

CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 22



Houn Kinran

The embossing on the cover is adapted from the pattern of a gold embroidered fabric favored by Sen Soshitsu XV, fifteenth generation grand master of the Urasenke school of Tea. The motif is composed of a *ho-o*, phoenix, amid *un*, clouds, and is the graphic representation of his Buddhist name, Hounsai.

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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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Four and One-half Mats

Sen Soshitsu

Within the Urasenke complex is a tea hut named Yuin. It was constructed in the early Edo period by Sen Sotan, grandson of Sen Rikyu. One of the finest examples of tea hut architecture, it represents a realization of the style of Sen Rikyu. Each time I enter Yuin I am struck by its uniqueness; something about the compactness of the ten-foot-square interior space makes me feel at ease.

One often hears the expression "four-and-one-half mats" in the conversation of people who practice Tea, because a room of this size has been considered by many famed tea masters to be the exemplary size for a tearoom. To the Japanese, whether or not they practice Tea, the four-and-one-half mat room is just enough living space for one or two persons. It is neither too large nor too small. One can easily communicate with another, needing neither to raise nor lower one's voice. Of course, were one to put a Western type bed or other furniture into such a small space there would be little room left for people. But in the traditional Japanese house there are no bed frames and bulky springs and mattresses. Instead one sleeps on quilted bedding that is laid out each evening and stored away each morning. Such furniture as chairs and high tables are rarely seen. Instead people sit on cushions on the floor and have low tables, and stack the cushions when not in use.

By Western standards a space ten-feet square seems confining, maybe even oppressive, when coupled with the low ceiling that is often a feature of a tearoom. However, to the Japanese sensibility it is one of the best sizes for a room. It brings people closer together, directing their attention to the conversation or event at hand. A four-and-one-half mat tearoom frames the entire experience of tea, and in subtle ways influences the special communion that is unique to *chanoyu*.

A four-and-one-half tatami mat room has historically been the model for the service of tea. This standard dates from the early history of Tea, when bowls of tea were prepared in a separate room and then brought to the guests. Later, folding screens were arranged in one large room to partition off an area for the tea preparation, thus still separating it from the guests' seating area. A room size of eighteen tatami mats was very common at that time; therefore it was logical and convenient that the enclosed space be about one-quarter the size of the room, about four-and-one-half mats. Such was the practice familiar to Murata Shuko, considered by many to be the founder of the Way of Tea.

Murata Shuko (?-1502) was initiated into Tea as practiced at the Silver Pavilion and the tea practices of Ikkyu, the celebrated monk of Daitokuji temple. One important aspect of Shuko's practice was his preference for making and serving tea in a single room. He is said to have based his preference upon the *Vimalakirti-nirdesa Sutra*, an important Mahayana Buddhist text. Referred to by the Japanese as *Yuima-kyo*, this sutra was one of the first Buddhist texts to be introduced into Japan. It relates the story of a wealthy Indian layman named Yuima (Vimalakirti) who lived at the time of Buddha. Yuima was greatly admired as an enlightened philosopher. His

teaching was profound and he commanded respect from Buddha, Buddha's disciples, and laymen.

Yuima used various means to teach, one of which was to say he was ill. Being highly respected, people became concerned about his health and came to inquire. Their inquiry became a vehicle for Yuima's teaching. Buddha also heard of his illness and he, too, was concerned. He asked his disciples to visit Yuima. Monju (Manjusri, a bodhisattva) agreed to go. It was conveyed to Yuima that Monju would visit him and be attended by eight thousand bodhisattvas, five hundred of Buddha's disciples, and many thousands of heavenly beings. Hearing this, Yuima began to make preparations.

Yuima lived in a room about ten-feet square. To receive so many guests he had to first remove all his furniture and possessions except for the couch upon which he rested. To seat the higher ranking visitors he asked the advice of Monju. Monju suggested where appropriate seating could be found. The seats, each as large as a mountain and ornately decorated, were brought to Yuima's room. Even for their immense size they still fit in the ten-foot-square room. Preparations made, Yuima received the multitude of visitors.

The tea masters Murata Shuko, Takeno Jo-o, and Sen Rikyu all found the size of Yuima's room appropriate for the service of tea. The four-and-one-half mat rooms in which Murata Shuko served tea are considered to be in the *shin*, formal style. The walls were papered and the *tokonoma*, alcove, was as large as one tatami mat and featured a black-lacquered sill. There were verandas on two sides and shoji behind the guests' mat. A special entrance was used by the host, and the roof was in the style of temple buildings used to store sutras. The *gyo*, semi-formal, style tea hut of Takeno Jo-o and the *so*, informal, style tea hut of Sen Rikyu are two styles that draw inspiration from the example of Shuko's tearooms.

The unique quality of a four-and-one-half mat tearoom has been observed by numerous masters of Tea. The compact space brings the host and guests closer to one another and simultaneously strengthens that spiritual bond that is the central aim of chanoyu. When preparing or receiving a bowl of tea in such a room one can appreciate Murata Shuko's preference for a tearoom the size of Yuima's hut. ☯

Heart's Mastery: *The Kokoro no fumi*

The Letter of Murata Shuko to His Disciple Choin

Dennis Hirota

The *Kokoro no fumi* [Note on Heart's Mastery], as the letter translated here has come to be known, may well be the sole surviving document written by Murata Shuko (1421?-1502), revered since the days of Rikyu as the man who, on the basis of Zen practice, transformed the tea popular among the warrior aristocracy into a Way of spiritual attainment. It is thus the earliest document relating to the formation of *chanoyu*, and as the "founder's" own instruction concerning its practice, one of the most revealing. In terse and forceful language, Shuko sets forth the central elements at work in his rooting down of tea in the depths of the spirit: the shift from an all-absorbing fascination with refined Chinese works of art towards an affirmation of native tastes; the awakening of an aesthetic vision that could discover beauty in rough, unassuming objects of common use; and the inward turn to the religious dimensions of tea training and the tea gathering—that is, of the ordinary acts of everyday life.

