

CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 21



"Houn" Kinran

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

CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

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

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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 Meaning of Kokoro

Sen Soshitsu

Without concern for religious differences, Chado speaks directly to the humanity of man. Without concern for national origins, the *kokoro* of tea enriches all those who practice it.

What does kokoro mean? It is a word that includes meanings that are beyond words. Perhaps a few stories and thoughts might best convey its meaning. This story might be humorous but at the same time it is difficult to understand. It takes place at the time of Buddha. A man was walking deep in the mountains in search of a place where he could discipline himself toward understanding his spirit. While searching he chanced to meet one of Buddha's disciples. "Sir, from where do you come?" he asked. The disciple answered directly, "I've come from my place of practice." Thinking that this was the place for which he had been searching, the man asked the disciple, "Please sir, I am looking for that same place. Please take me there." The disciple answered, "The place of practice lies in the pure and honest spirit. Therefore, there is no false vanity." Startled, the man saw that a place of practice and discipline is not only seen with the eyes. Actually, the place of practice is the spirit. The spirit searches to enlighten itself. It doesn't make any difference whether it is a room where one practices tea; any place which is restful and peaceful is the place where one can find his own spirit.

When the Chinese poet Hakurakuten left for an official assignment in the country he decided to seek such teachings of the spirit for himself. He was to lead many people, so he visited Choka, a famous Zen priest to ask for advice. Choka, who had no temple, always sat in Zen meditation at the top of a tree. At the foot of Choka's tree he asked what the ideal spirit is, and what he should do now that he must govern. The priest did not move. Hakurakuten looked up at the priest from below and said, "If you doze off, sitting up there, you'll fall and hurt yourself, won't you?" Hearing this, the priest yelled back, "What are you saying? Your feet aren't even touching the ground, are they?" Hakurakuten was so surprised by the priest's words that he looked afresh at his own feet and realized that his feet were not on the ground at all. With that, he bowed and begged to be allowed to receive teaching. Choka said, "That's easy. The leader does good for the common people; he does not commit any evil acts; he purifies his own mind. This is the Buddha's doctrine." He explained that the first idea means one must do good. The next means that one should never do evil acts. The third means to always have a pure spirit. The priest then said that this is all of the Buddha's teachings, and if only these things are done, Hakurakuten would govern his country well.

Someone once asked Sen Rikyu, "What is Tea?" Rikyu answered him, "Tea is not difficult. Suggest coolness in summer and warmth in winter. Set the charcoal so that the water will boil. The flowers should be arranged as if they were still in the field." To that the man said, "Anyone can do that." Rikyu's reply was that if that were true he would be the man's disciple.

Another meaning of kokoro can be seen in a simple greeting. The Japanese are fond of greetings, called "*aisatsu*". Along with "*aisatsu*" I'd like to mention another word, "*jigi*". "*Ji*" means a word or dictionary and "*gi*" means ceremony; together they represent the formal aspect of greetings. Japanese greetings seem to be more involved than shaking hands. Some Japanese greet others by simply looking into each other's eyes. Now these greetings may look strange and simple, but in reality they are not. "*Ai*" means friendship. "*Satsu*" means to draw forth each other's good qualities through acquaintance. Exchanging bows is true *aisatsu* only when it is felt at that instant that something good is brought out from both parties. Recently, however, the meaning of *aisatsu* has been lost and greetings have deteriorated. What exists now are human relationships based on ego alone, which leaves no space for reaching out and seeking the good in others. The fact that such a refined form of greeting was created and has lasted to this day in our country shows that Japan is a land of spiritual culture. And yet, when we lose our warm feelings for others, the meaning of *aisatsu* vanishes, even though the form still exists.

Today's world is filled with knowledge which we can acquire in many ways. Knowledge has indeed become very abundant, but the ability to utilize it is what we call wisdom.

Knowledge in this developed world can be easily obtained if we so desire and make the effort, but wisdom is what enables us to apply acquired knowledge and give it timely value. Knowledge may be obtained in various ways but the Way of Tea helps us to "to put knowledge into practice." Now when we compare *jigi* and *aisatsu* I think *jigi* may be called knowledge and *aisatsu* wisdom.

I can talk about the Way of Tea for many hours. Now, however, I'd just like to lead you to the entrance of the Way of Tea. We read about entering through the narrow gate even in the Bible:

Enter ye in by the narrow gate: for wide is the gate,
and broad is the way, that leadeth to destruction, and many
are they that enter in thereby.

For narrow is the gate, and straightened the way, that
leadeth unto life, and few are they that find it.

Few can discover and enter through the narrow gate. But this way leads to real happiness. On the other hand, the wide gate is easy to discover, and many go that way. This narrow gate of Jesus and the small crawling-in entrance to the tea house, I think, share the same teaching. They both teach the "Way" to truth.

The kokoro of tea indeed has many meanings. It is the spirit's pure, innocent search to do good and not evil. It is greeting that reaches out and seeks the good in others. It is the wisdom that comes from applying knowledge each moment in response to circumstance. A religion of the heart, kokoro has no need for dogma. It is the narrow gate, opened for the guest, inviting him to share peace in a bowl of tea. ☞



Portrait of Ii Naosuke. Ii Art Museum
Courtesy of Tankosha Publishing Co.

Seated in Solitary Contemplation

Kumakura Isao

The Two Volume Record of Tea Gatherings

There is a two volume record of tea gatherings entitled *Mizuyacho*. One volume has the sub-heading “Edo” and the other the sub-heading “Hikone”. This is the record of tea gatherings written by Ii Naosuke, a great man of tea in the late Edo period (1853-1867).

When one visits the Ii family in Hikone, one is overwhelmed by the historical materials in their storehouse. It is only recently that even a part of the historical material tucked away in the unknown reaches of the storehouse has come to the world's attention. By way of explanation, it may be said that the keeping of these materials from the world's eye was only a reaction to the fact that the appraisal of Naosuke's deeds has vacillated extremely from praise to blame. Those who attributed the success of the Meiji Restoration to a rekindling of the spirit of “Expelling the Barbarians” unjustly regarded Naosuke as a rebel. Therefore, it must be said that it was only natural the descendents of the Ii family should become cautious about making the family historical documents public.

It is the same with Naosuke's tea. It was a long time before Naosuke's work on tea, the *Chanoyu Ichie shu* [Anthology of tea, one meeting for all time], came to be widely read and appreciated as the crystallization of a remarkable spirit.

It was after the war that work newly exploring and clarifying Naosuke's tea began to appear. The work by Fuji Naomoto of research and collation of the *Chanoyu Ichie shu* based on the unpublished rough drafts preserved by the Ii family, was compiled and appeared in the form of a book titled, *The Society and Spirit of the Warrior Period*. When we compare Naosuke's rough draft with the final copy, it is clear that he developed some remarkable ideas in the interval separating the two manuscripts. Among these is the phrase *dokuza kannen*, seated in solitary contemplation. This key concept appears only in the final copy and must be carefully considered.

dokuza kannen

After both host and guest have expressed their regrets at parting and the final good-byes have been said, the guest leaves the garden without raising his voice and quietly turns back for one last look. There remains for the host to see the guest off until he passes out of sight. With one still captured by the atmosphere of the tea setting, it does not do at all for the host to rush about closing the low middle gate in the garden and the outer doors of the tearoom. It makes meaningless the day's entertainment. Even if one cannot see the parting guest on his road home, one should not put everything quickly away. Rather, one should return to the tearoom with a tranquil heart and this time one should climb in through the crawling-in entrance and sit alone before the hearth. Now is the time one wonders how far the guests have gone their separate ways, thinking of the enjoyment of speaking with them longer. One reflects over that day, that one meeting that can never return. Perhaps one drinks a solitary cup of tea and turns over and over in one's mind the profound meaning of that single meeting. At this moment all is quiet solitude, nothing speaks but the kettle. Truly, this is a mental state difficult to arrive at without self possession.

This passage deals with that which follows the parting of the guest and the straightening up afterwards as the end to one day's tea gathering draws near. Sen Rikyu taught that the time period of one meeting for *wabi cha*, the tea of quiet taste, should not exceed four hours. Even if there are regrets, in fact, all the more because of them, the tea meeting must end.

This feeling that the host and the guest have, of finding it difficult to part while knowing that the time to do so has come, is what he calls *yojo zanshin*. After writing the rough draft, Naosuke added corrections in red many times and eventually com-

pleted the final copy in his last years. *Dokuza kannen* did not appear as a topic in the rough draft, and the book was entitled *Yojo Zanshin no Koto*. However, it has been made clear that this phrase and the passage in which it is found were not at all of Naosuke's own invention but were quotations from the book entitled *Kokai Heiten Kiban* by Oguchi Shoo. Probably Naosuke, who suffered from loneliness, quoted from his own memory places that had particularly pleased him in the works he had read when studying tea.

Also we know, since the final copy of *Chanoyu Ichie shu* was probably completed in the very last year before his unexpected death, Naosuke furthered his thoughts on tea while fulfilling the demanding obligations of his position in the social order of the time. It may be that the final copy of *Chanoyu Ichie shu* was completed in 1857, more than ten years after the rough draft. The new word that resulted from over ten years of reflection was *dokuza kannen*, and it was also a new attitude toward tea. For Naosuke, from the beginning, tea was a serious matter, not play, nor etiquette, nor political instrument. In the rough draft of *Chanoyu Ichie shu*, the interplay between host and guest in the tea ceremony still appeared to be the important point. But in the final copy, he abandoned that too and evaluated only the state of a single person seated alone, immersed in the realm of contemplation.

Ii Naosuke was born the 14th son of the 11th generation lord of the Hikone fief, Naonaka, in the tenth month of 1815. The fate of someone born the 14th son was, if one was lucky, to be adopted by a related lord, or by a retainer's family, or to be allowed to remain within the family but with little chance of ever succeeding to the leadership. It was the same for his elder brothers and there was nothing Naosuke could do but accept his fate. At the death of his father, Naonaka, Naosuke left the house of his birth, the "Zelkovia Palace" and moved to the North house, *Umoregi no ya*, "Cottage of Buried Wood".

Naosuke made one of the rooms of this into a tearoom and called it *Juroken*, "Hut of Falling Dew". If one visits it today and looks with an eye trained by the trend of recent times when the term tearoom implies a structure in which fine and rare woods have been used and extravagance is concentrated, then *Juroken* gives one the impression of being too plain to be a tearoom at all. However, it was sufficient for Naosuke. Naosuke expressed his thought on tea in a "rule of tea" consisting of four phrases.

Tea is not tea.
Neither is tea not tea.
It is only tea.
This is what may be called tea.

This idea appears to have had nothing to do with any tea of an established style with renowned utensils or luxurious meals. Though conceived by Naosuke, it appears to have had nothing to do with even his own tea. Naosuke's tea was based on Zen and classical literature. This can be seen in the extremely Zen-like duality of the four phrases.

The idea of giving birth to a new spiritual universe by mixing tea and Zen was expressed by Sen Rikyu. The work on tea in which these ideas which had been handed down were crystallized in a literary form was the *Namboroku*. Naosuke was an avid reader of this book. It makes clear that the foundation of tea lies in the tea of quiet taste of the smallest tea house. The Way of Tea is none other than the practice of discipline in accordance with Buddhism and the attainment of the Buddhist way. Therefore, splendid tearooms and precious implements are not at all necessary. As for a house, it need only keep out the rain, and as for food, it is enough if it keeps one from starving. This is the basic idea in Zen and tea.

As for Naosuke himself, the tea of "tea-zen, one flavor" runs through his whole life. The persuasive power of the *Chanoyu Ichie shu* lies in the fact that he continued to practice tea as a foundation for the spirit until the end of his life.

In 1846, his elder brother Naomoto, who was the heir to the lordship of the fief, died of illness, and the 32-year-old Naosuke was suddenly moved from the status of ordinary family member to the position of heir to the 12th generation fief lord Naoaki. Then, four years later, Naoaki died and Naosuke became lord of the Hikone fief. Finally, in 1858 he became a Senior Councillor, and this was when he ordered the so-called "Ansei Purge" and held the Bakufu in his grasp. He governed as Councillor for two years. Then on the third day of the third month of 1860, he had just left the Daimyo residence at Soto-Sakurada and was heading toward the Sakuradamon entrance to the castle through the spring snow when he was accosted and struck down by a former samurai of the Mito fief. Naosuke was 46 years old. It was a death at the end of a 14 year period that had been too full of violent change.

His record of tea gatherings begins with one held at Hikone in 1851, the year after he succeeded to the lordship of the fief after his elder brother. How much time could Naosuke have had to spare for holding tea gatherings while fulfilling his demanding political role. I used to think that Naosuke probably wrote the *Chanoyu Ichie shu* to express his ideas about how tea ceremonies should be held just when he himself had no time to hold tea gatherings. I imagined that it was because Naosuke's tea was meditative and rather separated from reality that his treatise on tea assumes the form it did. There was always a doubt in my mind as to how familiar Naosuke was with tea in actuality.

Then I visited the Ii family for the first time and was shown the two volumes of records of tea gatherings. There the figure of Naosuke appeared as a man very skillfully holding these gatherings even while he was deeply involved in politics. While leafing through the pages, I thought of revisions I should make in things I had previously written about Naosuke. Also, it made me think over and over, just what is tea and where nowadays is the kind of tea performed that had so attracted Naosuke.

As pointed out, the record of tea gatherings, the *Mizuyacho*, in Ii Naosuke's own hand, contains one volume which records the tea gatherings he held himself at Hikone and starts in the tenth month of 1851. The Edo volume starts on the 24th day of the 11th month of 1852 and ends on the 19th day of the first month of 1860, only two months before the Sakuradamon Incident.

For Hikone, fifteen gatherings are recorded. The tea gathering in October was held just after Naosuke had assumed office and was performing his new role in Hikone. This must have been a memorable tea ceremony and was perhaps the first tea gathering he held after becoming lord.

In the alcove, there was a *shikishi*, calligraphy on a small piece of colored paper, by Shokado Shojo. The *kama*, kettle, made by the first generation Miyazaki Kanchi was the *yabazu*, "arrow notch", *kama*. The "Nichigetsu" tana, shelf for utensils, of Sekishu's taste was in place and after the meal had been served, the arrangement was changed for the latter half of the ceremony. It is recorded that there were late chrysanthemums in a *namban hanaire*, flower container from either South-east Asia, Spain or Portugal, so one could guess there were many other autumn grasses and flowers put in the vase together with the late chrysanthemums. The tea scoop was one made by Sotan, the container of which was inscribed by Zuiryusai Sosa. A Satsuma *tsurukubi*, long-necked, jar having a storage box with an inscription by Matsuura Shigenobu, was used as a tea container, and this was complemented by an *ido* Korean tea bowl once owned by Sekishu.

In the fifth month of the year after this tea gathering at Hikone, Naosuke went to Edo. That is why the next Hikone tea gathering is two years later on the 18th day of the ninth month of 1854. This tea gathering when the chrysanthemums were in full bloom was a gathering to which Zen monks were invited. In the alcove, there was a one line piece of calligraphy by Muso Kokushi. Following is what was prepared for the second part of the ceremony:

scroll — removed

flower vase — metal in the shape of a half moon, called
tsuribune, "hanging boat", containing water only and
hung by a chain

Perhaps it was because he wanted the half-moon shaped flower container itself to suggest the moon and did not want to compete with the chrysanthemums in his garden that he dared not to put flowers in the vase. Somehow, it seems like the example of a very rarefied taste.

water jar — Korean ware

tea container — an old Seto ware piece, named "Broken Rain
Hat", with calligraphy by Kanamori Sowa
fukuro, bag for tea container, light blue

tea bowl — *irabo* Korean ware

tea scoop — one made by Rikyu, *tsutsu*, container, with an
inscription by Sekishu

waste water container — curved wood, made in Hida

Because his guests were Zen monks, the meal was completely vegetarian and the cakes were red and white *kinton*, cakes made from a sweet potato base, from Daitokuji temple. Tea came from the tea plantation of Kambayashi.

Something noteworthy about this meeting was that three other tearooms beside this one were prepared. One of them was the *Hosbodai*, "Flying Phoenix Pavilion". There, a set of three scrolls, "Snow, Moon and Flower" by Isenin, was hung, and an incense burner and miniature landscape on a tray were displayed for decoration in the *shoin* window. A six-fold screen was set up but there is no indication of what it was used for. If Naosuke really disliked prolonged affairs, a tea gathering with him as a host would have been finished there. But, the party moved on to the tea house called *Rinchikaku*, "The Pavilion by the Pond", where the Shokado painting of Hotei with an inscription by Takuan was hung and there was an Imbe flower vase.

