *kaishi* and places it near the hearth frame and then places the chidori chakin on top of it.



Books

Momoyama Decorative Painting by Tsugiyoshi Doi, translated by Edna Crawford. New York and Tokyo: Weatherhill and Heibonsha, 1964, 1977, 166 pages. \$15.00.

The Heibonsha series, a survey of Japanese art in some thirty volumes, is an admirable endeavor to provide in English translation authoritative commentaries on Japanese art by noted Japanese. This book is the 14th in the series, and has just been published this year. The original title of the Japanese volume was *Momoyama no Shobeki-ga*, which presents problems in translating. There is no concise English equivalent for a uniquely Japanese phenomenon; therefore, the title does not suggest that this volume focuses on decorative painting directly related to architecture.

A quote from chapter one, on the meaning and characteristics of *shobeki-ga*, will be useful here to explain the subject and to give an example of the style of translation: "Thus there are many varieties of *shoji-e*, or paintings on partitions. Of these, *fusuma-e*, or sliding-partition paintings, are the most important form and have the most colorful history . . . *fusuma* painting plays a leading role in *shobeki-ga*. Unlike plaster walls, *fusuma* have no structural function. They can be removed from a building at any time. Yet when they are in the closed position, *fusuma* function as walls, dividing the interior space. In this sense *fusuma* have the same quality as walls, and *fusuma* painting can be considered a form of wall painting. Since *fusuma* were invented in Japan, *fusuma* painting is a form of wall painting unique to Japan."

A comparison with the original Japanese volume reveals that this English version follows almost exactly the same arrangement as the Japanese. For a Western mind, this is not altogether desirable; missing are the clues one looks for in reading, to facilitate the flow of thought and assimilation of material. Japanese style is much more loose, intended to give a dispersed effect or feeling. There is much less flexibility in sentence structure and word choice than in English. And so, although this book contains a wealth of information, it seems difficult to apprehend it. The dense ponderous style might make rough going for even the interested beginner, while at the same time the knowledgeable connoisseur would find it perhaps too repetitious and scattered. In this case, an English adaptation might have communicated better than a direct translation. Another unfortunate feature is that the illustrations are not arranged so as to be near the text where they are mentioned, which necessitates much leafing back and forth.

These remarks notwithstanding, this volume can be appreciated for its many illustrations, a good number of them in magnificent color. There are direct quotations from the old masters whose writings are still preserved in various art histories, castle inventories, etc. as, for example, this one from Kano Eino (1631-97), writing on "methods of painting on walls and partitions: Paint landscapes in the *jodan*, raised area of a palace room used by nobles and lords, figures in the *chudan*, area between *jodan* and *gedan*, and flowers and birds in the *gedan*, lower part of the room, used by vassals. In the rooms under the eaves, paint animals. In a magnificent palace, the various pictures should be done in rich colors throughout. It is in accordance with the rules to paint what is suitable to the given circumstances and the request of the client."

And what requests these clients made! When, after a century of civil strife, Oda Nobunaga succeeded in unifying most of Japan under his rule in 1573, he ushered in almost 50 years of magnificence in decorative art without equal before or since. When his fortress was built he commissioned fabulous works to decorate it, in a great show of his power and grandeur. His successor, Hideyoshi, carried on this display. Nobunaga's castle at Azuchi and Hideyoshi's at Momoyama gave their names to this sumptuous era characterized by great vigor and virtuosity in the arts. Although these fortresses are not extant today, parts of them have been scattered among various temples and residences in Kyoto, and the sliding panels and doors may still be seen in such places as Nijo Castle and Nishi Honganji temple. Bearing giant flowers and fanciful landscapes which flow beyond their borders, they magically transform a square room into a dream-world.

According to Doi, "The study of shoheki-ga is not a new area of research. In the Taisho era (1912-26) the art of Eitoku and Sharaku was already being discussed on the basis of their shoheki-ga. However, the problems of attribution of shoheki-ga were not fully recognized at that time, and scholars tended to swallow the vague stories handed down by the temples. It was not until the following Showa era that critical eyes were cast on apocryphal stories concerning Momoyama shoheki-ga and the need for definitive research on the works themselves were recognized." A fold-out containing examples of rock styles painted by six Momoyama artists is instructive in showing the varieties of line and form which offer clues in attributing paintings to one or another artist. The book devotes much space to the Kano school, though several others receive some attention.

There is no glossary or index. However, the table of contents includes the major subdivisions of the chapters, with page numbers. This may be said to be the only guide through the material.

The reader of this volume takes an unhurried ramble through the world of decorated panels, observing how the styles progressed from the earliest *Yamato-e* 800 years before, becomes acquainted with more than a dozen painters, and acquires in the process an emotional understanding of one of the world's most dramatic art forms.

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