The letter is addressed to the priest Furuichi Harima, also known as Choin (1452?-1508). Choin was a minor daimyo based in the town of Furuichi in the southern outskirts of Nara. While still a boy he became a monk in the ancient Nara temple, Kofuku-ji, but left after ten years to succeed his elder brother as head of the Furuichi family. He served Kofuku-ji as a strong financial supporter and as a warrior-priest, and attained high clerical rank; at the same time he led a life of culture, calling *renga* (linked verse) poets, Noh actors, and masters of other arts to his castle. He himself gained a considerable reputation in Noh chant, dance, and the *shakuhachi* (bamboo flute). In addition, *Yamanoue Sojiki*, a record of the transmitted teachings of *wabi* tea by Yamanoue Soji, one of Rikyu's leading students, describes Choin as "the foremost among Shuko's disciples," though this may be in part a reference to his probable role as a patron of Shuko. He is also said to have acquired thirty *meibutsu* (famed utensils).

In 1488, probably in response to a request from Choin for instruction in *renga*, the poet Kensai expanded notes he had made when young recording the words of his teacher Shinkei (1406-1475) and sent a copy to Choin under the title *Shinkei Sozu teikin* [Abbot Shinkei's instructions]. There are striking similarities in content and expression between the *Teikin* and Shuko's letter, and it is entirely possible that Choin, finding Kensai's notes profoundly illuminating of the essence of *renga*, showed them to Shuko and asked for like instruction in the way of tea. Both writings admonish the

This is the first in a series of translations from classic writings of tea dealing with the fundamental spirit of tea practice. The texts have been selected and, when necessary, critically edited by Tsutsui Hiroichi of the Urasenke Foundation library. The translation and commentary have also benefited from his generous guidance, though any errors in interpretation or fact must remain the responsibility of the translator.—E.



Kokoro no fumi, right, with the priest Kosetsu's testimonial, left. Ink on paper. Fifteenth century. Collection of the Hirase family.

aspirant against ostentation and blind imitation, and both harbor at their core an aesthetic ideal, characterized as “chill” and “withered,” based on spiritual maturation and on an awakening to the world of things as they truly are, beyond the blind attachments of the self. Thus both stress the difficulty of genuine aesthetic apprehension and the need for sincere application and self-discipline.

Even in the absence of a direct connection between these two documents, however, there can be little doubt that Shinkei's teaching of the way of renga strongly influenced Shuko's thought, probably through his acquaintance with renga poets, including Sogi (1421-1502), perhaps the greatest master of the art and a student of Shinkei's. Thus the *Teikin* serves to fill out the intellectual backdrop of the *Kokoro no fumi*, elaborating concepts that seem to have been common property among the arts of the age. A brief selection of particularly relevant sections has therefore been appended at the end of this article.

The letter, which is mounted as a hanging scroll, is said to be the single extant example of Shuko's own hand. It has yet to be studied scientifically for dating and authentication, but the persuasiveness of the letter's contents and the distinctiveness of its style have made at least the text commonly accepted as genuine. Passed on by Choin to his own disciples in the Matsuya family, it was taken in 1646 to Kobori Enshu, who provided for its mounting and its certification by Kosetsu, the head of Daitoku-ji temple; Enshu himself wrote the box inscription. Kosetsu's testimonial, an inscription in Chinese following the text of the letter on the scroll, reads:

Rinzai's tilling tea, Isan's picking tea, Joshu's drinking tea, Ungan's parching tea—many the occasions connected with tea that the old masters took measure. Venerable Shuko at one time practiced Zen in Daitoku-ji and applied himself totally to the way of tea. But even had he attained the depths of tea, if he had not realized the Mind outside of the teachings, how would he have been able to utter these words? Let it be said that here is a fellow who savors the taste of tea knowing the taste of Zen.

古市播磨法師

殊光

此道、第一(一)わろき事(二)ハ、心(三)のかま(四)んかしやう也、こふ者(五)をはそね(六)ミ、初心(七)の者(八)をハ見(九)くたす事、一段無(一〇)勿(一一)躰事(一二)共也、こふしやにハちかつきて一言(一三)をもなけき、又、初心(一四)の物(一五)をはいかにもそたつへき事也、此道(一六)の一大事(一七)ハ、和漢(一八)之さかいをまきらかす事、肝要(一九)／＼、ようしん(二〇)あるへき事也、又、當時(二一)、ひゑかるゝと申て、初心(二二)の人躰(二三)かひせん物(二四)・しからき物(二五)などをもちて、人もゆるさぬたけく(二六)らむ事、言語道斷也、かるゝと云事ハ、よき道具(二七)をもち、其あちわひ(二八)をよくしりて、心(二九)の下地(三〇)によりてたけくらミて、後(三一)までひへやせてこそ面白(三二)くあるへき也、又、さハあれ共、一向(三三)かなハぬ人躰ハ、道具(三四)にハからかふへからす候也、いか様(三五)のとて風情(三六)にても、なけく所、肝要(三七)にて候、た、かま(三八)んかしやう(三九)かわるき事にて候、又ハ、かま(四〇)んなくてもならぬ道也、銘道(四一)ニいわく、心(四二)の師(四三)とハなれ、心(四四)を師(四五)とせされ、と古人(四六)もいわれし也。

Annotated text of the *Kokoro no fumi* from Sen Soshitsu, ed., *Chado koten zenshu* [Complete works of the classics of the way of tea], Volume 3, (Kyoto: Tankosha Publishing Co.), 1957. Other annotated texts are:

"Shuko kokoro no fumi," edited and annotated by Murai Yasuhiko in *Kodai chusei geijutsu-ron*, Hayashiya Tatsusaburo, ed., *Nihon shiso taikei*, Volume 23. Tokyo: Iwanami Shoten, 1973.

"Shuko, Furuichi Harima Hoshi ate issi," in *Geido shiso shu*, Haga Koshiro, ed., *Nihon no Shiso*, Volume 7. Tokyo: Chikuma Shobo, 1971.