It seems that Naosuke was particularly fond of evening or night gatherings. Altogether counting the ones at Hikone and Edo, there are 43 tea gatherings recorded. Of these, 19 gatherings are either evening or night teas. 19 were held at mid-day, and it is unclear when the remaining five were held. However, if we assume that the mid-day tea is after all the "proper" tea ceremony, then it seems that Naosuke enjoyed the poignant atmosphere of evening or night more than the more formal day affairs. This was when he could return to the tearoom after seeing off the guests and muse alone over the day's events in complete serenity beside a simmering kettle. This was the realm of the *Chanoyu Ichie shu* and it must have been all the easier to conjure after a tea in the evening.

The tea gathering following the one given for the Zen monks was also a night gathering. An iris in the "hanging boat" container was hung in the alcove. One can imagine it glowing in the faint light of a small lamp. Of course, it was a white iris.

Since it is impossible to describe all the gatherings, I will just mention only one more gathering held at Hikone. It was a memorial tea ceremony for Kantokuin Ko. Kantokuin was the posthumous Buddhist title for Ii Naonaka, Naosuke's father. As mentioned, Naosuke was his fourteenth son. The time Naosuke had spent living in his parents' house watching his elder brothers being adopted into relatives' families while his eldest brother flourished had been very long. This was the period when, comparing himself to buried wood, he called his living quarters, *Umoregi no ya*, "Cottage of Buried Wood". For Naosuke, this tea ceremony was an offering to the memory of Naonaka as fief lord, and yet the irony of fate was that Naosuke held it as the fief lord. Naonaka died in 1831 and this was the 27th anniversary after his death. The tea gathering was held a day after the actual date of his death, the 25th day of the fifth month which probably means that the religious service was held the day before.

alcove: scroll — a painting of eggplants and inscription by
Naonaka

The painting by Naonaka with his inscription was placed in the alcove in lieu of a memorial tablet. Therefore, in the second part of the ceremony, it was left as it was.

alcove and scroll — the same as first part
water jar — *Gosu sometsuke*, Chinese blue and white porcelain

chaire – Zeze ware
tea scoop – Furuta Oribe
tea bowl – incised *irabo* Korean ware

The Hikone tea gathering record ends with a gathering held in the fifth month of 1857. This tea gathering, for which the day and time were not recorded, was held to welcome to Hikone a Bakufu tea master, Tanimura Saniku, who was a frequent companion of Naosuke in Edo. Three days later, Naosuke left Hikone never to return again.

The Record of Tea Gatherings Held in Edo

It appears that Naosuke, after arriving and assuming his duties in Edo on the 15th day of the fifth month in 1852, was extremely busy. However, finally in the autumn, he completed the construction of a new tearoom. He held the opening tea gathering there in the 11th month. The new tearoom was called *Rotei*, “The Dew Pavilion”. It was a three-mat room. His companions were Matsudaira, the Governor of Oki, present day Shimane prefecture, Sakai Shuri Daibu, Minister of Works, and Tanimura Kajun, a Bakufu tea master. The scroll was a one-line piece of calligraphy by Ikkyu, “Don’t do evil, do good”. The tea container used was one formerly owned by Rikyu called “Yamashina” that was stored in a box with an inscription by Enshu.

At the beginning of the new year, tea gatherings suddenly became numerous. On the 15th day of the fifth month of that year, he told the Bakufu office of his planned journey home. That means that in approximately five months, he held five tea gatherings. The two times at New Year’s were gatherings for intimate friends, among whom Miura Gorouemon was a principal guest. Appropriately for the first tea of the year, the painting by Tanyu with the inscription *Mannen Shofu* “Ten Thousand Years, Pine Wind” by Kogetsu was hung in the alcove. When they moved onto the second part, the flowers were a weeping willow with a white-jewel camellia. A *katade* tea bowl was paired with the Satsuma tsurukubi tea container used before at Hikone. The tea scoop was one made by Rikyu with a container by Sotan.

Now, we skip ahead a few years to 1855. The Bakufu was being rocked by shock from the dispute over the shogun’s succession. From without, pressure was mounting over the Japan-United States treaty. It was a very tense political situation. When Naosuke was about to return from Hikone to his duties within the Bakufu, he gave one of the family retainers the posthumous religious name he had chosen for himself to use for a memorial tablet, so he was aware of the possibility of his own impending death. He left Hikone on the 17th day of the eighth month and arrived in Edo on the 28th. In the 12th month he was promoted to the rank of Sakon-e no Chujo. A record remains of a tea ceremony held on the 11th day of that same month.

Year of the Rabbit (1852), the 12th month, 11th day, mid-day Jakushu had come, the other companions were Kajun, Eitoku and Sanetsu.

Tearoom with a sunken hearth cut into the upper left corner of the host’s mat.

Jakushu was another name for Sakai Tadayoshi, Governor of Wakasa, present day Fukui prefecture. When he was with the Obama fief, he had held the office of Tamari no ma zume along with Naosuke. Naosuke appointed him constable of Kyoto in 1858.

scroll — a pair of hanging scrolls by Yu yuan chang
painting of plum blossoms and an inscription with
mounting of Enshu's taste
Bundai, a writing stand of Wakasa lacquer, which Jakushu
brought as a gift, with a piece of *hosho*, thick Japa-
nese paper, on it
two-tiered bamboo flower container made by Kobori Gon-
juro
flowers — winter chrysanthemums arranged by Tanimura
Kajun on a round wooden palate

It was an end of the year affair, on the one hand looking towards spring and on the other emphasizing winter. The writing stand that Jakushu had brought, a product from his home territory, was quickly graced with a piece of Japanese paper. A meal followed.

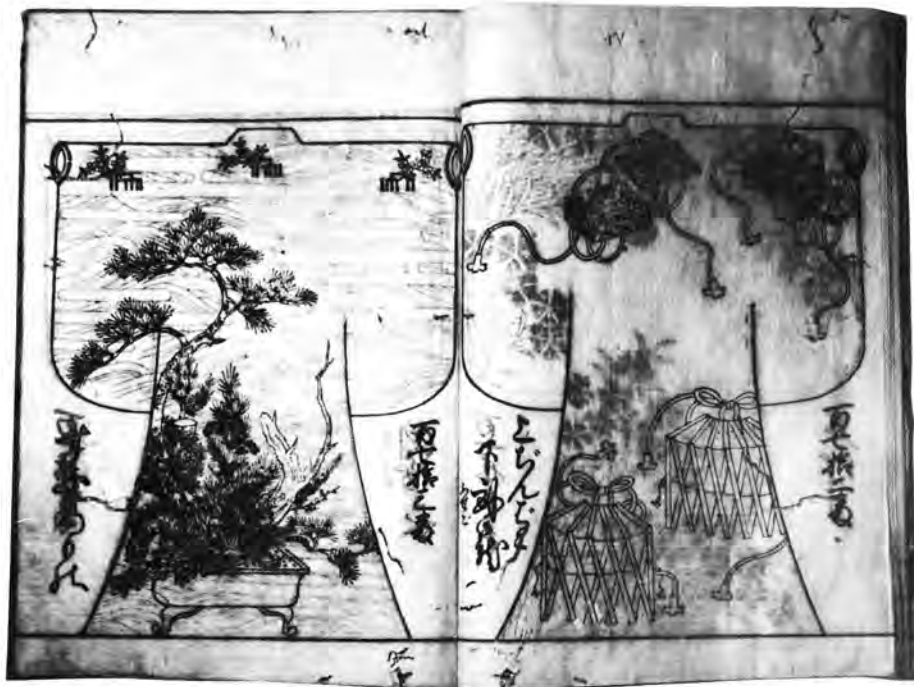
In the abbreviated selection of implements, the *natsume*, jujube-shaped tea container, of Wakasa lacquer, a gift from Jakushu, can be seen; it was a tea ceremony where hearts communicated with one another. Yet even at a tea gathering like this one, their discussion must have turned to analysis of the fast changing political situation.

The tea gathering held on the 7th day of the 12th month of 1857 was a tea gathering to which women were invited. The principal guest was Yokyo-in, the wife of Naoaki, the former lord of the Hikone fief. The other guests, Sogo, Hatsu and Kuni were ladies-in-waiting serving Yokyo-in. A painting and a poem by Basho, was placed in the alcove:

Bowed down
waiting for the snow
a scene of bamboo.

The fact that the appetizers were all various sweet confections also shows the concern of the host for his guests.

As might be expected, after Naosuke became a Senior Councillor in 1858, his tea gatherings became very few; in 1859, there was only one. He held his last tea gathering, an evening affair, just as the first year of the Man'en era opened (1860). His guests were two of his most faithful helpmates and friends, Nagano Shuzen and Utsuki Rokunojo who were struck down together with Naosuke in the end. The scroll was a piece of calligraphy by the emperor Reigen which might have been a reflection of Naosuke's feelings at the time, torn as he was between the court and the Bakufu. The iron kettle was one made in Ashiya. In the second part, it is impressive that a branch of white peach blossoms was placed in a bamboo vase of Sekishu. It is as though he already knew that he was going to be struck down in the snow, on the day of the peach blossom festival. ☘



Two pages of an Edo-period kimono pattern book.
Courtesy of Ueno Saeko

A Brief History of Kimono

Ichida Hiromi

The oldest written records referring to the manner of dress of the early Japanese are found in the *Gishi Wajinden*. Written in the third century, these records refer to the neighboring country of China's *Gi* and to Japan as *Wakoku*, or the Country of Wa. Japan became a unified nation under the Yamato court in the fourth century. Before this, however, it was made up of a gathering of small states, one of which was known as Yamataikoku. Much of the interest and mystery of ancient times is contained in this era, and it is now the subject of considerable research.

Leaving theoretical details aside, there is evidence suggesting that in those days, Himiko, the legendary Queen of Yamataikoku (some claim she was a shrine chieftess, or the Sun Goddess, Amaterasu Omikami) wore a simple, rectangular garment with a hole cut in the center for her head. This style of dress along with the cloth wrap-around skirt are basic types of clothing styles around the world. Today the Indians of Mexico, Guatemala, Chile, Bolivia, and Ecuador wear this poncho style of dress. The Greeks and Romans of ancient times also wore a similar garment which was gathered at the waistline. The wrap-around style is exemplified today by the sari of India, the Indonesian sarong, and the wrapped skirt of the Kabyles.



Woman's dress, T'ang period China. Shosoin
Courtesy of Benrido Printing Co.

Himiko is thought to have been a woman of great physical stature, a spiritual medium who was waited upon by many attendants and hidden from the eyes of the public. Although much of her life is still of great mystery today, it is thought that she possessed great power over the people. What seems odd, however, is that even as a ruler of one of the small states, her attire should be so apparently simple. Aside from beads and hair ornaments, it is certain that Himiko's dress did not have a collared neckline or sleeves like the present-day kimono.

Examining the portraits of ancient Chinese emperors and educated men in the collections of the Kokyu Museum in Taipei and the National Museum in Peking, we see that they wore a style of dress similar to the kimono. It is interesting that 4000 years ago, the emperor Yu (reigned B.C. 2205-2197) of the Hsia dynasty wore a kimono. The portraits of the Shang emperor Tang (reigned B.C. 1783-1752), the Chou emperor Wu (reigned B.C. 1134-1115), as well as those of Confucius (B.C. 551-479), and Mencius (B.C. 372-289) also show that the prototype of the Japanese kimono with a diagonally crossed collar, wide sleeves, and belt to hold the sides together already existed in China at this early period. This style of dress was exported to Japan along with other cultural goods, and from the Heian period onward it greatly influenced the Japanese costume.

Returning to the third century now, we see that the simple rectangular garment with a hole cut for the head was gradually improved and made more practical for everyday life. Since there are no records remaining from this period, we must rely on



Haniwa, Kofun-period burial mound figure.
Tokyo National Museum
Courtesy of Shibundo Publishing Co.

archeological relics to learn about the customs and lifestyles of that age. In the fourth and fifth centuries, the style of dress can be assessed from excavated *haniwa*, burial mound figurines. Sleeves were attached to the original outfit for greater mobility, the collar made to meet and cross diagonally in front, and red sashes were worn by men and women alike. At this time, both men and women followed the rule of crossing the right neckband over the left.

It has been possible to learn something more of the Asuka and Nara periods (seventh to eighth century) through the ancient chronicles, the *Kojiki* and the *Nihon Shoki*. The attire of the nobility of this period is represented by that worn by Shotoku Taishi and Kissho Tenno. Commoners wore much plainer clothes. The style of court dress is very similar to the formal attire of the Sui court of China.

In the Asuka period, Shotoku Taishi dispatched envoys to China in order to absorb everything of possible value for his then comparatively undeveloped nation. Political systems, Buddhism, the arts, and dress styles were greatly influenced as a result. The system of indicating court ranks by standardizing twelve headgear colors was enacted in the 11th year of Empress Suiko's reign (603 A.D.). Soon however, the concept of court dress was enlarged from the idea of an attire worn merely to protect the person from the elements or his enemies into a careful system of status for the upper classes. The twelve colors of headgear beginning with the highest rank of purple included blue, red, yellow, white, and black. It was prohibited to wear the colors of a higher rank.

The Nara Period

Following the death of Shotoku Taishi, Japan continued to send envoys to the continent, this time to the new ruling T'ang court. The new age in Japan was significantly influenced by its contemporary in China. Like the Chinese capital at Ch'angan, the capital city at Nara was laid out in the pattern of a chess board. It is evident from sculpture and wall paintings based on Buddhist themes how superbly the Japanese adopted the T'ang culture to their own.

On February 3, 719, Empress Gensho issued a law pertaining to styles of dress in which she ordered that throughout all classes of society from the emperor to the farmers, the neckband in front would henceforth be crossed left over right. From that time forth for nearly 1300 years, the Japanese have continued to observe this command by wearing the kimono crossed left over right.

In the Nara period, various plant fibers such as unrefined, coarse silk, ramie hemp, and wisteria were the main sources of material for the kimono. From pieces in the Imperial treasury of the Shosoin, we can see that by the eighth century fabrics of superb weave as well as batik, tie, and relief-stamp dyeing techniques were already being produced.

Heian Period

When we imagine the Heian period, we recall the elegant *juni hitoe*, the twelve-layered kimono worn by the women whose lives colored and enlivened the brilliant Heian court. This multi-layer style is thought to have been perfected by the middle of this period. Before then, court attire was a carry-over from the earlier T'ang-influenced Nara period.

As previously mentioned, a great amount of cultural information was brought back to Japan by the many envoys who crossed the seas to China in the Asuka and Nara periods. In the Heian period, three missions were also dispatched before the political situation in the T'ang courts fell into disorder. In the sixth year of Kampo (894 A.D.), Sugawara Michizane, a leading statesman of the era, called a halt to all further missions.

By this time, however, Japan had already absorbed a considerable amount of T'ang culture. In addition, in an age when science and the art of navigation were still undeveloped, it is likely that the Japanese no longer wanted to endure the sacrifices required to make the hazardous journey across the East China Sea. Thus ended a 200-year political intercourse with China during which 12 missions were completed.

In the years which followed, the Japanese used this break as an opportunity to alter what was until then merely an imitation of T'ang culture and to develop a culture that was more reflective of the unique climate, natural features and society of Japan.

As the class of nobles reached the summit of power in the Heian period, their costumes became all the more splendid. In the capital city of Kyoto, the severe cold of winter must have been more than what we can imagine today. It is likely then that the nobility wore the numerous layers of clothing to warm themselves against the cold. Although the style is commonly referred to today as the twelve-layer kimono,

records from the period note that as many as 24 and 25 layers were sometimes worn and that the thickness where they overlapped in front grew to be as great as 15 centimeters. In those days the layered style was known as *nyobo shozoku* which means literally "wives' clothing", or *karaginu mosugata*, "T'ang style dress with skirt". The outermost layer was the *karaginu* and the portion pulled in back, the *mo* or skirt. This style was the most formal for women of nobility. They appeared in these robes on those occasions when they served the emperor or were called into audience with him or when they performed dance offerings praying for abundant harvests of the five grains: wheat, rice, beans, and two kinds of millet. The informal style simplified from the ceremonial was referred to as *ke*, which means ordinary or at-home wear.

In the reign of Emperor Ichijō, about 1000, Murasaki Shikibu wrote *The Tale of Genji*. At that time there were no pictures accompanying the manuscript, but as time passed, drawings were added to illuminate the contents of the story. This novel is particularly useful as a source of research material on the kimono because the lifestyles and dress of the female characters are drawn in detail. From these pictures, we see that the *karaginu mosugata* style had been perfected by this time.

The standards of beauty in the Heian period required a harmonious arrangement of colors that showed at the opening of the sleeves or at the hemline. If a young man caught sight of the colors of a woman's sleeve as she hid her face from him, or happened to glance at her hemline showing from her hiding place behind a bamboo screen or from under reed blinds as she passed in an oxcart, he could tell quite accurately whether she was a woman of good birth and taste. These glimpses were the source of endless gossip and discussion among the men of the times.