In this Way,
chief among evils is the heart's
overbearance, attachment to self.
Begrudging the masterly and
scorning beginners
are thoroughly wrongheaded.
You must approach the masterful,
beseech their least word,
and never fail to guide beginners.

Critical above all else
in this Way
is the dissolution of the
boundary line
between things native and Chinese.
This is vital, truly vital;
attend to it with care.

Further:

These days mere beginners
take up pieces of Bizen or Shigaraki,
talking of the "chill and withered";
and they make a show of
being "advanced and deepened"
though ignored by everyone—
it defies all utterance.

"Withered"
means owning splendid pieces,
knowing their savor fully,
and from the heart's ground
advancing and deepening
so that all after
becomes chill and lean:
it is this
that has power to move.

Further:

Though it is so,
the person wholly incapable
must not turn contentious
over the tools of the Way.
And however artful one's motions,
a painful self-awareness
is crucial. Overbearance and attachment
simply obstruct.

And yet the Way
lies unattainable
if there's no overbearance
at all also.
A dictum of practice
states:

"Grow up heart's master,
not heart mastered"—
words of an ancient.

The translator has broken the sentences into phrases in order to allow for greater literalness in translation. A freer translation can be found in Hirota, Dennis, "In Practice of the Way: *Sasamegata*, An Instruction Book in Linked Verse," CHANOYU Quarterly no. 19 (1977): 23-46, =E.

I

Legends about Murata Shuko abound, but little of his life is known with certainty. Historians commonly accept—partly because the humbleness of the account attests to its freedom from embellishment—that Shuko was born in Nara around 1421, perhaps the son of a blind biwa player-priest, and early in life entered Shomyo-ji, a local temple affiliated with Kofuku-ji and devoted to Pure Land Buddhism. He left the temple while still young and made his way to Kyoto, probably to establish himself in the world. There he took up Tea, which was spreading among the merchant class, and became a collector and connoisseur of tea utensils, perhaps trading in them. Moreover, he taught his own innovative style of chanoyu widely in Kyoto and Nara, pointing the way to the full development of *wabi* tea by Takeno Jo-o and Sen Rikyu in the succeeding century.

The traditions among practitioners of Tea are much fuller and center upon two key points, both of which are clearly set forth in the opening section of the record of Yamanoue Soji (1544-1590). This work, reflecting the notions about Shuko common among merchant tea men of the day, stresses that 1) Shuko became tea master to Yoshimasa (1435-1490) in the shogun's Higashiyama villa through the good offices of the chief artistic adviser Naomi (1397-1471), whom he instructed in the essentials of his new style; and 2) he practiced Zen under the renowned master Ikkyu (1394-1481), and in certification of his attainment received from Ikkyu a piece of calligraphy by the Sung dynasty Zen master Yuan-wu (Engo), the commentator on the koans and verses of the *Hekigan roku* [Blue Cliff Records].

The fact that Naomi died before Yoshimasa retired to the Silver Pavilion in Higashiyama belies the *Yamanoue Sojiki* account, however, and casts doubt on a direct connection between Shuko and Yoshimasa. Moreover, historical investigation has failed to uncover the name of Shuko in documents in which it might be expected to occur, such as the records of Naomi and the later *doboshu* (artistic advisers), or those of Ikkyu, who mentions the Noh master Zenchiku, for example, in his *Kyounshu* [Crazy cloud collection]. So puzzling has this absence been in contrast to the claims made for Shuko that some historians have attributed his enshrinement as the founder of chanoyu to efforts by succeeding generations of merchant tea men to legitimize their style of tea, elevating it to the level of the shogun and even making Shuko tea master to the ruler of the nation, much as Rikyu was.

A man of Tea, however, continues to live in the utensils he has favored and brought to life through use, and fittingly, in the face of doubt it has been references to a "Shuko tea bowl" and other transmitted utensils in tea diaries within several decades of Shuko's death that have afforded strong evidence for the man and his tea. In addition, the Noh master Komparu Zempo (1454-1520) is recorded as quoting Shuko, and the *renga* master Sogi mentions Shuko's name in a letter to the incense expert Shino Soshin, both facts indicating Shuko's active participation in the world of the arts. Further, records of a Daitoku-ji master after Ikkyu mention the name of Shuko, so he may not only have practiced under Ikkyu, but also continued under Ikkyu's successors after the master's death. Thus, in the absence of contradictory evidence, the

traditions connecting Shuko with Noami, if not Yoshimasa, and with Ikkyu are generally affirmed, though their exact nature can only be conjectured. In the case of Noami, the elements of Higashiyama tea in Shuko's style suggest that the situation was the reverse of the traditions, with Shukō chiefly learning connoisseurship and rules of display from him. Concerning the connection with Ikkyu, it is at least possible to see the influence of Zen as both marked and profound in Shuko's tea, particularly as expressed in the *Kokoro no fumi*.

II

The central focus of the letter—and the essence of Shuko's new style of tea—is succinctly stated:

Critical above all else
in this Way
is the dissolution of the
boundary line
between things native and Chinese.

Although expressed with utter simplicity, and though in itself it represents more a change of direction than a revolutionary break with the past, the idea that Chinese and native utensils should be combined and used together was part of the foundation that allowed for the emergence of wabi tea.

The attraction which the Japanese of the Muromachi period (1392-1568) felt towards Chinese civilization—manifest, for example, in the literature in Chinese centered in Zen temples as well as many other aspects of culture—was apparent also in the *shoin*-style tea, which arose in the time of the sixth Ashikaga shogun Yoshimori (1394-1441) and was brought to maturity under the eighth shogun Yoshimasa, chiefly by Noami. Nothing is known of the precise manner in which the shoin tea was conducted, but it was undoubtedly rigid and ceremonial, and the detailed notes on the proper methods of displaying utensils in *Kundaikan sochoki*, a compendium on the connoisseurship of Chinese paintings and utensils by Noami, make it clear that the focus of the tea gathering was on aesthetic appreciation of the individual Chinese pieces—paintings, vases, lacquer ware, and so on—and of their tasteful arrangement in the alcoves and on the Chinese *daisu*-stand and built-in shelving of the shoin room. In addition to tea, the shoin room was used to hold gatherings for a variety of activities, including those centering on renga, flower arrangement, incense, and Noh arts, so different types of implements were displayed there.

The fascination with Chinese objects of art and their arrangement was gradually taken up by the merchant class and persisted into the decades after Shuko's death. But even during Shuko's lifetime, trends away from the domination of the taste for things Chinese were becoming manifest. In literature, for example, there was renewed interest in the native classics of the Heian period such as the *Ise monogatari* [Tales of Ise] and the *Genji monogatari* [Tale of Genji]. The development of the shoin-style tea itself, with its increasingly smaller room size and service by the host in the room may

also be seen as an assertion of Japanese tastes compared with earlier styles, such as those based on the rituals of the Zen monasteries. In addition, tea drinking was spreading downward in society, beyond the bounds of those who could afford Chinese utensils, and assuming a diversity of forms. Shotetsu (1381-1459), a Zen monk, *waka* poet and teacher of Shinkei, characterizes the different types of tea drinkers of the mid-fifteenth century:

First is the "tea enthusiast"; this is one who, keeping his utensils in immaculate order, owns and savors to his heart's content a variety of pieces—Kensan tea bowls, Temmoku tea bowls, tea kettles, fresh water jars, and so on. . . . Next is the "tea drinker." He has nothing in particular to say about utensils and from any will drink the ten bowls of tea [of the format in tea-identifying contests]. If it is tea from Uji he will drink it and declare, "It is from the third picking," "In season it is from after the first of the third month." . . . Finally there is the "tea guzzler." Be it a mean grade of tea or a lofty one, if only it is called "tea" this man will drink it from a large bowl, consuming quantities without the slightest idea of whether it is good or bad.

(*Shotetsu monogatari*, II, 92)

Shuko's position in the world of tea of his day can be gauged by considering his four-and-one-half mat tearoom:

The four-and-one-half mat room was Shuko's creation. . . . He hung his treasured calligraphy by Engo and displayed a *daisu*-stand. Later he cut a sunken hearth, with which he used the [more informal] two-pillared *daisu*. In general, he arranged objects as in shoin tea, but reduced the number. In the tokonoma he would hang but a pair of paintings, and at times of course only one. In front he would place an incense burner and flower container on a small stand, or a small vase with one variety of blossom, or paper, inkstone with case, box for *tanzaku* (narrow cards for writing poems), and a low stand for writing [such as used in *renga*], or a tray with a miniature mountain landscape in sand and stones and a jar for leaf tea; these were solely for decoration.

(*Namboroku*, "Tana")

Shuko's style is described here as an abbreviated version of shoin tea, and it is probably accurate to view him as succeeding to the traditions of the Higashiyama style but modifying them in accord with the general tendencies of the times towards greater informality and simplicity. For Shuko, however, this simplification, expressed in the *Kokoro no fumi* as the incorporation of Japanese utensils, was decisive in the self-consciousness of its intent, and it opened the way for wabi tea in two interrelated ways.

One was the inward, spiritual turn of focus in the tea gathering itself. The adoption of common daily-use objects together with the reduction of the number of Chinese utensils naturally brought about a shift of attention away from the connoisseurship of rare works of art to the spirit and conduct of the tea. This element is still reflected in the progress of modern tea training. The student begins with the simplest forms of thin tea, employing a bare minimum of utensils and following an economical pattern of movements, and gradually advances, eventually learning the highly ritualized and complex manner for handling Chinese utensils and for using the daisu. It is commonly said, however, that the simplest services—the ones learned at the very beginning—are the most difficult, for when the service is stripped of elaborately prescribed gestures and ornate utensils, there is nothing to distract the attention from the spirit clearly manifest in each simple movement. In addition, informal services demand a composure far more disciplined than the concentration necessary to memorize a complex service, for their latitude requires an ability to adjust to the particular situations with ease, sincerity, and genuine appositeness. Shuko's admonitions against self-attachment and self-centeredness in the *Kokoro no fumi* reflect the importance he placed on the attitude of the practitioner.

The second aspect of tea affected by Shuko's use of native wares was its aesthetic:

Shuko said, "How engaging is the sight of a fine steed tethered at a thatched hut." In other words, it is good to place a *meibutsu* [utensil] in rude surroundings; the atmosphere becomes all the more evocative. (*Yamanoue Sojiki*)

Renowned Chinese pieces still stand undeniably at the center of Shuko's tea. In a sense, by simplifying the methods of display and reducing the number of utensils Shuko focused attention on particular pieces, thereby actually heightening tastes that had been the core of Higashiyama tea. In this regard, it is important to note that the development of Tea followed upon arts such as Noh and *karesansui* (dry landscape) gardening, and though, from the perspective of Rikyu's wabi tea, the elaborate display of the shoin might be termed lavish and opulent, the ruling aesthetic certainly carried the interior, meditative solemnity which pervades the arts of the Muromachi period in general. The aesthetic terms Shuko employs, such as "chill" and "lean," were themselves originally drawn from Chinese literature, having been transmitted to Japan through the writings of Zen monks.