The number of named colors each with different nuance of meaning amounted to as many as eighty among which were deep plum pink, rose yellow and pale onion green. It was believed that the colors a woman chose perfectly expressed her nature and character. In the concept of these layers of colors lies a marvelously expressed esthetic, testifying to the high sense of beauty of the age and the sensitive feeling for color of the Japanese people.

The affluent ruling class carried their preoccupation with esthetics to the extent of keeping dyers, weavers and tailors in their private employ and competing with other families in producing colors solely for their use. Genji, the main character in Murasaki's work, is described as such a gentleman of sensitive tastes and is often found taking careful note of the colors blended in the kimonos of the many women who surround him.

Although the original idea was borrowed from ancient China, the wide, flowing sleeves and colored neckline of the Heian garment reveal the elegant sense and artistic care of the early Japanese. Perhaps the long hours the upper classes spent in idleness were responsible, for as a whole, they were sensitive to detail to a remarkable degree. Dazzling the onlooker's eye with color as one moved, selecting colors in keeping with the proper seasonal flowers, even covering the back neckline to keep it clean and fresh under the hair were among the prominent cares of their lives.

The custom of "changing robes" also originated in this period. On April 1, the wardrobe changed to light, summer wear woven with threads of gauze, thin silk, and



Junibitoe, 12-layered kimono, of Mid-Heian period.
Courtesy of the Costume Museum

grains. These were worn until the end of September. In the chapter, "Yugiri" of *The Tale of Genji*, Yugiri's wife, Kumoi, is pictured wearing an unlined, summer kimono of raw silk, the sleeves of which were transparent, exposing both arms. Although called "changing robes", the custom dictated that not only attire be changed, but that everything including furniture and interior decor be seasonal as well. To cite one instance, a pattern of decayed wood was drawn in red on a white silk ground for a winter screen. In summer, however, it would be replaced by a painting of water and mountains on raw silk to give as much of an impression of coolness as possible. In the palace, the Emperor's seat was changed, the charcoal braziers removed, and fresh green reed screens hung. In October, the summer kimono was put away and figured cloth woven in the Chinese fashion, which was usually a double layer of karaginu worn under an overcoat, again appeared as the winter court dress.

Yet another distinguishing feature of the Heian lady was her long, full, black hair. The length of a woman's hair was often described in tales from the period as flowing for as many as 4 to 8 feet along the floor and thus to have blended harmoniously with the trailing skirts in vogue at the time.

One example can be found in the first volume of *The Great Mirror* describing the favored consort of Emperor Murakami. "Leaning to one side, she sat there quite beautifully. Then rising, she entered the carriage which was to carry her to the emperor, but the tips of her hair were still near the pillar where she had been sitting in her chambers. Taking one strand and curling around and around from the center of a sheet of Michinoku paper, the surface soon became perfectly black."

The long, richly flowing hair so often thus depicted in tales, poems, and picture scrolls most certainly found its ideal in the lady described above, but whether human hair can in fact grow to such lengths is an interesting question to consider. It is imaginable for a woman's hair to reach the ground, but for it to grow as long as 12 to 15 feet defies the imagination. Some historians claim that such women did indeed exist but this writer believes that these anecdotes are much in the same vein as the ancient Chinese hyperbole: "30,000 feet of hair grew white from anxiety or great sorrow". In this period, the heads of both boys and girls were shaved on the seventh day after birth and worn in a monk-like fashion until the age of three. (In the Muromachi era, the custom was similarly observed until age two for children of the nobility and age three for children of the warrior class.) In the spring of the third year following a special ceremony, the child's hair was allowed to grow out. From a page-boy cut, it was parted in the middle and combed to either side after the front hair grew out. Tied in the back and left to hang down at the sides, this became the permanent hairstyle for women for the rest of their lives. Only if preceeded in death by her husband would the occasion for a haircut ever again arise once the hair-growing ceremony of childhood had passed. Enduring the hottest days of summer, women washed their hair after the passing of the Star Festival in mid-summer. The washing and drying of it must have been a matter of no small consideration.

One importance of the layered kimono in the formal dress was that by deliberately clothing herself in layer upon layer, a lady could in effect achieve an air of dignity. Today, the everyday kimono has been reduced to a single layer worn over the



Street dress for noblewoman, Kamakura period.
Courtesy of the Costume Museum

undergarments. The layered style found in the long-sleeved kimono for unmarried girls, the black kimono for ceremonial occasions and the man's crested kimono, in fact originated a thousand years ago in the 12-layered kimono of the Heian period. (Recently, however, some kimono are lined only in visible places to appear double-layered.) The custom today of carrying a fan while in formal attire originated in this period as well. A Japanese cypress fan was always carried as an accessory to the *karaginu mosugata*. This folding fan of Japanese invention assumed the popularity of the round Chinese fan widely used in the Nara period. The fan served more as an ornamental accessory to the ceremonial dress rather than as a practical object and was often used in place of the finger for pointing at things. Today, the former *karaginu mosugata* is still preserved in the ceremonial wedding arrayment of the imperial household. Although there are many documents from the period pertaining to the dress of the imperial court, information about the general populace is scarce and we can only speculate that their attire consisted of little more than a plain, short-sleeved garment tied at the waist with a narrow sash.

In the transitional period which followed the end of the Heian era, a style of women's attire for outings known as the "pot-shaped dress" came into fashion among upper-class women. The long hem of the trailing skirt, so impractical outdoors, was lifted and secured at the waist and very much resembled a Japanese pot. The new style, tucked up and bound as it was, made it immeasurably easier to walk and is the forerunner of the present day kimono. To this attire worn mainly for traveling or going to the shrines to pray was added a wide-brimmed bonnet with an organdy-like

veil of ramie draped from the brim. Known sometimes as "draped ramie" or "insect canopy", it kept insects from stinging the women's faces. There is no mistake that it too was a carry-over from Heian times when women of high birth were accustomed to concealing their faces from the eyes of society.

The Kamakura Period

With the fall of the proud Heike at Dan no Ura, the ruling nobility gave way to the rising class of warriors who brought about a radically different system of government in the Kamakura period. The elaborate layered kimono of the Heian years remained only as a ceremonial garment during this period. For everyday wear, layers were shed resulting in an attire more suitable for the activity and vigor of the age. Where as many as 24 and 25 layers were worn before, the number of layers came to be restricted to five in the Kamakura period, and was known as the "five-robe" style. In addition, the pleated skirt was worn only for outings and simplified for everyday use. In this way, the purely ornamental and excessive fashion of the earlier years gradually became more practical and suitable to mobility. The application of patterns and design to the *kosode*, the white fitted sleeves of the undergarment, also began in this period.

The Muromachi Period

While the fashion of the Heian and Kamakura periods followed the influence of the ancient Chinese courts with its long-sleeved kimonos, a short-sleeved style gained popularity in the Muromachi age. The robes were even further simplified and outer layers removed, exposing the garments beneath. Originally, the *kosode* was the undergarment for the long-sleeved kimono. Since it seemed bare and tubular in comparison to previous styles and somewhat lacking in volume, a length of fabric was added to give it greater fullness. The sleeve of the present day kimono originated here in the *kosode* of the Muromachi age. The women of the upper classes generally wore three to four layers of *kosode* fastened with a narrow sash over which they donned an even more striking short-sleeved robe. In comparison to the inner robes it was usually very gorgeous and beautiful and was known separately from the others as *uchikake* or "outer robe". Women of the common classes simply wore a *kosode* with a narrow sash.

In the Muromachi period, dyed and woven articles of the Sung, Yuan and Ming dynasties were brought to Japan, and Ming craftsmen were invited to teach their skills to the Japanese. The arts were greatly refined under their influence and the elegant *No* costumes were created with the help of these advanced techniques. In the Oei era (1394-1427) cotton fabric was imported from Korea.

The Azuchi Momoyama Period

Approximately 100 years after Sengoku, the period of the warring states, came the Azuchi Momoyama period. Two great warriors, Toyotomi Hideyoshi and Oda Nobunaga, were active in this period and in reflection of the times, the designs on the *kosode* and *uchikake* became more gorgeous and dynamic. *Kosode* and *uchikake*



Street dress for woman of warrior class, Muromachi period.
Courtesy of the Costume Museum



Detail, *Matsuura Byobu*, folding screen by Kano Naganobu.
Courtesy of the Yamato Bunkakan Museum

from the period are preserved today in the Okayama Museum and the Kodaiji temple in Kyoto. The outstanding characteristics of these garments which differ from the modern-day kimono are: the width of the front panel (36-37 cm.), the extreme narrowness of the sleeve (approximately 20 cm.), the tiny opening at the wrist, and the shortness of the skirt. A high degree of technical advancement seemed to be simultaneously achieved in weaving, embroidery, *surihaku*, "rubbed foil" technique and tie dyeing. From the famous *Matsuura byobu*, folding screen by Kano Naganobu preserved at Yamato Bunkakan, it is possible to recreate in one's mind the brilliant kosode and uchikake worn by prostitutes of the day.

Leaving behind the dark Sengoku years, a new spirit of enthusiasm can be detected as men of the age turned their attention to esthetics. Architecture and interior decor in the Momoyama style commonly made use of gold and silver and exemplify the magnificence of that era. With the support of Toyotomi Hideyoshi, more technically difficult requests were submitted to the weavers of Nishijin, Kyoto and as the craftsmen responded to the demands, a dazzling zenith of beauty was reached.

The Edo Period

The 267-year period from Tokugawa Ieyasu's victory at the battle of Sekigahara in 1600 to the restoration of imperial rule in 1867 is known as the Edo period. Japan was a closed country during this time and, free from foreign influences, the

national costume evolved and changed. Politically and culturally, this time can be divided into early, middle and late Edo period.

Early Edo The fashion of this stage was a continuation from the Momoyama with the kosode and narrow sash. The hairstyle worn by the women of the day was called a *karawa* or Chinese (T'ang) ring, which was a simple chignon tied at the top.

Middle Edo The *obi*, or sash, became wider in this stage and more attention was given to hairstyles which became proportionately larger in relation to the wider obi.

Late Edo The Japanese chignon worn with a kosode tied with a one-piece sash was perfected in this later stage. The standard 10 cm. obi was made about 30 cm. wide and the fully-printed kimono, popular in former times, came to have a design or pattern only at the bottom near the hem.

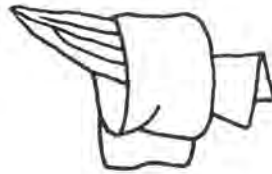
In the early stage there were two kinds of obi, the narrow obi and another called a Nagoya obi. Worn from the end of the Muromachi period to the beginning of the Edo period, the 2.7-meter-long Nagoya obi was woven in a tube so that it had the same pattern on both sides like a braided *obijime*, sash band, and had tassels at the two ends. It was wrapped around the waist three times and tied in a butterfly knot in the back. The style is said to have been copied from the braided cords made by a Ming craftsman who was living in a place called Nagoya in Kyushu. The narrow obi which was approximately 4 cm. wide and 3 to 4 meters in length in the beginning gradually grew wider and wider with the passing of time. In *Nochi wa Mukashi Monogatari* written during the Kyoho period (1716-1735), an Edo merchant who visits Kyoto condescendingly observes how narrow obi and out-dated long hairpins are still being used in the old capital long after the fad had passed in the quick-paced metropolis of Edo.

As long as the narrow obi was in style, there was little variation in tying. With the introduction of wider sashes, however, various styles of knotting were created. During the Edo period, the Kabuki actors and geisha were the innovators of new obi styles. Uemura Kichiya, a leading actor during the Empo years (1673-1680) saw a dyer's daughter named Oshun wearing a hanging style of obi which he promptly copied and wore on stage. The new fashion was well received and came to be known with great popularity as the "Kichiya Knot". Reknowned for his spear dance, Mizuki Tatsunosuke's style of obi was called the "Mizuki Knot". The "Roko Knot" derives from Segawa Roko. The lattice-patterned kimono which was already popular was further embellished by the actor Kikugoro and it came to be called the "Kikugoro Lattice". The "Ichimatsu Lattice" was named for Sanokawa Ichimatsu whose checkered costume won approval in the Nakamura Theater production of "Love Suicide at Takano". Bold and appealing, the stripes on Danjuro's formal divided skirt became popularized as the "Danjuro Stripes".

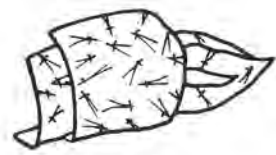
The chic hairstyle worn by the geisha, Katsuyama, which hung low in the back came into vogue as the "Katsuyama chignon". In the *Onna Chohoki*, Record of Women's Treasures, it is written: "The reason that even such a thing as the tying of knots should become a fad is because women are imitating the extremely gorgeous



Hikishime



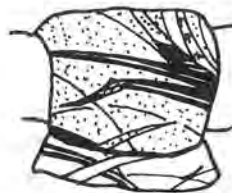
Chidori knot



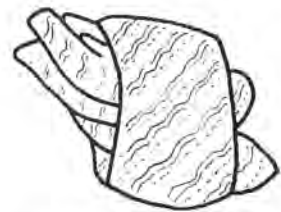
Roko knot



Oiso knot



Taiko knot



Shimabara knot



Kichiya knot



Takao knot



Hitotsu knot



Hasami knot



Darari knot



Hiki Knot

SAMPLING OF THE VARIETY OF OBI KNOTS

styles of Kabuki actors who play female roles." Past or present, east or west of the oceans, there is something in the heart of man which yearns for beauty and goodness. A certain style of knotting known as the "Drum Knot" created in 1817 is perhaps expressive of this desire. The occasion was a festival in commemoration of the completion of the arched bridge at the Kameido Tenjin shrine in the eastern sector of Edo. The geisha of the neighboring district of Fukagawa who until then had tied their obi without bustles and bands but simply knotted in a bow, came on this occasion wearing obi which were hoisted up in the back, secured with an obijime and decorated with a small piece of fabric in front under the bustline. The name "Drum Knot" in one explanation is said to have come from the sight of the fashionable women gracefully crossing over the arched, "Drum" bridge. In another explanation, the shape of their obi was likened to the bridge because it made clever use of a small pillow which filled out and rounded the obi like a bridge. Whichever the case, from this time forth, the bustle and obijime came to be important accessories to the Japanese costume. Of the 200 obi styles worn during the Edo period the "Drum Knot" is still tied by women today, perhaps because it best fits the contours of the Japanese body, keeps its shape and stays firmly tied.

The most spectacular achievement in fashion during the Edo period is without doubt the development of the Yuzen dyeing process. The history of woven fabrics was a long and established one, but the technique of painting on silk was until then a great problem. The man who originated this dyeing process was Miyazaki Yuzen, an artist who was more of a designer of kimono than a technician. It is almost certain that he lived in Kyoto near the temple gate of Chion-in and that he painted fans for a livelihood. Very little, however, is known about his birth and personal history. On one occasion, at a draper's request, he seems to have painted a design on a kosode which was so well received that orders began pouring in for his work. The process of fixing colors on white fabric without blurring or blotting were enormously difficult operations which were achieved only after countless failures by Edo craftsmen. At the height of its popularity in the Genroku era (1688-1703), the demand for colorful Yuzen fabric was so great that it seems there could never be enough to satisfy the dreams and desires of the womenfolk. Whereas it had been impossible to weave delicate and detailed lines into a piece of fabric, with the advent of Yuzen dyeing, it became possible to freely and easily paint on such designs. In 1667, the first sample book of kosode dyes and patterns appeared. Typical patterns such as the bush warbler in a plum branch were included in this woodblock edition. In 1687, a *Genji Pattern Book* was completed and in the following year, a *Pattern Picture Book* of costume designs was published and distributed all over Edo and Kyoto.

Among the painters active in the Edo period was Ogata Korin who was born in 1658, the second son in the Kyoto drapery firm of Kariganeya. In its most prosperous years, the store was patronized by such notables as the wife of Tokugawa Hidetada and an emperor's wife, Tokukumonin. When the latter died, however, the business suffered and to save themselves, the Ogata family became money lenders to feudal lords as many other wealthy merchants of Edo had. Ogata Korin and his younger brother, Kengan, who was to later distinguish himself as a potter, each pur-

sued their respective artistic careers with the inheritance they received from their father. In his early years, Korin was probably influenced by the Kano school painters, but later he perfected his own well-ordered and appealing style of painting. After his family's business failed, Korin seems to have occasionally been financially held back from the painting he loved so well. It is probable that he did odd jobs painting designs on kosode to supplement his income. A request made to Korin for an ink painting of a pine tree on white satin is recorded in the *Koshokubundenju*. All the minute beauty of Korin's artistry in which nothing is spared is captured in the Fuyuki Kosode (Tokyo National Museum collection) which he painted for the well-known Dan, wife of the government official Fuyuki Yaheiji. This kosode painting is thought to be one of his later works. Although there has recently been a revival of long-sleeved kimono and visiting kimono painted in the Korin style, he was not of course the true designer of kimono that Miyazaki Yuzen had been.