Nevertheless, the principle of "a fine steed tethered at a thatched hut" does not mean that native wares should be employed merely to make the Chinese pieces show all the better. Rather, interest is sought in the tasteful coalescence of the grace of the imported pieces with the frank and unadorned qualities of the native wares in the concentrated setting of a tearoom. Records describing Shuko's most treasured utensils show that though they were all of Chinese origin, there was a tendency through his life to change from highly refined pieces similar to those of the Higashiyama treasury towards less polished, hitherto overlooked wares, which could harmonize more readily with native pieces. The "Shuko celadon" type tea bowl and ash-glaze Temmoku are the foremost examples. Through this harmonization, Shuko sought to create in Tea

the aesthetic qualities traditionally termed *yugen* (profound subtleness). This is apparent from another well-known statement of Shuko's aesthetic: "The moon without clouds holds no interest." While, as with the steed at the thatched hut, this expression can be interpreted in terms of Chinese utensils (moon) and commonplace Japanese wares (clouds), Shuko's intent is fully grasped only when the image is viewed whole—with clouds grown luminous about the moon's edge, and the moon's hard outline dissolved in the cover of clouds. The moon amid clouds is an often used image for the suggestive power of *yugen*. The best-known instance of it is in *Tsurezuregusa* (Essays in Idleness) section 137, but Shuko may well have adopted it directly from *Shinkei Sozu teikin*: "Turn your attention to the faint and subtle. It is the link . . . like seeing the moon amid clouds that has character." Shinkei's teacher Shotetsu states, "Yugen is known within the heart and mind; it cannot be expressed in words. The nature of yugen can be apprehended in . . . the moon veiled by thin clouds" (*Shotetsu monogatari*, II, 77). Behind these statements lies an appreciation of the eloquence in compression and understatement and a recognition that the inexpressible can sometimes be conveyed through suggestion and implication. From the opposite perspective, Kamo no Chomei says, "To give expression in words to all that is in your heart, calling the moon 'full and incandescent' or admiring cherry blossoms as 'lovely'—what can be difficult in that?" (*Mumyosho*) Out of these same concerns Shuko sought a beauty which could strike more deeply into the truth of human experience than that achieved merely through the open display of the perfect and formal elegance of Chinese works of art, and he discovered that the spiritual elements of Tea might be evoked in the unique atmosphere created by the adoption of simple, unassertive wares of daily use. This is the meaning of his statement that the dividing line between native and Chinese things must be made indistinguishable (*magirakasu*).

In the decades following Shuko, his concept of the combination of native utensils with Chinese evolved into the use of a single *meibutsu* (famed utensil). *Yamanoue Sojiki* records Jo-o's words:

A man of old said, "After you have become a master of chanoyu, if you have even a single *meibutsu* piece, you should devote yourself solely to the practice of *wabi* tea. The priest Shinkei states of *renga* that it should be withered and reduced by cold. Chanoyu should ultimately become like this."

Through Shuko's impetus, Tea developed greater and greater simplicity, with the use of less refined and fewer imported utensils, so that the true master could perform freely with but a single piece. But in its essence, Shuko's new style was based neither on a rejection of the old beauty (Chinese) nor solely on the discovery of a new (native); neither the steed nor the thatched hut alone, neither the moon nor the clouds, could produce the profound power to move that was the life of Tea. In a word, it was the resonant interaction between them which could touch the deepest sentiments of the spirit, and to characterize this aesthetic ideal Shuko applied the terms "chill" and "withered."

These days mere beginners
 take up pieces of Bizen or Shigaraki,
 talking of the "chill and withered";
 and they make a show of
 being "advanced and deepened"
 though ignored by everyone—
 it defies all utterance.

It was probably Shuko himself who was being imitated by the beginners castigated here; hence, although the context is negative, we know from this passage that Shuko attached importance to the terms "chill" and "withered," and further that the aesthetic ideal they expressed was embodied in the use of Bizen and Shigaraki wares—probably unglazed pots adopted as fresh water jars and flower vases—in combination with fine imported pieces.

The term "chill" (*bie*) was a major aesthetic concept in medieval Japanese culture, and though less common, "withered" (*kare*) and "lean" (*yase*), which Shuko uses in the next section of the letter, were also employed in poetry, renga, and Noh. "Chill" and "lean" are generally considered synonymous. In Chinese poetry, they were used with the sense of "cold" and "slender"—terms associated with an ethereal, unworldly feminine beauty in their evocation of the whiteness of snow or plum blossoms and a lovely slimness of figure.* Shuko's usage, however, probably derives from Shinkei, who, though he also invokes the image of plum blossoms, discerns a different kind of beauty: "Orange and plum blossoms should by all means be employed with slenderness; warmth and boldness are inappropriate" (*Shinkei Hoin tekin kikigaki*). For Shinkei, "chill" and "lean" stand in contrast to youthful exuberance and fullness, and connote not a feminine beauty but rather the spareness, stillness, and bone-tightness of that reduced to essences by cold; hence his famous statement, "Nothing is so beautiful as ice" (*Hitorigoto*), and his stress on the qualities of winter as opposed to the flourishing and vigorous warmth of spring-time:

Autumn is somehow still and solitary. . . . Spring is all warmth. In China spring is extolled, but poetry is written solely about autumn and winter. You must understand thoroughly the absence of spring from the themes for the "Eight Views of the Confluence of the Hsiao and Hsiang Rivers." (*Teikin* 1)

Although Shinkei's usage of "chill" differs from that of the original Chinese term, the fact that paintings by Mu-ch'i and Yu-chien on the subjects of the "Eight Views" were among the most enduring works in the Higashiyama repository, still appreciated when the tides of wabi tea had swept more representative and dazzling treasures such as the oil-spot Temmoku from use, suggests that he had nevertheless touched upon the aesthetic elements of Chinese art which were to be most kindred to Tea.

*Konishi Jin'ichi, "Hie to yase," *Bungaku-gogaku*, 10, (1958): 12-29.