There is a story from the middle of the Genroku period which aptly describes the reputedly extravagant taste in dress of the Kyoto citizenry. On a fine, spring-like day when the flowers were blooming in profusion in Arashiyama, the wives of the great financiers of Edo, Osaka, and Kyoto held a kimono competition among themselves. The first kimono to be shown was worn by the wife of the wealthy Edo merchant, Ishii Rokubei. The fabric was black *habutae*, a very soft silk reserved mainly for formal wear, designed with nandin and minutely embroidered throughout with real coral. The spectators, captivated by its gorgeousness, sighed in admiration. The second entry, another masterpiece of superb workmanship, worn by the Osaka merchant Yodoya Tatsugoro's wife then appeared on stage. This one was a scarlet silk crepe painted elaborately with the famous sites of Kyoto. It was quite impossible then to say which of the two was more or less excellent. The final entry, however, worn by Kyoto's representative, the wife of Nakamura Kuranosuke, remained to be seen. When she gracefully stepped on stage, the audience was amazed beyond their greatest expectations. Surrounded by several attendants in brilliantly patterned costumes, she herself was attired in stark contrast in a layered white kosode under a solid black uchikake. The idea was said to have been inspired by Ogata Korin. Its success in the competition raised the Kyoto lady's social standing even more and confirmed again the city's unsurpassable taste in fine clothes.

In the Edo period as in modern times the kinds of kimono and hairstyles worn depended upon a person's age and economic position. Among the many fashionable styles of the day, let us consider the long-sleeved *furisode* kimono and the short-sleeved *tomesode*. *Furisode* literally means "waving sleeve" while *tomesode* can be translated as "halted sleeve". In those days young girls wore *furisode* until their marriage when they changed to kimono with short sleeves between 30 and 40 cm. in length. The latter which did not have an underarm opening, was called *tomesode*. According to Ihara Saikaku's *Zokutsurezure*, in the autumn of a maiden's nineteenth year, whether or not she was married or disposed to wearing a *tomesode*, as an adult she was obliged to wear a short-sleeved kimono. Today the *tomesode* has become the ceremonial kimono for married women and comes either in black or in colors with five crests and a design near the bottom hemline. In the Edo years, however, *tomesode* simply referred to a



Dress for woman of merchant class, Edo period. Hosomi Minoru
Courtesy of Mainichi Newspaper Publishing Co.

style of kimono and could be found in stripes or solids and made of Yuzen fabric or pongee. Later, as wider and wider obi became fashionable, sleeves similarly became longer. This new style, however, created a problem by restricting arm movement. In answer to this, an underarm opening was added to the tomesode to allow greater freedom for the arms. The sleeve of the modern tomesode is approximately 50 to 60 cm. long and, as stated above, designed with five crests and a border pattern. Either a few layers of white undergarments are worn beneath or the tomesode is lined in visible places to appear layered. Thus, with the passing of time, the Heian period custom of wearing numerous layers of robes for ceremonial occasions was abbreviated first to five layers, then to three, and finally to two as is worn today. These days, even the two layers are being replaced by a single layer with partial lining. From the end of the Edo period and into Meiji, the bridal kimono consisted of three layers: black, red, and white. This practice too has been reduced to only two layers and again, in some cases, only semi-lined.

In the last thousand years or so, formal attire has consisted primarily of the bridal garments (for the ceremony, a furisode worn under an uchikake and then a change to a second furisode of a different color), the tomesode (either black or colored), the mourning dress, and the men's crested kimono. The reason for wearing numerous layers of robes regardless of the weather was to create an atmosphere of solemnity and gravity through one's attire on ceremonial occasions. A set of bridal uchikake with various blocks of design which was made in the Edo period can be seen at the Marubeni Company in Kyoto. A black and a red uchikake with the same print are preserved, and it is thought that a white robe at one time completed the set. The three were probably worn together but instead of being individually wrapped around the body, they were overlapped as if they were a single layer.

The Meiji Period

The Meiji era began in 1868 when the last Tokugawa shogun, Yoshinobu, restored the reins of government to the emperor. Japan had emerged from its long years of isolation by the end of the Edo period following the landing of the American envoy Perry, and had entered into commercial treaties with Holland, England, and France. When the new government in Tokyo under the emperor Meiji came to power, more measures were taken to make up for the years of seclusion and to create a modern Japan. First of all, the practice of wearing kimono and head dress which distinguished rank among court nobles was abolished. Emperor Meiji shaved away his topknot, donned Western clothes and sat for a photograph. In 1873, the sixth year of the new reign, the empress of her own accord prohibited women from shaving off their eyebrows and blackening their teeth upon reaching adulthood. She herself set an example by not following this custom which had been in practice since Heian times.

The trailing skirt, another inheritance from former times, was still worn indoors until the beginning of Meiji. For going outdoors, women either held their skirts up or tied them up with an additional band. In photographs of the first steam engines running between Shimbashi and Yokohama in the fifth year of Meiji, the women of the day can be seen wearing an enormously bulky tuck over their obi. This unnatural bulk



Fuyuki Kosode, wadded silk kimono, painted by Ogata Korin.
Courtesy of Tokyo National Museum

came from the additional length of skirt which was tucked up after tying the obi. Some ten years later, the idea of fastening the skirt up before tying the obi caught on and this is the style which has come down to the present day. It is of some interest to note that this usage which seems so basic to the modern-day kimono was adopted only within the last 60 to 70 years. At the opening ceremonies of Tokyo's Teachers' College for Women in 1875, the young ladies all attended wearing *Kokura hakama*, pleated skirts made of *kokura*, duck cloth. The empress is said to have tied her hanging hair in the back in the old style and to have worn the traditional undergarments of the *karaginu mostugata* with high heels.

In 1885 an organization to promote more Western-like hairstyles for Japanese women was founded. The movement was headed by the journalist Ishikawa Eisaku and a doctor named Watanabe Tei who both claimed that the Japanese chignon was unsanitary and ill suited to the times. Their chief criticisms were:

1. The hairstyle worn by the women of our country is uncomfortable and painful; there is no relief.
2. It is unclean and is the cause of many ill effects.
3. It is uneconomical and a hindrance to matters of social courtesy.

Their campaign promoted hairstyles such as the Western ponytail and received support from women of the upper classes as well as teachers. The Japanese chignon was fashioned with a thick application of hair oil and to say nothing of the miseries of winter, in the heat of summer with perspiration and dust sticking to it, it must have been quite disagreeable. On top of this, it was considered extremely rude to go out without styling one's hair so that even if it was freshly washed, etiquette required that hair oils be reapplied and the chignon combed again. There is little doubt that this hairstyle was a great burden on the Japanese woman. Little by little, however, hairstyles as well as dress fashions were liberated, making it somewhat easier for women of the Meiji period. When the ponytail was popular, it became stylish to wear ribbons in the hair as well. In 1892 when criticism of the chignon was building and more and more women were trying Western hairdos, the first beauty contest to ever be held in Japan was organized. Unlike today's beauty contests in which the contestants are often university students or working women, the event was more of a popularity contest among the leading geisha of the day. The winner of this first contest was a 17-year-old geisha named Azuma, but it was the third-place winner, Otsuma, who perhaps attracted the most attention. She claimed that the coiffure worn by married women was too heavy and the *shimada*, a tied coiffure worn mainly by unmarried women, unshapely, but that Western hairstyles were light and comfortable. She appeared on stage with her hair hanging straight down and undressed just as it is after washing. Following this creditable victory, she became famous as "Otsuma with the undressed hair". The fact is that she simply wore her beautiful black hair hanging loosely down her back, but in those days it was considered quite modern. Thanks to this break, Otsuma's face appeared on an advertisement for powdered soap, making her Japan's first commercial model. In novels from this period written by men such as Ozaki Koyo

and Tokutomi Roka, fashionable young ladies were often described with loosely hanging hair and bows tied at the top of their heads.

From about 1897, the *Azuma* coat which was worn over a kimono became popular and can be seen depicted in Japanese paintings of the day. The original coat called a *haori* was first worn by soldiers over their armor. The oldest of these, preserved at Toyokuni Shrine in Kyoto, is said to have belonged to Toyotomi Hideyoshi. During the Momoyama period, this style of coat was widely used among men. From 1751 to 1780, a type of long haori which reached the ground became popular. On New Year's or for weddings, the formal attire for men was the *kamishimo*, an old style of ceremonial dress, or the divided skirt and haori with five crests made of black habutae. Although the crested haori was quickly accepted as formal attire for men, women did not wear it until some time later in the early Meiji years. Perhaps it was because women admired men that the custom of wearing coats finally became acceptable among them. Still, however, its function did not exceed that of a coat worn outdoors. By the middle of the Meiji period, however, the haori finally came into general usage among women. A variety of coats such as the Azuma coat and another type with a stand-up collar also gradually became accepted as variations of the haori. Wool and velvet shawls came into style around the turn of the century and some two or three years later, imported fur coats became a topic of conversation among women of the upper classes.

In 1905, one year after the outbreak of the Russo-Japanese war and following the capitulation of Port Arthur, the large pompadour-like topknot became popular. The change from Japanese to Western hairstyles brought about a change in the patterns and styles of kimono as well. In every period of Japanese history, the woman's dress has always been one of total fashion which included hairstyling, makeup, dress, and even footwear. In the 17th century when the bulky coiffure was the dominating hairstyle, such ornaments as combs, hairpins, and pieces of dappled cloth were harmoniously combined to accentuate it. In their own way, the colors and designs on the kimono also complimented the hairstyle. As hairstyles became simpler, subtle changes likewise occurred on the kimono. The first to lose its color and design was the neckpiece on the *juban*, or singlet. The Japanese word *juban* originally comes from the Portuguese word *gibao*. Short and long juban were created by combining the Japanese chemise and the sleeveless gibao which was introduced in Japan sometime during the late Edo and early Meiji years. During this period, beautiful neckpieces which decorated the neckline were added to the juban. At the end of the Edo period, with the wider obi then in fashion, it became possible to hold the crossed neckline securely in place. Now the neckline could be opened or narrowed freely and adjusted to expose a carefully embroidered neckpiece in almost any color of one's choice. Sometimes it must have seemed like the kimono and the neckpiece of the long juban were in competition with each other. In the Edo and Meiji years, the neckpiece was an eye-catching feature in Japanese attire. The changes in hairstyling, however, gradually caused the fancy neckpieces to fall out of fashion and by the Showa period, the solid white neckpiece had taken its place. Today, the neckpieces of former times are only worn by brides and by geisha of the gay quarters.

Western dress first came into general acceptance among the upper classes when social intercourse with foreign countries began to flourish. Ladies appeared at the Rokumeikan reception hall dressed in Queen Victoria-style bustle skirts.

Characteristics of Kimono for Special Occasions

The Wedding Dress

The bride's dress for wedding receptions in the Heian period was not the formal *karaginu mosugata* but the plainer *kosode*. In olden times it was not always white or black but often a deep purple divided skirt worn with a white *kosode*. Over this a *kouchiki*, woven double-layered robe, was worn which was often a deep red or maroon, and pale blue or green. Men's and women's dress were simplified in the Kamakura period to allow for greater freedom in activity. It is thought that brides wore two or three layers of plain robes above a purple skirt and white *kosode*. In the Muromachi period, the wedding style changed. Previously, the couple lived separately and the husband, when he wanted, visited his wife's residence. Now, the wife became a member of the husband's household and lived with them. The ruling Ashikaga family had great esteem for decorum and this influenced and complicated the wedding ritual and caused the systemization of the ceremonial garments. From this period on, white became the favored color for bridal attire. The set, all in white, included a *kosode*, *aigi*, that clothing worn between inner and outerwear, narrow *obi*, and *uchikake*; these were worn with a scarlet skirt and a veil over the head. Under Hideyoshi's patronage, woven goods from the Nishijin district enjoyed great popularity in the Momoyama age and many gorgeous *uchikake* were created. With techniques imported from China, embroidery, fabrics woven with gold and silver thread, and astonishing pieces of workmanship were produced.

During Heian, the wedding festivities lasted for three days and three nights and on the fourth night, it was customary for the bride to wear a colored kimono. This is the origin of the *ironaosbi*, changing-of-the-colors, custom of today. In the Edo period, the celebrations were limited to a single day and night. At Court, the ancient *Karaginu mosugata* (twelve-layer or multi-layered style) as well as the traditional hairstyle cut with short sidelocks which hung straight down in back were revived. Brides in the Edo period wore formal white *uchikake* and veils, and from the middle of the period, a certain kind of silk floss veil was worn. Veils were prohibited for men because of the suspicion that they could, by hiding their faces, successfully assassinate high-positioned officers of the shogun.

From around the Genroku period (1688-1704), a kind of large hood which was originally worn by Kabuki actors became popular among ladies for flower viewing parties and pleasure-seeking gatherings. It soon came to be used by brides as part of the ceremonial garments. Black and red *uchikake* began to appear at the end of Edo and instead of pieces of folded paper, a kind of purse containing seven representative articles was carried in the breast pocket. Colored *uchikake*, the *shimada* coiffure and bridal hood were combined for the bridal costume in the Meiji period. Since Heian times and for many generations, woven fabric had been the main material for ceremo-

nial robes. From the latter part of Edo, however, soft material such as Yuzen and embroidered fabric came into use. In Meiji and Taisho, the bride wore a border-patterned black kimono and a shimada coiffure. The uchikake style was revived around 1955 for brides and in addition to the basic white uchikake (including a white furisode and obi), red, black, and cinnabar robes were also worn.

The Coming of Age Ceremony

This ritual originated in the ancient ceremony of attaining manhood when boys of 15 or 16 changed their hairstyles and clothing and were first allowed to wear head-dresses. From about the 16th century, it became a ritual among the common people to shave a boy's forelocks and to tie up a girl's hair with new ornaments, cut sidelocks, and dress her in a formal skirt. Genji's ceremony of attaining manhood is described in the "Kiritsubo" chapter of *The Tale of Genji*. The scene depicts a 12 year-old Genji resplendently beautiful and gallant in full ceremonial court dress and describes his father, the emperor's grief that his deceased wife, Kiritsubo, had not lived to witness the joy of the occasion. Another ceremony for the 15 year-old emperor Takakura is described in *The Tale of the Heike*. On the 13th of January, a procession to Hojujiden was made to visit the tonsured emperor at his residence by the emperor Takakura whose coming-of age ceremony was held on the fifth of that same month. The old emperor and imperial nun (his parents) awaited his appearance. They must have found his attire with crown beautiful. The ceremony of manhood was performed for boys 12 or 13 years old in the Heian period, but was gradually extended in succeeding periods. In the Kamakura period, it was celebrated in a boy's 15th or 16th year.

The ritual of donning a formal skirt was the equivalent ceremony for girls in Heian times. The formal robes for imperial ladies was the karaginu mosugata or 12-layered kimono worn with a skirt made of white silk which had a tuck in back. A girl wore children's clothes until her 12th to 15th year when she was introduced to adult styles. One such ceremony for the 11 year-old princess Akashi is described in the "Umegae" chapter of *The Tale of Genji*. The preparations for Lady Tamakatsura's ceremony are described in the chapter entitled "Miyuki". As the day of the ceremony neared, congratulatory gifts arrived from relatives and friends and it was treated in society with as much importance as the attaining of manhood ceremony for boys. When this was over, parents began preparations for her wedding. In olden times, a parent's will always prevailed and it can be said that a girl's entire future was decided for her at the age of 11 or 12.

These days, both physically and mentally, a young person is recognized as an adult member of society at the age of 20. Every year on the 15th of January in urban and rural prefectures, a ceremony is held to recognize and encourage the year's newest adults. It is also the first chance for most young girls to buy fancy kimono. Wherever the ceremony is held, young ladies dressed in their finest can always be seen.

Seven-five-three

The numbers designate the children's ages when it is customary to visit shrines or temples to offer prayers. During Heian times, there were three important events in

the life of a child which occurred at the ages of three, five and seven. At three years, a child's hair was allowed to grow out. The *Eiga Monogatari* written in the Heian period tells of the hair shaving ritual which took place seven days after birth. The young prince's head was shaven and kept in this monk-like fashion until the spring of his third year. To keep the toddling child still, he was placed on a *go* board and a hairpiece made of white thread was symbolically set on his head by the person in charge of the ceremonies. The child's own hair was allowed to grow out after this was over. In a girl's case, her hair first grew out in a water-impish fashion. Then, as her front hair became longer, it was parted in the middle and finally left to hang down her back for the rest of her life. Only if her husband preceded her in death was her hair ever cut off. The hair growing ceremony of the Heian period became more complicated in the Kamakura. The date was fixed for November 15th and performed for children of the court at two years of age and at three years for the offspring of warrior families.

At five, a child's skirt donning ritual took place. In Heian, the ceremony was held for both boys and girls between their third and fourth birthdays or their sixth and seventh years. The child was again placed on a *go* board so he would not squirm and an appointed person dressed him in the formal skirt. The ceremony took place on an auspicious day in Heian times, but was fixed on November 15th during the Kamakura period. From the Edo period, the custom was restricted to male children.

At seven years, an obi or sash ceremony was performed. In the Kamakura period, a ritual for changing the strings of a child's kimono to an obi was practiced. A more formalized ceremony based on this custom began in the Muromachi period and was performed for both boys and girls nine years of age. From the end of Edo, November 15th became the official date for five-year-old boys and seven-year-old girls of the warrior and common classes. It was customary for a father to tie his son's sash and a mother, her daughter's. Young girls were also allowed to wear ladies' headdresses for the first time in an additional ceremony.

The seven-five-three ceremony, generally speaking, originated in the way described above. Though originally held at different times of the year, today they are all observed on a single day throughout the country on November 15th every year. Following an Edo-period custom, three-year-old boys and girls, five-year-old boys, and seven-year-old girls go to important shrines and temples to offer prayers.

Funerals

The final ritual of passage in human society is the funeral service. The mourning dress was originally white. The coffin was carried out at night. The next 49 days constituted the period of mourning. During this time, Buddhist memorial services are offered every seven days to pray for the deceased person's safe entrance into a new existence at the end of the 49 days.

Buddhism reached Japan in the Asuka period (around the reign of Emperor Kimmei) and from the Heian, many people came to rely spiritually on the compassionate Amida Buddha of the Pure Land sect, appealing to his mercy by professing their belief in him. For the last thousand years, the wake, funeral, seven-day service, 49th

day and the end of mourning ceremonies have comprised the group of rituals of passage based on Buddhist teachings. Although they have remained almost unchanged to this day, the mourning dress has altered considerably over time.

Men adopted the black crested kimono with black skirt style sometime between the late Edo and early Meiji periods. Influenced by the black mourning attire of foreigners in Japan during the Taisho and Showa eras, women also changed over to black at this time. The fact that white silk has a tendency to become discolored was probably one practical reason for switching to the black kimono. Today, three different colors of mourning attire can be found. In some districts, all black is worn; in others, all white; and in still others, a combination of a white under-kimono and a black top. Although it is not considered wrong to wear several layers of black robes, since it is cumbersome and suggests a repetition of misfortune, usually only one top black kimono is worn. In Hokkaido and the Tohoku districts, however, the custom of wearing several layers is still observed, while in Tokyo, Osaka, and large cities west of Kansai, black kimono are worn over a white long juban with a black Nagoya obi. In the districts where white kimono are still worn, the chief mourner is said to wear the old ceremonial garb of the samurai.

Although formal dress is required for funerals, semi-mourning attire is appropriate for wakes and annual memorial services. To wear full mourning dress to the wake is considered improper. Solid-colored kimono with black obi, band and bustle and solid white figured satin juban is suitable attire for wakes and memorial observances. In the Kanto region, black habutae is worn for funerals while in Kansai, a kind of silk crepe called *bitokoshi chirimen* is commonly used. Black shoes and bags are used for wakes, funerals, and memorial services.

The history of the wearing of kimono in Japan has been long and varied. It developed from the simplest rectangular garment the legendary Himiko is thought to have worn. As the techniques of dyeing and weaving became more sophisticated, the elaboration of the kimono continued until the Heian period, perhaps the epitome of subtlety and elegance. The change in life styles during the following Kamakura and Muromachi periods necessitated a simplification of this traditional wear. Exquisite detail of technique and pattern marked the era of the kosode. Constant changes in life style have caused the design of kimono to tend to the more simple, and many of the features of the kimono as it is worn today are innovations from the last 50-75 years. Undoubtedly the kimono will continue to be worn by many Japanese, at least on special occasions, and will reflect the taste of contemporary times in pattern, tone, and techniques of weaving. 



A room prepared with the utensils necessary for an incense gathering.
Courtesy of Shoei-do

The Way of Incense, Part II

Sanjonishi Kinosa

The Heart of Kodo “the Way of Incense”

One can say by way of definition that *kodo* is an amusement in which aromatic materials are burned in a prescribed way and their fragrance enjoyed within a literary frame of reference, but the actual meaning of kodo is more elusive. The meaning of incense as it is used in this way has changed through time, but in the latter half of the 16th century Takebe Ryusho expounded the “Ten Virtues of Incense” in the following manner:

It brings communication with the transcendent.

It purifies mind and body.

It takes away uncleanness.

It opens one’s eyes.

In solitude, it is companion.

In the midst of busy affairs, it brings a moment of peace.

When it is plentiful, one never tires of it.

When there is little, still one is satisfied.

Stored away, it does not spoil.

Used everyday, it does no harm.

With the framing of the “Ten Virtues of Incense”, the burning of incense, though an amusement, came to acquire the character of a discipline. As a result of persons seeking to know the correct way to play during matches, rules and regulations for the way of incense were established. In the *Monkodo no Shiori*, Guide for Listening to Incense, it states:

1. People participating in incense matches should strictly observe the rules of etiquette and respect the harmony among the participants.
2. Those taking part should not wear scented clothes, nor garments of leather.
3. The fan should never be used roughly.
4. One should not speak before one group of incense is finished.
5. One should not criticize the quality of the incense.
6. One should not inhale the incense for more than three or five breaths.
7. One should not go back and try the same incense again nor change the card and identification once it has been placed.
8. One should not discuss with others which card to place.
9. When passing incense among a mixed group of men, women or children one should always place the censer down on the tatami in order to pass it to the next person.
10. It is not proper to eat cakes or smoke tobacco before a group of incense is finished.
11. Opening the window or door, speaking or moving about should be done quietly.

Those who abided by the above regulations, were considered to be among those who understood the true meaning of participation in the art of incense. There is also

a work called the *Abbreviated Collection of the Essential Rules for the Oie School of Incense* which is somewhat more particular in content. Even today, the basics of these rules are observed.

Above all, the idea of “respect for harmony” has been the spirit fundamental to decorum since the time of Shotoku Taishi. The rules of *Monkoda no Shiori* are not rules limited only to the way of incense; in a wider sense, they may even be a model of decorum for life in general.

If these rules are followed carefully, then the master's *temae*, procedure, for burning incense in the practice of the incense ceremony, is manifested. The way called *temae* is the real discipline of incense, and *temae* in itself is the realization. The study and mastery of various actions is the spirit of *temae*. However, the meaning does not lie in mastering these procedures in a merely customary way. The meaning resides in regarding *temae* as all important and mastering the beautiful expression of every movement.

Incense Match Games

The result of the trend toward ritualization in the way of incense was that the *temae* form was emphasized. However, even during the 18th century, a slackening of interest in learning this form was emphasized. However, even during the 18th century, a slackening of interest in learning this form and studying the true flavor of the art of incense was apparent. The coming into use of *banmono*, gameboards, for incense matches was proof of this tendency.

For these boards, puppets in various shapes and forms were made; the idea of the game was to move them on a gameboard of some kind in accordance with the proceedings of the incense match. For example, the *Keiba ko*, horse race incense game, was modeled after the ancient races of the Kamo shrine. Two horses, one for the black side and one for the red, were placed on a small platform. If an incense was correctly identified, the horses were advanced. In this game, the enjoyment lay in being able to see graphically which side was winning. When someone made a mistake in identifying incense, this was shown by taking the rider off his horse; sometimes at the end of the match the humiliation of the loser was demonstrated by having the puppet jockey lead his horse.

In this kind of game, the point of interest and source of pleasure for the participants was not so much the judging of the quality of the incense but the skill of identifying the various kinds accurately so as to advance one's horse first to the finish line. However, even with the game sets, since a fixed set of rules was established for the handling of the *tatemono* (the general name for the puppets and props) there is the view that it not only sustained the *temae* but furthered it by adding a new flavor.

However, in the true tradition of the way of incense, no matter what else may be said, the foundation must be the “listening to fragrance”. It begins with coming to know the flavor of fragrance and ends with the awakening. The lighting of incense is the beginning of understanding the flavor of fragrance. Understanding incense means

one knows how to make the fire so as to bring about the condition where the best fragrance of that incense is released. The method of making the fire is the secret skill of the *temae*. A deep understanding of fragrance advances one in the learning of the true *temae*.

Fragrant Wood

Each variety of wood produces a distinct aroma when burned. Japanese cypress and laurel are especially pleasant. Some fresh woods are aromatic even without burning. In a broad sense, any wood with a pleasant aroma can be considered *koboku*, fragrant wood, but usually these woods are not so designated in the art of the appreciation of fragrance. In the 17th-18th centuries there was a search for a source of *koboku* in Japan because previously it had been imported and was consumed when burned. Pine, Japanese cedar, laurel, Japanese cypress and plum were chosen as substitutes. These were called *waboku ko* meaning Japanese fragrant woods, and names like *mizugaki*, *nagarabashi*, *natsugoromo*, *chitose* and *sue no matsuyama* were given to them. These woods were selected from rather old trees like the cedar of the Chusonji temple founded in 1105 in Hiraizumi in what is now Iwate prefecture, old lumber from Nara's Horyuji temple and timbers from the *torii* gate of the Itsukushima shrine in Hiroshima prefecture; they were not taken from any pine or cedar found nearby. Samples of *mokko*, *choko*, *shomokkuko* and other fragrant woods exist today in the Shosoin repository. Each was stored there from around the middle of the eighth century. They are certainly *koboku*, but they are not considered to be of the kind used in *kodo*. Fragrant woods used in *kodo* are limited to those that merit appreciation of their fragrance and aroma, not all those traditionally referred to as fragrant wood. Reading of records of a game called *takimono awase* or *koawase* involving the identification of burning fragrances affirms how cultured courtiers of the past appreciated these woods and used them creatively.

Being selective in choosing fragrances means there is a limited number of varieties from which to choose, because any tree that sends out fragrance is not necessarily suitable. The wood must have a quality of fragrance that is pleasant to anyone. Only those woods that have been strictly screened are considered *koboku* by *kojin*, those who appreciate fragrant wood. Thus, many of the existing fragrances in Japan are excellent ones that have been loved and appreciated throughout the ages. For example, one of the famous ones known as *ranjyatai* came from the piece given to Minamoto Yoshimasa in the 12th century by the retired emperor Go-Shirakawa as a reward for exterminating fantastic monsters.

The fragrances selected long ago are called *jin*, an abbreviation of *jinsui ko*. The name derives from the fact that this variety of *koboku* sinks when placed in water. The degree to which it submerges is used as criterion for judging its quality. They are usually divided into three categories: those that sink to the bottom are considered excellent, those that submerge to the middle of the container, neither floating nor sinking, are considered good, and those that float on the surface of the water are considered poor. However, what are designated fragrances by *kojin* are not just fragments of trees, even though the literal meaning of the characters in *koboku* is "fragrant

trees". Actually, *kojin* rarely use the formal term *koboku*, instead they use the term *ko*. At least those high grade fragrant woods that are called *jin* are no longer just pieces of wood. They are mostly resin. Is resin *koboku* then? No, for the resin frequently seen dripping down from a tree like a peach tree is not considered to be *koboku*. These resins are something else. The resin that constitutes the essential quality of *jin* is the oily part of ancient trees so old that it is no longer clear from what kind of tree it was derived. Therefore, the term *jinko* is given to this kind of tree. It is believed that the resin of these trees solidified due to terrestrial heat and gradually developed fragrance while these trees were buried underground for centuries. The fragrant substance is called *jin*. It is found only in certain parts of southeast Asia like India, Manapparar, Thailand, the Moluccas, Sasora, and Sumatra.

Only *jin* was used and enjoyed in *kodo* until the *Rikkoku* became established in the latter half of the 16th century. The *Rikkoku* was an artificial classification of the quality of fragrances including *jin*, dividing them into six categories. The differences in the fragrances are clearly defined. As a result of this, use of the *jin* was restricted only to the variety known as *kyara*. Through the establishment of the *Rikkoku*, fragrances other than *jin* were introduced to the art of *kodo*. The change was probably brought about by a change in the way the game using incense was played; popularity shifted from the *koawase* game to the *kumiko* game. The aim in *koawase* was to discriminate between two varieties of *koboku* and to discuss the merits and demerits of the two. In this case the game was meaningless unless it was played using fragrances of about the same quality. On the other hand, a large number of fragrances were used in *kumiko*. To play this game the players must learn to identify the fragrance, but this could have the effect of making the players become overly concerned with scoring high. The primary reasons for the evolution from using only the *jin* type to a use of many varieties were: 1) various qualities of fragrances were provided in *kumiko* to make the identification easier, and 2) because *kumiko* was based on literary works it was necessary to use *koboku* with different qualities to attain a sufficient variety of expression.

At this point I would like to touch on the rules and customs of *kumiko* involving the use of *koboku*. As previously mentioned, all *ko* games are played while appreciating the fragrance in an atmosphere of literary sensitivity. Clearly, referring to *ko* as "the fragrant wood that sinks in water" or "the *ko* imported from the South" does not conform with the desired mood. Names like *kumoi*, "clouds", or *noki moru tsuki*, "moonlight through the eaves", create images and suggest stories. This is one of the enjoyments of the world of fragrances and *koboku* with names such as these have traditionally been used in playing *ko* games.

When a *ko* that has been imported is used for the first time in a game, it is customary to give a suitable name to it. The names of those used for *koawase* were not too important because the game did not have a particular theme and only two varieties were used. However, *kumiko* had a theme that was expressed through the names assigned to the fragrances used. Therefore, an arrangement of several *koboku* was needed. It is only natural that the order of the arrangement came to be regarded as important, leading to the development of rules for arranging incenses.

Komoto Hiden Okugi no Maki, The Book of Mastery of the Secrets for Hosts of the Ko Ceremony, states:

The host of the ceremony should prepare the ko. A one bu [approx. 3 mm.] length of koboku about the thickness of a horse hair should be used, but the preparation can be increased to about one square bu depending on the number of participants. Each fragrance should be prepared so that its odor will be faint but discernible.

This is one of the customs of preparing ko that one should know. The people of earlier days used expressions like "a hair from a horse's tail" or "a mosquito leg". They enjoyed ko using pieces of fragrant wood as thin as these things. This rule was designed to preserve the valuable incenses that did not come from Japan. Owing to their frugality, today one may sometimes enjoy burning ko that has been handed down for one thousand years. A very small amount of fragrant wood, about the size of "a hair" or a "a leg" is sufficient for one person's enjoyment. One can appreciate the changes in fragrance from the beginning of the burning to the end more easily when a minute amount is used. Care should be taken not to use too much for this will make it difficult to appreciate these changes in fragrance. However, when ko is enjoyed by several people, as at kumiko, such a small amount is not sufficient. A piece about three millimeters square is the standard to be used for kumiko. This amount is sufficient for about twenty players and is a good size for the ginyo. It is not necessary to use a piece larger than that. An excess of ko can make it more difficult to catch the true fragrance and can be confusing. The way a person holds the incense burner is an indication of the length of time that person has been participating in ko ceremonies; the manner of handling the fire and the ko indicates the degree of the training of the host; and the shape of the koboku placed on the ginyo tells his competence at preparing the fragrance. Consequently, one should pay serious attention to mastering these three points, remembering that all relate to the beauty of the ceremony.

The next point is the order of arrangement.

It has been said that there are rules to be observed in arranging ko. Since the old days, selection of the ko has depended on the season and the occasion for the ceremony. Even if one arranges it in accordance with the Rikkoku classification of the fragrances, the most important thing is to choose those with names appropriate to the season. They should be in no way improperly arranged.

Komoto Hiden Okugi no Maki

This is an indication that the use of ko suitable to the season and circumstance was of utmost importance. No matter how fine the quality burned, it cannot be enjoyed if it does not fit the season. For example, using the ko named *hototogisu*, "cuckoo", at a ceremony held in winter or using one called *sakuragawa*, "cherry-blossom-filled

river", at a fall gathering is at best uninteresting. The book, *Komoto Hiden Okugi no Maki* explains that they are not of interest because they do not pertain to the season. What is meant by selecting the ko for the occasion is that if the occasion is a celebration, one should use ko with suitable names like *yorozuyo*, "eternity", or *ga*, "felicitations". If the ceremony is held in the spring, ko with names like *ume*, "flowering plum", *sakura*, "cherry blossoms", *kasumi*, "spring mist", *wakana*, "young leaves", *asamidori*, "pale green", *kigan*, "returning wild geese", and *oborozukiyo*, "night of the hazy moon", are suggested as suitable. The ko with names like *shigure*, "autumn rain", or *ryofu*, "cool breeze", should not be used on such occasions.

The following are of primary importance:

1. The ko should have names related to the season.
2. Certain ko with a somewhat indeterminate fragrance should be included.
3. The seven varieties of ko included in the Rikkoku should be used. They are *kyara*, *rakoku*, *manaban*, *manaka*, *sasora*, *sumontara*, and *shinkyara*.