The constellation of ideas associated with Shinkei's usage of "chill" above is not necessarily peculiar to medieval Japan; Ezra Pound in his poem "Doria" brings them together in a different setting: "Be in me as the eternal moods/of the bleak wind, and not/As transient things are—/gaiety of flowers. /Have me in the strong loneliness of sunless cliffs/And of grey waters. . . ." This landscape, however, has a monumental quality foreign to "chill," which tends towards the unassuming and inconspicuous. For Shinkei, true beauty must have an inner reticence and experiential immediacy: "It is of the utmost importance to discriminate with precision between the graceful and elegant verse and the one possessing true beauty. It is said that among verses spare of intent and of word, cold and lean, there will be masterpieces" (*Sasamegoto* 7). More concretely, Shinkei notes a style of poetry that "should be like precious gems set upon crystal; that is, it should be possessed of purity and cold" (*Sasamegoto* 12). "Chill" thus connotes a transparent openness and poverty, implying at once the freedom of things from what is extraneous and superimposed and also of the self from worldly desires and attachments. Zeami uses a similar expression, drawn from a Zen koan, to evoke his Flower of Tranquility: "Piling up snow in a silver bowl" (*Kyui*). The delicate harmony of gem and crystal, snow and silver bowl, is suggestive of the spiritual depth which lies in all things. In Buddhist terms, it expresses sameness in differentiation and differentiation in sameness—the ultimate subtleness and interpenetration where things cease to be objects divided from the subject, and further the point from which the things of the world emerge to be known for the first time as they are in themselves, free of all human contrivance. Thus Shinkei likens the finest renga to the dharmakaya—the reality-body—which is beyond all forms and concepts and yet manifests itself in all things:

A link spare of reason, subtle and profound, and lofty in spirit, corresponds to the dharmakaya. Difficult is it to attain through either intellect or training. Nevertheless, to the eyes of one advanced in practice and application it will be clear. It corresponds to the mind of the middle way [between emptiness and temporary existence] of true suchness. (*Sasamegoto* 59)

The "chill" stands as the highest aesthetic ideal because it is thus grounded in the deepest spiritual reality.

One further aspect of the "chill" must be mentioned. Taking an example from Sogi:

If you aspire after a sense of the chill and solitary in your verse while you are just beginning the study of renga, you will delay your progress. That style is to be aimed for by the fully accomplished poet who has entered the realm of mastery. . . . Nowadays beginners take it upon themselves to produce "withered" or "cold" verses, putting forth links such as, "The frost is chill; through a solitary tree on the moor the wind blows," or "From a withered tree on

the peak, a crow caws at dusk"; thus they make a show of creating verses of the "chill and lean." Such affected pieces are taxing to hear. (*Hakubatsusbu*)

The idea that the "chill" was manifested in the work of masters and was not to be imitated by beginners was widespread in the arts, and is expressed in the *Kokoro no fumi* also. It may be asked, however, why, if the aesthetic ideal lies in naturalness of manner and simplicity of means, should the practitioner be forbidden to seek it in the early stages of his training? If, as Rikyu says in the *Namboroku*, Tea is only a matter of gathering firewood and boiling water, why is it beyond the grasp of beginners, and why should long discipline and the appreciation of fine utensils be necessary?

Yamanoue Sojiki describes one wabi tea man—a student of Shuko who was also a hermit: "Zempo of Awataguchi in Kyoto used a single kettle both for cooking and for tea throughout his life. This man was praised by Shuko for the purity of heart with which he enjoyed his tea." In a sense, Shuko created the possibility for this type of wabi tea practitioner, and even in the *Kokoro no fumi* he is not forgotten, for Shuko, out of concern for sincerity of spirit, advises the person incapable of purchasing meibutsu utensils not to attach undue importance to them. When such a practitioner is compared with the tea men described by Shotetsu, the significance of Shuko's innovations becomes immediately apparent.

Nevertheless, Zempo—who is not to be confused with the Noh master—must be viewed in the context of the three types of chanoyu practitioners described in *Yamanoue Sojiki*:

The person who is a connoisseur of utensils and skilled in tea manner, and who leads the life of a teacher of tea, may be called a "man of tea." One who does not have a single meibutsu utensil, but possesses three qualities—inner awareness, creativity, and capacity—is a "practitioner of wabi." One who possesses meibutsu utensils and is accomplished in both connoisseurship and in tea manner, and further possesses a profound aspiration in this single way of tea, is a "master."

Zempo is of course a "practitioner of wabi," but in a larger sense it is possible to see all three types of tea men as successors to the connoisseurs of Chinese utensils described by Shotetsu; that is, rather than chanoyu passing beyond the hands of those who could own meibutsu utensils, the segment of society which could afford such pieces vastly expanded, and interest in utensils still formed the basic dynamism of chanoyu.* The central figures of Tea—Shuko, Jo-o, Rikyu—are all classed as "masters," who naturally owned and prized meibutsu utensils.

It is sometimes said that the Buddhist influence in Tea can be seen in its ideals of poverty, rusticity, or restraint. Buddhism itself, however, is ultimately concerned not with any external forms such as a renunciation of material things, but with a

*Murai Yasuhiko, *Chanoyu no rekishi* (Kyoto: Tankosha Publishing Co., 1969), pp. 166-67.

transformation of consciousness in which both the self and the world stand newly revealed. As D.T. Suzuki states:

Poverty, *sabi* or *wabi*, simplification, aloneness, and cognate ideas make up the most conspicuous and characteristic features of Japanese art and culture. All these emanate from one central perception of the truth of Zen, which is "the One in the Many and the Many in the One," or better, "the One remaining as one in the Many individually and collectively."*

When Tea is viewed as a Way, like other arts it differs from Zen, which aims at a direct realization of ultimate reality—the Many in the One—in that Tea relies on particular formalities and material objects and its practitioners devote themselves to the detailed study of tea manner and an exacting connoisseurship of utensils. If it is seriously considered a Way, however, it must at the same time lead beyond its trapping to the realization of that which is formless. The highest ideal of the Way lies not in achieving a particular formal standard of performance but in the expression of the formless through the forms—"the One remaining as one in the Many." This view of an art or discipline as a Way implies a specific structure of practice. In Zen, as illustrated by the "Ten Ox-herding Pictures,"† one at last returns from religious quest to the marketplace, empty-handed and free of any obtrusive aura of profound realization. In Japanese Pure Land Buddhism, one is born in the Pure Land only to return in that very instant to this world in the work of saving all living things. Instead of a straight path—a linear progression—one goes to the end only to return. If one has not returned, one has not truly reached the end, but one must go to the end before one has arrived at the beginning. For the arts, perhaps the most concise statement of this structure of practice is found in Shinkei: "The beginner enters from the shallow into the deep; and once he has attained the depths, he emerges again into the shallow" (*Sasamegoto* 49). Shuko also outlines such a structure of practice in the *Kokoro no fumi*.