These are the traditional, fundamental rules for arranging ko. The following are examples of ko arrangements used in the past.

Jitchuko ko arrangement

1. *Sawarabi*, "young fern shoots"
2. *Kasumi*, "spring mist"
3. *Nakagawa*, "middle river"
- ウ *Hitokoe*, "one bird's short song"

The 15th day of the second month

Host, Motonari

First, it is recorded that a jitchuko ceremony, one using four varieties of ko, was held on 15th day of the second month. A person named Motonari was the host and provider of the ko, and he arranged it himself.

1,2,3, and ウ* indicate the order in which the ko were used in the ceremony. The reason for selecting *sawarabi* for the first ko was to express a sense of season suitable for that day according to the calendar then in use. The choice of *kasumi* second was to suggest a spring scene around the time when the young ferns appear. Perhaps the third, *nakagawa*, indicated the area where the mist hovers. For the last, *hitokoe* was selected to help the participants imagine a tranquil atmosphere. The arrangement sets the mood for the ceremony. Kojin must have sensed the intent of the host from a look at the arrangement. The host must have made it up recalling the delight of a peaceful spring day spent by a riverside picking fern shoots while listening to the song of bush warblers fading into the spring mist. Some might envision *hitokoe* simply as a bird song heard while picking *sawarabi* but others might have recognized it as a bird song fading into the *kasumi*. One of the enjoyments of ko is in realizing how each participant imagines the scene.

* ウ, the Japanese character for the sound "u" is taken from the upper half of the Chinese character 客, which means guest. This character was chosen because it is usually the main guest who decides which incense among those presented is to be put under which number.

Ko arrangement for the first day of spring*

Before the end of the year	<i>Kozue no haru</i> , "spring in a treetop"
the spring has come	<i>Yuki no ume</i> , "plum blossoms in the snow"
this particular year;	<i>Yado no harukaze</i> , "spring breeze in a garden"
Is it last year's spring,	<i>Yado no harukaze</i> , "spring breeze in a garden"
or is it this year's spring?	<i>Yado no harukaze</i> , "spring breeze in a garden"

For this ko arrangement, lines from a *waka*, a Japanese poem, that are essences of the theme of the ko ceremony are listed instead of the headings of 1, 2, 3, and ㊦ and they are followed by the name of the ko corresponding to each line of the poem. It is not clear when this ko arrangement was made since it is not dated, but it must have been arranged for a ceremony in the twelfth month. The twelfth month is cold even under the solar calendar, but under the lunar calendar it is in the coldest part of the winter. Therefore it seems that ko with names like *zansetsu*, "lingering snow", or *kambai*, "a winter plum flower", would be good selections for this occasion. Then why was "spring in a treetop" chosen? One conjectures efforts of the sponsor of the ko ceremony to express the invisible breath of the spring through "spring in a treetop". The theme of the ko ceremony is the first day of a spring that came before the first day of the new year:

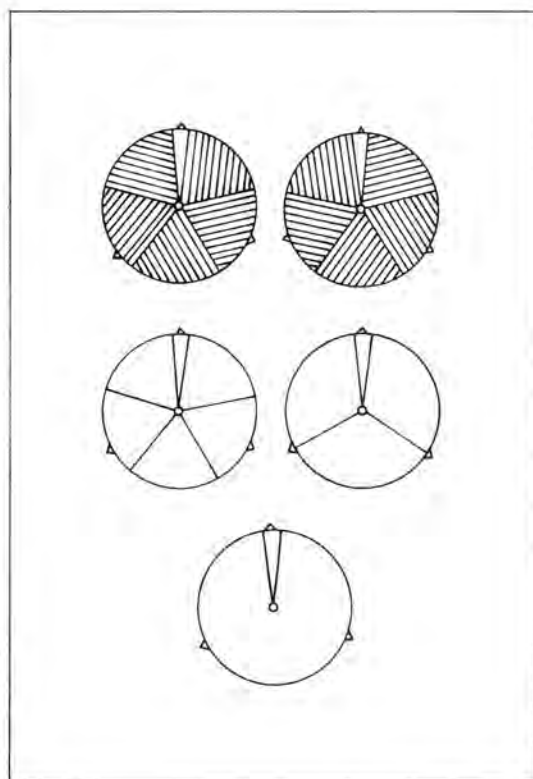
Before the end of the year
the spring has come
this particular year;
Is it last year's spring,
or is it this year's spring?

The host endeavored to present the concept of spring arriving before the end of the old year. He chose *kozue no haru*, "spring in a treetop", to present this concept. He must have given much thought to interpreting and defining the concept "Before the end of the year".

Although the poem begins with a large theme, "Before the end of the year", because the primary theme, the first day of the spring, concerns a very short span of time, the host of the ceremony sought to focus attention on just one tree rather than an entire scene in making the arrangement. It is an indication of his skill that he took, not a tree as a whole, but only a small part, a treetop. He had the insight to present *kozue no haru* to evoke the awakening of spring in leaf buds. This is an indication of the host's comprehension of the true meaning of the poem. The ko selected for the second line is that named *yuki no ume*. Generally speaking, *kozue no haru* and *yuki no ume* seem quite different. The choice of plum blossoms associated with spring makes sense, but why should it be "plum blossoms in the snow"? It was selected to emphasize the preceding line, "Before the end of the year". The names selected for

*In order to fully appreciate this arrangement, it is necessary to know that the lunar calendar was used then. Usually, the first day of the lunar year comes about one month after the first day of the year of the solar calendar. In addition, a system dividing a solar year into twenty-four parts according to angles of the sun was used to indicate season. The first day of the spring under this system is when the sun reaches a certain angle and it could, rarely, arrive before the first day of the lunar year.

Aerial view of five styles of marking the cone of ash within a hand-held censer with *koji*, small chopsticks used for handling charcoal. They vary in formality, the top two being the most formal and the one at the bottom the most informal.



the first two lines of the poem reflect the fact that it was an unusual spring that came before the old year was over. The concept of snow is more closely associated with winter or the end of the year than a new year. This arrangement shows an effort on the part of the host to convey the thought that even though “the spring has come”, according to the calendar it was still the old year. The choice of the first *ko*, “spring in a treetop”, is significant in that it points to a breath of spring hovering around the top of a flowering tree. “Plum blossoms in the snow” makes it clear that the treetop in this arrangement was not a pine or cedar but rather a plum treetop. The “spring breeze in a garden” that follows continues the flow, reminding us that this spring breeze was different from that of an ordinary year. Unlike the first example, the aim of this arrangement was not to depict the scenery but to express an interpretation of the poem in all its aspects. Therefore, the name of each *ko* chosen is suggestive of the passage of time. These two examples represent general criteria to be followed in making *ko* arrangements.

Names of *ko*

Kojin have classified the names of the fragrances used for *kumiko* into ten categories, listed here for reference. The general derivations of the names are as follows:

1. Names of celestial bodies

These were derived from heavenly phenomena. Names like *ten*, “Heav-

en", *tsuki*, "moon", *bokushin*, "northern stars", *hoshi no yoru*, "starry night", *kaze*, "wind", and *tsuyu*, "the rainy season" fall into this category.

2. Those named after the source

These are names derived from the repository of the fragrance or from the name of the person who had possession of it. Todaiji temple, Horyuji temple, and *taishi*, "the Crown Prince" are some examples.

3. Names of colors

These are mainly derived from the colors of the incenses; *kojin* "reddish dust", *zansetsu*, "lingering snow", and *yubeni*, "crimson sunset".

4. Historical names

Hsuan-tsung, Yang-kuei-fei, and Madam Li belong to this category.

5. Ancient usage and practice

Ranjiyatai, the name based in part on the characters *to*, *dai*, and *ji* (from the Todaiji temple), and *tanka*, "vermillion clouds" are examples.

6. Names derived from some property of the koboku

In most cases the names of this derivation are related to the way the fragrance gives out its scent. *Ringetsu*, "the moon viewed from a grove", is an example of this type. When the moon is observed from within a grove of trees, it is alternately obscure and visible. This *ko* is so named because its fragrance waxes and wanes. *Kojin* refer to *ko* with this quality as "breathing *ko*".

7. Names of flowers

The derivation of these names is rather complex, for they are not only derived from similarities in fragrance but also from poetic sentiment concerning flowers in literary expression. There are many names in this category, including *ranshi*, "orchid", *fujibakama*, "agueweed", *yugao*, "moonflower", *yamazakura*, "wild cherry", *yamabuki*, "Japanese yellow rose", and *bakubai*, "white plum".

8. Names of animals and birds

Washi, "eagle", *tora*, "tiger", *neko*, "cat", *kiji*, "pheasant", *kujyaku*, "peacock", *matsumushi*, "cricket", and *kocho*, "butterfly" are examples.

9. Names of the year

Most of the incenses in this category were named for the year in which the fragrance was imported to Nagasaki, the only port opened to foreign trade for centuries, or the year an individual obtained that particular *ko*. *Tatsu-doshi*, "year of the dragon", *ne no Nagasaki*, "year of the rat in Nagasaki", *Genroku gonen*, "fifth year of Genroku" are in this category.

10. Names of poems

It is natural that the names of ko associated with poems are the most numerous of all because the ceremony and games of ko are closely tied to waka poems. The close relationship between kodo and Japanese literature is unquestionable. *Hanachirusato*, *Suma*, *Akashi*, *Otome*, and *Miotsukushi*, are clearly names that came from the *Genji Monogatari*.

There are even a few whose names do not fall into any of these ten categories, as *kagami*, "mirror". However, most of the names for ko are derived from verse, literature and history. Those taken from verse are mostly from anthologies compiled later than 905, the year the *Kokinshu* was completed. They do not trace back to the *Manyoshu* period. This suggests that the character of the world of ko and the many amusements associated with it reflect a consciousness unique to the Heian period.

Appreciation of ko

The enjoyment or appreciation of ko begins with distinguishing the fragrance. In the world of ko, concentrating on a particular incense to distinguish its fragrance is referred to as "listening to" the scent.

When one smells a ko for the first time, it is best to try to remember the fragrance, of *kyara* for instance, by associating it with a familiar smell such as that of a food or of a flower. Usually this method enables one to recall readily the characteristics of each fragrance. It seems that recognition comes quickly this way because of the familiarity of the aroma directly related to our daily lives. When one sharpens a pencil over an open fire, a certain smell rises from the burning wood. The *sasora ko* emits a smell similar to the smell of burning shavings from a pencil. This is all that is needed to describe the smell of *sasora*. Burning sugar is similar to the fragrance of *rakoku*. Correlation of each fragrance with a smell in daily life makes it easily apprehensible. For this reason, the theory of five tastes has been developed to be used as criterion for distinguishing fragrances. The five tastes are pungent, sweet, tart, sour, and bitter. Of course, these are tastes one senses on the tongue, and some explanation is needed to relate these tastes to the sense of smell.

According to the theory of five tastes (*Rikkoku Dennai Benge Hichusho Gomi no Den. Secrets of the Rikkoku Classification: Volume on the Five Tastes*):

1. Pungent taste; like the taste of clove

This is the grassy taste of a clove on the tongue. It does not refer to the aroma of cloves. The corresponding aroma is grassy or a smell like burning cayenne.

2. Sweet taste; like the taste of honey

One can almost smell the sweet taste arising when honey is being mixed.

3. Tart taste; like the taste of the fruit of the Japanese plum

4. Sour taste; like the taste of sweat
This is like the smell coming from a shirt or a towel wet with sweat or the smell of burning seaweed.
5. Bitter taste; like the taste of herb medicine
This smell is similar to that arising from chopping or boiling bitter herb medicine.

The term "the five tastes" used in kodo does not refer to the quality of the tastes themselves, but rather to the smell given out from the substance, pungent or sweet. This classification according to tastes was applicable to the fragrances because of the close association between the senses of taste and smell. For consistency the five taste theory was adopted in the *Rikkoku*. However, for the five tastes to fit the six categories of ko, a sixth taste was assigned as a matter of convenience. The sixth is designated "tasteless". The Oie school of kodo explains, somewhat in the manner of Zen, that "tasteless" does not mean that there is no taste but that this taste has elements of each of the other five tastes.

Naturally there are differences of opinion concerning the interpretation of the theory of five tastes and making judgements on fragrances. The followers of one school might judge that *manaban ko* has a bitter taste while followers of another might say that it is tart. These differences arise because *manaban* has both of these qualities. The only difference between the two interpretations is that one considers primarily the bitter taste and the other assigns more weight to the tart.

The Oie school defines *kyara* as pungent, *rakoku* as sweet, *manaban* as bitter, *manaka* as tasteless, *sasora* as tart and *sumontara* as sour. There are some problems with these definitions as set by the Oie school, however. For example, there are those who judge *manaban* to be tart, and *kyara* bitter. The theory of the five tastes discussed in *Meikoroku, Notes on Famous Ko*, is based on the definitions of the Shino school, which differ from the taste definitions of other schools. Nevertheless, it gives good guiding principles to the criteria used in defining the tastes of ko.

The theory of five tastes is a convenient guide in learning to discriminate among ko, but a large number of teachers who follow the rules established in the Edo period (1603-1868) are not able to teach it to beginners who need it the most. The rules provide that the theory of the five tastes is to be handed down only after a student has mastered all the other teachings of the school. Therefore, another theory will be described here for reference.

The four seasons theory is explained in the *Tozan Nikki*, written by Matsui Yoshinao in 1721.

Generally, fragrances can be divided into five categories: spring, summer, mid-summer, autumn, and winter. The spring ko have the fragrances of all sorts of flowers. They are cheerful and bright. Like a flower coming into bloom, the fragrance bursts out at first and gradually diminishes, ending with a sweet, medicine-like smell which turns tart.

The fragrance of the summer is like a thicket of trees grown closely together. It is abundant without beginning or ending, but this does not mean that the summer fragrance does not wane. It lasts long and then disappears, leaving a bitter smell like that of apricot seeds. The fragrance of mid-summer is like the fragrances of the other four seasons, and it is difficult to determine to which season it belongs. The fragrance of autumn is a change from the spring and summer fragrances; it is desolate and difficult to capture. Finally, the fragrance of the winter is aged and appalling. It is similar to the autumn fragrance, yet it has a touch of spring also, making it difficult to determine whether it is the spring or autumn fragrance. At first it smells like autumn, and then gradually it gives a flowery fragrance which is close to the fragrance of spring but not as fresh and seems cold in parts. It is judged to be the fragrance of the winter because it has the feeling of wind mixed with snow falling on the face.

The *Tozan Nikki* cites examples of famous ancient *ko* for each seasonal category. They are:

Spring	<i>miyoshino</i>
Summer	<i>banatachibana</i> , "Mandarin orange blossoms"
Autumn	<i>ranjyatai</i>
Winter	<i>futaba</i> , "sprout"
Mid-Summer	<i>rinka</i> , "a next-door neighbor"

A contemporary college student has associated the following images with the seven varieties of *ko*:

<i>Kyara</i>	Perfect throughout the year but suggests the spring and fall, reminding us of an elegant and noble person of high virtue. <i>Kyara</i> is very satisfying.
<i>Rakoku</i>	Suggests early spring and brings the image of a somewhat restless person who seems ready to begin something.
<i>Manaban</i>	Its image is definitely that of fall and suggests an autumn sunset and tears. It has an unsettling air and makes one feel alone.
<i>Manaka</i>	Suggests dawn and a tranquil spring day. It evokes the image of a shallow and nihilistic, yet mysterious, young woman.

- Sasora* Suggests a summer scene, a sandalwood fan, and has a cool and light feeling.
- Sumontara* Reminiscent of an everlasting summer, passions, and a bad dream.
- Shinkyara* Suggests autumn, and makes one feel like passing time in looking at the moon.

The observations of this person are interesting, reflecting a youthful, fresh sensibility, and give enough insight so that one may appreciate the fragrances classified in the *Rikkoku*.

In addition, there are ways to associate the *ko* with colors and sounds. In any case, one should be able to distinguish the fragrances by remembering them in connection with a past experience or emotion. As previously mentioned, the theory of five tastes is easily understood only if explained in a manner relevant to our experience, such as a pungent taste "like the smell of burning cayenne", and it would not be so easy to understand if stated simply as pungent or sweet.

Yonekawa Johaku, founder of the Yonekawa school of *ko* appreciation, wrote on the changing tastes of some samples of incense:

- Sweet: *Asama* (*kyara* variety)
Its fragrance is pungent at first but the taste turns sweet from the middle to the end of the burning.
- Bitter: *Kokorozashi*, "resolution" (*kyara* variety)
Bitter at first and then turns pungent.
- Pungent: *Kunpu*, "fragrant summer breeze" (*kyara* variety)
Sweet and tart at first but gradually develops a pungent taste.
- Tart: *Kyogoku* (*manaban* variety)
Sweet and sour at first and then turns tart gradually, finally becoming pungent toward the end of the burning.
- Sour: *Shirasagi*, "white heron" (*kyara* variety)
Sweet and bitter at first but develops a sour taste around the middle of the burning.