IV

"Withered"
means owning splendid pieces,
knowing their savor fully,
and from the heart's ground
advancing and deepening
so that all after
becomes chill and lean:
it is this
that has power to move.

The "chill" manifests itself truly only after one has attained a thorough appreciation of fine utensils, gained wide experience in tea gatherings, and through this training

*Suzuki, Daisetz T., *Zen and Japanese Culture* (Princeton: Princeton University Press, 1959), pp. 27-8.

†Reproduced in Suzuki, Daisetz T., *Manual of Zen Buddhism* (New York: Grove Press, 1960), pp. 126-34.

matured inwardly. It is a matter of the awakening of an inner vision and aesthetic sense—here termed “withered”—and not of the utensils themselves. Once having realized this stage of mastery, one will naturally manifest the qualities of the “chill” and “lean.” Moreover, it is this quality of the “chill” which, pervading the spirit of the tea gathering, turns it into the highest aesthetic experience, in which all the participants are unified as a group.

This spontaneous manifestation of the realm of the “chill” can be seen in Zeami as well:

The supreme master, after he has trained in all the basics, will perform Noh without any distinctive qualities, whether in dance and chant, mimicry, or recitation, and yet within the utter stillness there is something that holds the audience. This is called “chill”. . . . It is also called Noh of no-mind and Noh of no-pattern. (*Kakyo*, “*Hiban no Koto*”)

After all techniques and all formal movements have been mastered, there emerges in the performance a quality not apparent to the senses (no-pattern) and yet capable of engaging the audience. This quality, the “chill,” is also termed “no-mind” because it cannot be produced by any contrivance on the part of the actor. Though it emerges only after complete training, it is not a direct result of learned techniques. Thus Zeami calls it “Noh achieved through Mind,” in contrast to that achieved through seeing or hearing, the formal elements of the Noh. It represents the spiritualization of the aesthetic of yugen.

Between the use of Shigaraki wares by an ambitious novice and that of the seasoned master lies a gulf not to be bridged by any trick of technique or lofty intention, for true skill is beyond self-consciousness and embodies qualities which cannot be isolated and transmitted. The simplicity of the “chill” is an attained simplicity which lends to the informal tea service of an accomplished master a profound resonance of spirit, setting it completely apart from that of the beginner. It partakes of the elemental clarity and plainness of water, of which Shinkei says: “What can stir us so deeply, with such coolness and lucidity, as water?” (*Hitorigoto*) Thus Rikyu’s statement that Tea is but to gather firewood and boil water should be considered in the light of a verse by another Zen layman, the celebrated T’ang dynasty figure P’ang: “Miraculous powers and wondrous activity—drawing water, gathering firewood!”

V

Shuko begins and ends his letter with an admonition against overbearance and self-attachment—both Buddhist terms for the fundamental ignorance and arrogance of man; in the letter they probably indicate specifically all the egocentric impulses which impede true excellence in Tea and the harmony of the tea gathering. This admonition may be in part a criticism directed at Choin, whose style of tea probably tended towards the ostentatious, but it is also of a piece with the aesthetic concepts elaborated in the letter. We find the same coupling of moral and aesthetic concerns in the *Teikin*: “The attitude of heart and mind is central Conduct yourself with

gentleness and let your mind be drawn to yugen." Both the gentleness of conduct and the apprehension of yugen manifest themselves where all attachments to self have been overcome. For Shuko and Shinkei, there is a distinction between formal beauty—an elegant and graceful surface—and the true beauty which can move the heart. This distinction is based on the spiritual beyond form and beyond time which both sought to make the foundation of their arts, and which sets their aesthetic of the "chill" apart from the yugen of the Kamakura and early Muromachi periods. Here we must note that both men were witness to the grim calamities of their times and the vast destructiveness of war; both fled Kyoto during the decade of its embroilment in battle. In their respective Ways, they sought to confront the realities of their experience, to delve into their lives to that which is true and real, beyond the illusory self. For Shinkei, the realization of the impermanence of the self and of all things was requisite for true accomplishment in the art:

Unless a verse is by one whose very being has been transfixed by the truth of the impermanence and change of this world, so that he is never forgetful of it in any circumstance, it cannot truly hold deep feeling. Words are but messengers of the heart. Indeed, is not the work composed solely within the logic of the forms of this world—done in forgetfulness of the inconceivability of one's own existence, which may vanish in this present moment—but splended reasoning for oneself alone? Only that person utterly and deeply compassionate, aware of beauty, and possessed of sincerity can be called a companion in this Way. (*Iwabashi*)

For Shuko, such total sincerity and abandonment of self-attachment were crucial in Tea also. An important document known as *Otaizune no koto* [In answer to your questions] and said to be a letter from Shuko to Choin gives concrete expression to the ways in which the freedom from self-assertiveness reveals itself in Shuko's Tea. I quote the body of the letter in full:

Let your manner be natural and unobtrusive.
Arrange flowers as befits the room, with an air of lightness.
When you burn incense, light it so that it does not billow upward as though it were all there was.
The utensils used should be appropriate to the person's age—to old and young respectively.
Upon entering the tearoom, it is important above all else that both host and guest compose themselves in a frame of mind completely free of extraneous thoughts; this attitude should be harbored within and not shown outwardly.