This tabulation appears in the *Hachiyaryu Hinkosbusetsu*, *The Hachiya School's Views on Ko*. The designation *asama* is the name of the *ko*, and the word *kyara* or *manaban* in parentheses refers to the variety (based on quality) of the fragrant wood. It is noteworthy that most of the examples of fragrances given are of the *kyara* variety. This indicates that the *kyara* variety has practically all of the five tastes. It has been my own experience that a *kyara* variety with one taste is rare, and most of them comprise two or three tastes. Those that have five tastes are called perfect ones, but they are very rare and exceptionally fine.

The fact that most of the examples are of the kyara variety gives the impression that the world of kodo centers around this variety. It is simply an indication that the Japanese favor this fragrance. The fragrance of kyara is noble as well as clean.

Lastly, these models clearly designate the time when the fragrance is to be sensed. Since a fragrance changes with the passage of time, the moment to catch the fragrance must be clearly defined if the models are to be used as criteria.

There are many who are discouraged with their slow progress in learning the fragrances, not realizing that these fragrances are somewhat variable. One is likely to misjudge the fragrance if he does not take into account the distance separating him from the host, who is first burning it. One must always consider his position in relation to that of the host.

The theory of five tastes is based on a study of the inner quality of ko. In contrast to a study of the esthetic or inner qualities of ko, there is a way to distinguish ko by studying its external qualities. Fortunately, the *Rikkoku* classification that was established artificially includes six varieties of fragrances with different colors and varying textures. The varying external qualities can be used as criteria for identification. This method of distinguishing by external characteristics, such as the color and grain of the wood, is useful in teaching beginners. For example, manaban is a dark-colored, hard wood and sasora is a pale yellow wood with a fine grain. However, this method has its weakness also. A dependence on colors does not encourage learning to appreciate the fragrance itself. To correct for dependence on the color of the wood, the *senko ho*, a method of dyeing of ko, was developed.

If a jitchuko ceremony was arranged, half of the four varieties of fragrance used would be very dark, and the other half pale yellow because kyara and manaban varieties are very dark-colored and rakoku and sasora are pale yellow. Typically, the pale yellow ones are dyed before using to avoid any dependency on the color. However, this does not mean one should never look at the color of the wood. It should be noted that Takebe Ryusho wrote in his book, *Kodo Hiden sho, The Book of Secrets of Kodo*, "If there is any doubt about the fragrance of the ko, take a look at the color of the wood".

Although it is not necessary for those who are intent only on the kumiko game and satisfied with simply identifying the ko, those who intend to appreciate ko from a higher esthetic standpoint should know that it has a special fragrance known as the "mysterious air". This term given to a nearly imperceptible fragrance that is so faint it is hardly noticed in the fragrance of ordinary ko but is noticeable in a fine old kyara. Recognizing the "mysterious air" is a highly advanced aspect of appreciation. In some schools, appreciating the "mysterious air" is taught when the pupil has mastered the appreciation of outstanding ko.

The "mysterious air" is not a taste contained in any koboku. *Rikkoku Dennai Benge Hichusbo Meiko Kikinoden, Secrets of the Rikkoku Classification: Volume on the Mysterious Air*, states:

Break an apricot seed and smell the kernel as is. It has a faint, flowery fragrance mixed with an astringent smell. This

is very similar to the elegant fragrance of the mysterious air arising faintly at the start of the burning of an outstanding ko. Get a feeling for the mysterious air of an outstanding fragrance from this.

The “mysterious air” exists only with exceptionally fine fragrance. It exists within the five tastes and has the role of turning the appreciation of the five tastes into an art. It is this “mysterious air” that makes a person spontaneously enraptured when he is present at the burning of outstanding ko.

I have discussed various criteria for distinguishing fragrances. These are mere methods of discriminating and they are not an appreciation of ko itself. The appreciation lies in the world of artistic feeling found one step beyond the identification. Those who enjoy ko and appreciate it are naturally interested also in the origin of the names. When one has reached the point of appreciating ko he is able to enjoy the new feelings and thoughts that emerge from the names, using the fragrance as a bridge to enlightenment. ☂



Yorakuin Chashaku Tansu. Yomei Library
Courtesy of Tankosha Publishing Co.

The Soul of Chashaku

Yoshimura Teiji

When I was first introduced to the practice of tea, one of the aspects most difficult to understand was how to judge the good and bad points of a *chashaku*, tea scoop. Moreover, I could not appreciate the reasoning behind the handling of this tiny, unpretentious tea utensil less than 20 centimeters long. It is in fact, regarded as the epitome of the humility which is respected as the spirit of the tea ceremony. When I first began to study tea, novice that I was, I could not understand the deep significance of this object. However, at a tea gathering to which I happened to be invited, I had the opportunity to examine a chashaku from its side and there I saw an inexpressible beauty in the strength of the curve of its line. I was overwhelmed by this sensation. This chashaku was filled with a tense energy. The person who had made it had worked the curve with determination, putting his whole heart into the carving. I realized that the chashaku, which until that day I had considered only as a simple tool used to scoop tea, could actually scoop beautifully. I had been thoughtlessly regarding it as a simple item of approximately 18 centimeters, with only an interest in its skillful carving.

I do not know what the occasion was, but Kon Toko, whose words on tea must be taken with authority, insisted that when it comes to tea scoops, it is best to

start by seeing the chest that was made for them which is at the Yomei Library*. The chest is divided into a number of levels, the highest containing those made by an emperor and a prince. The next, those made by imperial advisors, is followed by levels for those made by court nobles and feudal lords, while the lowest levels are reserved for those made by tea masters and merchants. In explanation, Kon Toko told me, "One can plainly see an imperial elegance in something made by an emperor; a nobility in something made by a nobleman; a lord-like grace in something made by a daimyo; and a tea master-like quality in something made by a tea master." Thus, from the beginning, I looked in the tea scoop for something akin to human personality.

Soon I headed for Kyoto to see the Yorakuin chashaku collection at the Yomei Library. I concentrated very intently on tea scoops alone and became convinced that the key which I was seeking to unlock the mystery behind the tea ceremony is the scoop itself.

It was a humid day and the Yomei Library was very sultry. There were only four of us in a large room, but as soon as one chashaku was laid out on a square silk cloth it seemed to fill this large room.

The collection is divided into five categories; *jin*, *gi*, *rei*, *chi*, and *shin*. The highest grade, *jin*, benevolence, contains five tea scoops made by the emperor Go-Sai, and three made by his younger brother, Joshuin no Miya. Those by the latter are thinner and in general more slender and gentle than those of the emperor. In terms of quality, they are in no way inferior, which speaks well of the upbringing of the imperial prince. However, even though they were brothers, their respective individual characters are revealed in their chashaku. Those made by the emperor are truly worthy of one, whereas those by Joshuin no Miya are obviously not the work of an emperor. They simply are not the same. The color of the emperor's second tea scoop has changed except for the *kaisaki*, the inner side of the curving tip, and the *kijimata*, the back side of the joint. Its case has a band of spots running parallel to a groove caused by the bamboo having been bound by a vine wrapped diagonally and secured for a period of time. A fine effect is given by the natural, unintentional art of this tea scoop and its case. The categories and those people whose chashaku are in each of the four remaining categories are as follows:

Gi, justice

Ichijo Ekan
(Hosokawa) Yusai
(Sen) Rikyu two chashaku
(Takeno) Jo-o

Rei, courtesy

Honami Koho
Seta Kamon

*This chest, known as the Yorakuin Chashaku Tansu, is named for Konoe Iehiro (1667-1736), whose name after he became a monk was Yorakuin Shikaku. He studied tea under the guidance of Joshuin no Miya and during this study collected tea scoops and put them in this chest. The Yomei Library of the Konoe family is kept and administered by Fukoji temple on the outskirts of Kyoto.



Left, tea scoop made by Emperor Go-Sai, length 16.9 cm., *Right*, tea scoop made by Joshuin no Miya, length 17.9 cm. Yomei Library, Courtesy of Tankosha Publishing Co.

Kobori Enshu
Furuta Oribe
Hyaku An (named: "*Furo Mon*", Gate to Eternal Youth)
Fukushima Masanori
Sen Sotan
Carver unknown (possibly the work of an emperor)

Chi, wisdom

Kanamori Sowa (named: "*Yoro*", Care for the Aged)
Sakuma Shogen
Emperor Go-Sai and Kanamori Sowa (original work by Sowa, finished by Emperor Go-Sai, named: "*Kore Nitari*" [Said to be taken from an ancient poem. Authorities are unsure of pronunciation or meaning.]

Shin, sincerity

Shutoku
Furuta Oribe
Seta Kamon
Oda Uraku
Hosokawa Sansai

As I cannot present all of these, I have selected only those which for me were particularly outstanding. Sen Rikyu's were powerful with tension in the flowing lines. The curve of the joint was sharp, the *bi*, long groove running down the center, was defined and the bend of the kaisaki was sharp. When compared with the tea scoop by the military leader Hosokawa Yusaï, Rikyu's tend to indicate more firmness of character. One of Rikyu's two scoops has the inscription of Bunshuku Soshu on its case. One of Furuta Oribe's is a long, jointless formal scoop with a streak running through it. The other, with a strong kaisaki and joint, is a perfect representation of the character of Oribe himself. The first scoop of the shin category has its original case. The case for the other was made by Soshu.

When Oribe is mentioned I recall the story of this military leader in the Winter Siege of Osaka. In the midst of a battle, Oribe discovered a wonderful piece of bamboo in a bamboo shield. He began at once to carve a scoop and forgot the fighting. He was so possessed by the magic in making it that he forgot to protect himself and was thus wounded. That scoop was named "*Tama Arare*", Hailing Bullets. However, the *Kinko buji dan* relates another version of this anecdote. Oribe was visiting the battle camp of Satake Yoshinobu. The two of them took off their helmets to have tea in the shade of a shield made from bundles of bamboo. Oribe began searching for a good piece of bamboo from which to carve a scoop. He was over seventy years old then and with his bald head reflecting the sunlight, he made a good target and was shot. Thus, his dedication to tea is told in a farcical way. In fact, because of the accusation made

by Ieyasu that Oribe's first-born son, Kuhachiro, had fought for the Osaka side, Oribe said, "Since things have come to this, it would be disgraceful to try to justify them" and killed himself. Consequently he was derided as a criminal who had offended Tokugawa and stories like the two above were fabricated. However, I myself find the first story credible and think it impressive that an innocently audacious human quality enabled Oribe to forget everything for a single piece of bamboo and to carve a chashaku with pure concentration in danger of death. Thus these scoops which I had in my hand were representative of Oribe the warrior, fully expressing his boldness.

However, the most striking of all the chashaku was by Seta Kamon. Taking a thick piece of bamboo he worked it very boldly. The underside of the joint was deeply gouged into an inverted "V" shape. The bend of the kaisaki was shaped by carving away the front side and bending it strongly. This Seta Kamon scoop is without doubt the strongest in this collection. However, this strength is different from Rikyu's or Oribe's in that it manifests itself as obstinacy.

Fukushima Masanori's chashaku is very sturdy, displaying the dignity of that military man. The convictions and determination by which he worked throughout his lifetime emerge from this scoop. The fact that Masanori was granted the title of daimyo over the area of Hiroshima in reward for serving Hideyoshi might be attributed to his good luck, but not all those who served Hideyoshi were made lord over such a great territory. The fact that he became the head of such a huge fief was due to his being endowed with competence and good character. Accordingly, his scoop has not a single distortion and exhibits a simple but sturdy masculine beauty.

In contrast, Seta Kamon did not have the capacity that Masanori had. He was a man governed by his own strong will and idiosyncracies. In his narrowness, if something displeased him, he would not attempt to accept it. He was neither a daimyo who could lead men nor a master who could be loved. In fact, he was probably a rather unlikeable man, and perhaps even insolent. Seta Kamon was originally a retainer of the Odawara Hojo clan but soon after 1590, when the Hojo were destroyed by Hideyoshi, Seta began to serve Hideyoshi. He received a position and was given land in Omi, present-day Shiga prefecture. In the seventh month of 1595 he was sentenced to die in connection with the scandal of the regent Hidetsugu. He was 48 years old.

Seta Kamon is counted among Rikyu's seven disciples and is particularly praised for his tea scoops. His favorite tea bowl was a large Korean bowl which measured 15 spaces on a tatami mat in diameter. Rikyu gave this bowl the name "*Mizuumi*", Lake. To fit this favored bowl, Kamon made a long, wide scoop which Rikyu called "*Seta*", likening it to the long Seta bridge across Lake Biwa.

The chashaku called 'Seta' is all of 14½ tatami spaces long and, since Kamon used this chashaku as his model, there are many large ones by Kamon.

Namboroku

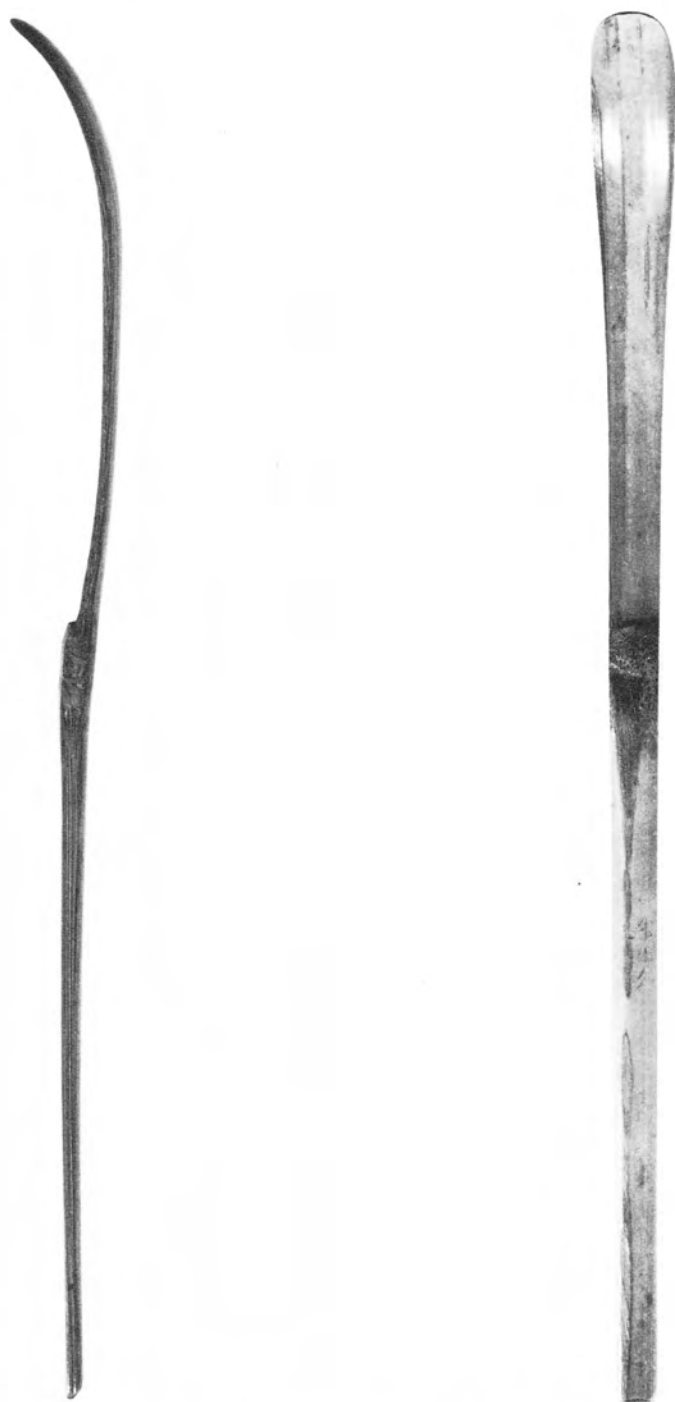
Fifteen spaces on a tatami mat is equivalent to almost 21 centimeters and 14½ spaces, just slightly less. Imitations of this Kamon tea scoop have often appeared because tea



Left, tea scoop made by Sen Rikyu, length 17.85 cm., *Right*, tea scoop made by Furuta Oribe, length 17.6 cm. Yomei Library, Courtesy of Tankosha Publishing Co.



Left, tea scoop made by Seta Kamon and named "Seta", length 18.5 cm., *Right*, left side of same. Yomei Library, Courtesy of Tankosha Publishing Co.



Right, tea scoop made by Fukushima Masanori, length 18.2 cm., *Left*, right side of same. Yomei Library, Courtesy of Tankosha Publishing Co.

masters are fond of its unique strength.

The chashaku is an extremely difficult tea utensil to understand. However, in examining all of these, I could not help but feel that the 'spirits of those who carved them were being exposed and spilling forth. To carve a scoop is not merely to carve a piece of bamboo, but rather to express the craftsman's personality through the shaving, bending, and polishing of his creation. I saw the essence of human nature being manifested in these chashaku. I felt the life energy of those spirits. Indeed, they are sculpture in bamboo. Sculpture is to carve a person's form; but if it is limited to exterior shape it becomes a mere form. Sculpture only becomes art when the soul, too, is worked into it. With a tea scoop also, only when the spirit itself is carved will it become a true chashaku. I had thought to look only at beauty in the form of the chashaku. I had thought it would be sufficient to observe the beauty of line and the degree of curve. However, it was not only that the line was beautiful or sharply curved, but that it possessed an impressive energy. That ability to actually communicate from one spirit to another is found only in great art. Unexpectedly, I had heard the spirits of the many chashaku speaking to me, and I felt deeply moved.

Isn't the spirit found in chashaku the reason tea masters treasure them? A tea scoop becomes a symbol of the theme of a tea gathering. It is not the name of the scoop which explains the theme, but the spiritual need which led to the giving of a name that acts as the symbol.

I do not know if the story of Sen Rikyu carving a chashaku while he was waiting for the government official who was to witness his suicide to arrive is true or not. It seems that there are no written records from that period of his having sent chashaku to Furuta Oribe or Hosokawa Sansai upon his death. Nevertheless, there is a chashaku called "*Namida*", Tear, which was regarded by Furuta Oribe as an *ibin*, a token given by a dying person. He treated it as if it were the deceased Rikyu himself. When Oribe was executed, such treasures were confiscated, and "*Namida*" was passed on to the Tokugawa family in Bishu, present-day Aichi prefecture, and eventually came into the possession of the Tokugawa Reimeikai.

Even if the story concerning "*Namida*" is fictitious there does exist the inevitability of such a story. The fact that Rikyu's chashaku are the expression of his soul and his basic human nature gave birth to such a myth.

... it is like looking at a person's face. If one does not look at a chashaku by Rikyu in such a way that the spirit is communicated as if meeting with Rikyu himself, one cannot appreciate it.

Sekishu-ryu chashaku no hiji

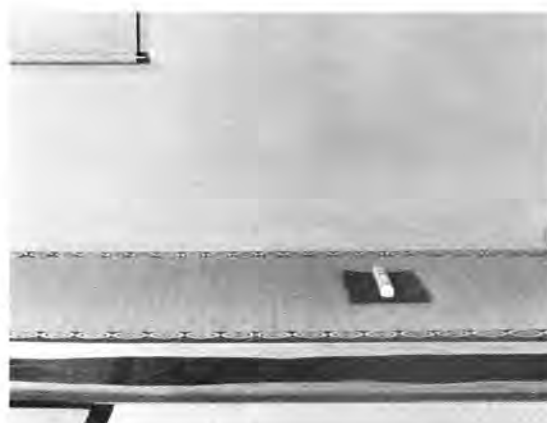
If when looking at a tea scoop by Rikyu, one feels as if Rikyu were actually present, then it is the proper way to look at a scoop. That chashaku is Rikyu. Just as Shuko considered the scroll by Engo* to be the very spirit of Ikkyu, so is the chashaku, in this case, considered to be the spirit of Rikyu.

*Engo Kokugon (Chinese priest Yuan-wu, 1063-1135) Ikkyu had said he had found the essence of his own soul in the calligraphy of Engo.

The Sung Dynasty *Charoku*, Tea Records, states that in China chashaku were called *saji*, tea spoons, as opposed to the Japanese tea scoop and the best were made of gold. Next in value were those made of silver, then iron, followed by bamboo which was difficult to use for stirring tea because of its light weight. Appraisal according to material placed gold on top. By this means of evaluation, bamboo took the lowest rank and had no value. We must then consider the fact that, although Japan imported mainly ivory chashaku, bamboo ones were also imported. Since ivory was difficult to acquire, those made of tortoise shell or water buffalo horn were coated with lacquer. But that it was bamboo chashaku which gradually replaced the ivory type was perhaps due to the middle Momoyama period demand for *wabi* led by Sen Rikyu. Rikyu perfected the form of the chashaku by trimming it down. With his chashaku he was able to persuade the people of his time that it had greater value than those of gold, silver, or ivory. His chashaku possessed both esthetic and human qualities. Such evaluation based on human qualities was in complete opposition to the Chinese recognition of gold as the highest quality material and bamboo as the lowest. A bamboo chashaku has no value if judged by its material alone. It must be judged solely on the basis of its being a short piece of bamboo filled with spirit and beauty. And now we know "*Namida*" fully represents Rikyu at his death. The spirit and every idea of Rikyu is presented in its entirety in this tea scoop. Oribe upon receiving it, lacquered its bamboo case with black, inside and out. Then into this he cut a square window through which he could see the chashaku morning and night, and join his heart with Rikyu. This was his requiem in honor of the master who had died. Rikyu had died accused of crime. Therefore it may be that Oribe could not openly mourn for him.

In this way, chashaku are a tool of this spirit and in themselves an encounter with the spirit who made them. 

During the first half of the tea gathering the host displays the chashaku inside its bamboo storage container on a fukusa that has been folded in half.



(1)

Prior to the presentation the host places the folded chakin on the mizusashi lid, just in front of the handle, and rests the chasen on it. To the right of the chakin and chasen, the host places the chashaku. Finally, the chawan containing the chaire in its shifuku is placed in front of the mizusashi (1). After placing the kensui containing the futaoki and hishaku in front of him, the host opens the host's entrance, the left hand (L) picks up the kensui, and the host stands, enters the room, turns and after placing the kensui in front of him closes the host's entrance.



Temae-Tea Procedure

Chashaku Kazari

This is the third of four articles outlining *kazarimono*, a series of *koicha*, thick tea, presentations in which one of the utensils is handled in a particular manner or in which attention is called to an individual utensil or object. Originally *kazarimono* was presented if the utensil or object had a special distinction or was an object of renown. Today the presentation may focus on any particular object that has significance to the host. Perhaps the object was a gift from a tea master on a special occasion; however any object may be the focus of the presentation.

The utensil which is the focus of the *koicha* presentation is displayed in the *tokonoma* during the first part of the tea gathering. When the chashaku is to be featured, it is placed inside its *tsutsu*, bamboo storage container, and is laid on a *fukusa* that has been folded in half. The guests seeing this special display in the *tokonoma* are made aware that the chashaku is to be featured and that the *koicha* presentation will be chashaku *kazari*.



(2)

As L again grasps the kensui, the host stands, turns, pauses and then proceeds to the host's mat. The host sits facing the utensils and L rests the kensui to the left. L picks up the hishaku, lifts it in front of the host whereupon the right hand (R) steadies it. R picks up the futaoki from within the kensui and places it to the left of the furo baseboard. R rests the hishaku on the futaoki with a sharp rap and lowers the hishaku handle to the floor (2).



(3)

The hosts and guests bow in unison to signal the beginning of the presentation (3). L moves the kensui forward. The host pauses briefly to gather energy and concentration.

(4)

R assisted by L picks up the chawan containing the chaire (4).



(5)

R and L place the chawan in front of the host (5).





(6)

R picks up the chaire while L steadies the chawan and places it in the space between the chawan and the host's knees (6). L and R open the knot of the shifuku.



(7)

As L steadies the chaire, R pulls the knot open (7). R turns the chaire so that the fixed knot is to the left. L and R spread the shifuku gathering. R picks up the chaire and places it in the palm of L whereupon R separates the shifuku from the right and then the left sides of the chaire. As L holds the bottom of the shifuku R draws the chaire from it and places the chaire between the chawan and the host's knees.



(8)

L and R straighten out the shifuku gathering. R grasps the shifuku and turns it over to the left (8) and then places it between the furo and mizusashi, aligning its drawstring with the far side of the furo baseboard.



(9)

L removes the fukusa from the host's sash. R and L fully open the fukusa, turn it slowly to examine all four edges (9) and fold it.



(10)

L places the fukusa in R and picks up the chaire. R, using the fukusa, wipes the far side and then the near side of the chaire lid (10). R holds the fukusa against the right side of the chaire as L turns the chaire counter-clockwise three full revolutions to purify it.



(11)

As L grasps the chaire, R draws the fukusa down, whereupon L places the chaire to the left in front of the mizusashi (11).

(12)

L and R refold the fukusa and R places it in the palm of L. R picks up the chashaku (12) and places it upon the folded fukusa.



(13)

The host purifies the chashaku (13).





(14)

R places the chashaku to the left of the small knob on the chaire lid (14).



(15)

R picks up the chasen and places it to the right in front of the mizusashi (15). R takes the fukusa from L and together R and L replace it in the host's sash.



(16)

R picks up the hishaku, transfers it to L, removes the lid of the kama and places it on the futaoki (16).



(17)

L transfers the hishaku to R. R ladles hot water from the kama into the chawan (17) and returns the hishaku to the kama.

(18)

R picks up the chasen and places it into the chawan (18).



(19)

R assisted by L moves the chawan toward the host's knees (19).



(20)



The host inspects the chasen by twice raising it from the chawan with R while L steadies the chawan (20). After rinsing the chasen in the chawan, R places it to the right of the chaire.

(21)

R picks up the chawan and transfers it to L to discard the water into the kensui. As L holds the chawan, R picks up the chakin from the mizusashi lid (21) and wipes the chawan. R places the chakin in the chawan. L transfers the chawan to R to place it in front of the host's knees.





(22)

R removes the chakin and places it on the kama lid which is resting on the futaoki (22).



(23)

R picks up the chashaku and L picks up the chaire (23).



As L holds the chaire at a slight angle over the left edge of the chawan R removes the lid and places it to the right of the chawan (24) and then measures three scoops of tea into the chawan and rests the chashaku on the right edge of the chawan. L and R both grasp the chaire and turn it counter-clockwise so that the remaining tea is spilled into the chawan. The thumb and first finger of R wipe the mouth of the chaire and then wipe any excess tea on kaishi kept inside the front of the kimono. R replaces the lid on the chaire and L places the chaire to the left of the chasen.



(25)

R grasps the chashaku and, as L steadies the chawan, levels the tea in it, gently taps the chashaku on the edge of the bowl to remove any excess tea, and replaces it to the left of the small knob on the chaire lid (25).



(26)

R removes the lid of the mizusashi, L grasps its left edge (26) and transfers it to R. R rests it against the side of the mizusashi.



(27)

R picks up the hishaku, ladles cold water from the mizusashi into the kama and then ladles hot water into the chawan (27).



(28)

R pours the remaining water in the hishaku into the kama, replaces the hishaku on the kama (28), picks up the chasen and, as L steadies the chawan, kneads the tea. Once the tea and water are blended R leans the chasen against the left inside edge of the chawan.



(29)

R ladles hot water from the kama. L picks up the chasen and R pours hot water, sufficient to achieve the proper consistency, over the tines of the chasen (29). L leans the chasen against the left inside edge of the chawan. R pours the remaining water in the hishaku into the kettle and replaces the hishaku on the kama. As L steadies the chawan, R again picks up the chasen and blends the tea to the proper consistency. R slowly raises the chasen from the chawan, allowing the tea collected on the tines to fall, and replaces it to the right of the chaire.



(30)

R picks up the chawan, and places it on the palm of L, turns the chawan clockwise 90° twice so that the front faces away from the host, and then places it on the adjacent tatami (30).



After the main guest has tasted the tea the host asks if the taste is suitable. The host makes a quarter turn in the direction of the guests and as the second guest begins to drink, the host answers any questions asked by the main guest concerning the tea and sweets. After the last guest finishes drinking, the host makes a quarter turn toward the utensils, R ladles cold water into the kama, and replaces the hishaku on the kama. After the chawan is returned to the tatami adjacent to the host, R picks it up, places it on the palm of L and then places it in front of his knees. The guests and host bow in unison (31).



(32)

R ladles hot water into the chawan and, after replacing the hishaku on the kama, R picks up the chawan and after raising it in front of the host transfers it to L to discard the water into the kensui. L transfers the chawan to R and R places it in front of the host's knees. The host bows saying he will finish the presentation (32).



(33)

R picks up the hishaku, ladles cold water into the chawan (33) and replaces the hishaku on the kama.



(34)

R picks up the chasen and rinses it in the chawan, steadied by L. R raises the chasen once for inspection (34), draws it from the chawan and replaces it to the right of the chaire.



(35)

R picks up the chawan and after raising it in front of the host transfers it to L to discard the water into the kensui (35).



(36)

R picks up the chakin and places it into the chawan (36). R grasps the chawan and places it in front of the host's knees. R picks up the chasen and rests it on the chakin in the chawan.



(37)

R picks up the chashaku, L draws back the kensui (37).



(38)

R takes the fukusa from the host's sash. R and L fold the fukusa and clean the chashaku (38).



(39)

R places the chashaku on the chawan (39), brushes the tea off the fukusa into the kensui and L returns the fukusa to the host's sash.



(40)

R grasps the chaire and places it to the right in front of the mizusashi. R picks up the chawan, transfers it to L, grasps the front part of the chawan again and places it to the left of the chaire (40).



(41)

R picks up the hishaku, ladles cold water into the kama (41) transfers the hishaku to L and places the lid on the kama.



(42)

R rests the hishaku on the futaoki (42).



(43)

R picks up the lid of the mizusashi, L grasps its left edge and transfers it to R to replace it on the mizusashi (43) whereupon the main guest asks to examine the chaire, chashaku and shifuku. The host bows in acknowledgement of the request.



(44)

R picks up the hishaku and transfers it to L to place it on the kensui. R picks up the futaoki and transfers it to L to place behind the kensui. R grasps the chawan (44) and raises it in front of the host.



(45)

R transfers the chawan to L and then grasps it again to place near the wall ahead of the kensui (45).



(46)

R picks up the chaire (46) and places it in the palm of L. The host makes a quarter turn toward the guests and R places the chaire in front of the host's knees.



L takes the fukusa from the host's sash; together L and R fold the fukusa and clean the chaire (47). R places the folded fukusa in front of the host's knees and removes the lid of the chaire and places it on the far side of the folded fukusa. As L holds the chaire R picks up the folded fukusa and wipes the mouth of the chaire. R replaces the folded fukusa on the tatami and replaces the lid on the chaire. R turns the chaire clockwise 90° twice so that the front is toward the guests and places it on the adjacent tatami. R picks up the fukusa and with L replaces it in the host's sash. The host returns to his original position.

(48)



R takes the kobukusa from the breast of the host's kimono and lays it on the palm of L so that the fold is to the right (48).

(49)



R picks up the chashaku and lays it on top of the kobukusa, securing it with the thumb of L (49).

(50)

The host makes a quarter turn toward the guests and R places the chashaku and kobukusa to the right of the chaire (50).



(51)

The host returns to his original position, R picks up the shifuku and rests it in the palm of L. The host makes a quarter turn toward the guests and R places the shifuku to the right of the chashaku and kobukusa (51). The host returns to his original position. L picks up the hishaku, transfers it to R, then picks up the futaoki and transfers it also to R. L picks up the kensui, the host turns slightly to the left, stands, turns, and walks to the host's entrance, sits, opens the door and leaves the room.



(52)

The host returns to the room and sits in the middle of the tatami facing the furo and mizusashi. R picks up the chawan and after lifting it in front of the host places it in the palm of L and steadies it as the host stands, turns and leaves the room. The host returns, sits in front of the mizusashi, L and R pick up the mizusashi and the host stands, turns and leaves the room. At the host's entrance the host turns, sits, places the mizusashi in front of his knees and closes the door (52).



(53)

After the guests examine and return the utensils to the mat adjacent to the host's mat, the host sits, opens the door, stands, enters the room and sits with the utensils in front of him facing the guests, to answer any questions the guests may have concerning the chaire. Next he answers questions regarding the significance of the chashaku to him. This is followed by his answers to questions the guests may have about the shifuku (53).





(54)

R picks up the shifuku and places it in the palm of L (54).

(55)



R picks up the chashaku and places it on top of the shifuku where it is secured by the thumb of L (55).

(56)



R picks up the kobukusa and replaces it, folded edge down, in the breast of the host's kimono (56). R picks up the chaire.

(57)



Holding the chaire, shifuku and chashaku the host stands, turns, leaves the room and at the host's entrance sits and places the utensils to his side in view of the guests. He then bows to signal the end of the presentation (57).

(58)



The host, carrying the kensui, futaoki, and hishaku, sits aligning his body with the lower left outside corner of the hearth frame.

Variations of chashaku kazari when presented with the ro

Other than the basic difference of furo and ro presentations, chashaku kazari koicha when presented with the ro differs slightly from the standard furo presentation. When the host carrying the kensui, futaoki and hishaku, sits he aligns his body with the lower left outside corner of the hearth frame. 

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