This does not mean that the training of Tea is wholly of self-negation, however. Through the study of the formal manner, one seeks to discipline the heart and free it from distractions, and with the heart thus disciplined, one becomes capable for the

first time of preparing tea with sincerity.* Thus the circular process of practice from shallow to deep and deep to shallow informs every step of tea training and every act in the tea gathering. Through the practiced ease of the formal movements (shallow), one purifies the heart (deep), and with wholeness of heart (deep) brings to life the formalities of Tea (shallow). One is taught the intricacies of tea manner and the proper usage of utensils, but finally one must be one's own teacher, and tea is learned only when one has made it one's own. This is the meaning of Shuko's closing statement:

And yet the Way
lies unattainable
if there's no overbearance
at all also.
A dictum of practice
states:
 "Grow up heart's master,
 not heart mastered"—
words of an ancient.

The heart's mastery holds the paradox of practice, in which discipline is at the same time consummate freedom and ease.

The "ancient" to whom Shuko attributes this old saying has not been identified, and the term is probably used simply to mean that the dictum is a seasoned truth. In fact, it seems to derive ultimately from the *Nirvana Sutra*, passing into wide usage in Japan through its quotation in Genshin's *Ojyoshu* [Essentials for attaining birth in the Pure Land]; Kamo no Chomei uses it to open his collection of Buddhist tales, *Hosshinshu* [Collection on the aspiration for enlightenment]. In sentiment, with its deep strain of self-reflection, it seems to belong to the Pure Land school, perhaps the most fully "naturalized" form of Buddhism in Japan, adopted by the common people into their everyday lives. Though much has been said of the influence on Japanese art of Zen, which functioned also as a vehicle of Chinese culture, masters like Shinkei recognized an affinity of their Ways with Pure Land Buddhism, with its emphasis on insight into one's own spiritual poverty:

Just as Buddhism wondrously provides the gate of Wisdom, which is lofty, and the gate of Compassion, a way of lowliness, in poetry also there are those of the gate of Compassion. This corresponds to the nembutsu. . . . The gate of Compassion designed for the foolish does not differ with regard to the true and real. On a cold night, it makes no difference whether you are wearing robes of patterned brocade or lie under layers of hempen patchwork once you have fallen asleep and forgotten about the wind.

(*Sasamegato* 60)

*Kurasawa Yukihiro, "Chado keiseiki ni okeru seishin," *Chado bunka kenkyu*, 1, (1974): 67-85.

Through Shuko, the “hempen patchwork” of ordinary life was given a place in Tea also, in his admonishments to self-reflection as well as in his adoption of everyday objects. Here we find one final instance of the tempering of the lofty with elements of the native spirit in Shuko’s Tea.

Selections from *Shinkei Sozu Teikin* (*Zoku gunsbo ruiju* edition; eleven of the thirty-six sections)

Do not incline towards the withered while you are a beginner, but rather compose with correctness and with beauty. As I have said in *Sasamegoto*, your performance should be like the sprinkling of water amid five foot irises. If you cast your gaze expansively, something will come of it; thus should be your spirit. To be fussy and meticulous is like a child of seven or eight growing whiskers. Once you have aged and acquired skill, of itself the withered will become proper for you. While a beginner and into the intermediate level your performance should be correct. The jewel-wing insect is beautiful; the cricket is withered. There are differences even in such matters as this. [5]

It is essential to read the *renga* links of the masters. In doing so, however, you must be discriminating. To concentrate your attention solely on the unusual, having exhausted all common matters of the world, or, upon coming across verses of the lean and withered, to imitate them while having barely struggled up on your own two feet, is but to take poison. Of course there are among the verses of masters also links from which it is well however much one learns. Ask someone who knows such poems and read them, even copying them down into notebooks. [6]

Good links come forth unanticipated, without even yourself knowing. You must realize that if you participate while intending in advance to provide a good link, you will be entirely unable to perform. [8]

In *renga*, one should devote oneself beforehand, practicing and applying oneself day and night, and then in a gathering perform with lightness of touch. The verses of the person who dedicates himself during everyday life appear to have been composed as his lips would have it, and yet are attractive. The person who does not exert himself during his ordinary moments forms beads of sweat and turns his face up and down in contemplation, making a show of his fervor—it is painful to witness. This does not have the appearance of true devotion. It is appalling that such people imagine this is not known upon hearing. [9]

Listening to the very finest among good *renga* is like drinking plain water: there is no particular flavor, but one never tires of the taste. Unusual verses are interesting upon first hearing, yet soon fade. If for this reason, however, you offer verses without taking pains to give them special character while you are a beginner, they will become flat and insipid and your eyes will not be opened. [17]

If in *waka* you compose a hundred, or a thousand, or ten thousand poems based simply on all the difficult or simple topics, or in *renga* participate in gatherings with skilled and unskilled alike, day and night in thousand-link or hundred-verse sessions, composing links closely based on the preceding ones or merely thrown off in the session, then the poisonous spirit within your breast will be expelled, and afterwards your own true verse will emerge for the first time. You may draw turbid water little by little and wait for it to clear, but it will not. If you draw fully and repeatedly,

however, then from the bottom clear water will well forth. Likewise, good verse lies in the heart's depths. The person who feels disinclined from participating in gatherings, being attached in his devotion to renga, and whose verse is therefore scant, will not amount to anything. [19]

The attitude of heart and mind is central. In looking upon the scattering blossoms or falling leaves, in contemplating the dew on the grasses and trees, be ever wakeful in your heart to [the true nature of] the dream of this world and your mind of illusions, conduct yourself with gentleness, and let your mind be drawn to *yugen* (profound subtleness). It is mere waste of breath to hear and seize upon phrases like "spring dawn" or "autumn dusk" and to imitate with the lips. The spring dawn and autumn nightfall spoken of by a person who has truly grown aware of them—though they are the same "dusk" or "dawn"—stand totally apart. [In imitation] the heart is bold, informed by ambitions, and so the composition is in the manner of warmth. The poet may use only such expressions as "dejected," "bitter," "sad," "depressed," "rejecting worldly life," "abandoning myself," and so on, but they are mere words; it is indeed painful to witness. He is not transfixed inwardly. There is nothing engaging in merely saying that the deeply moving is deeply moving, the solitary solitary, the tranquil tranquil. The heart must be involved. Further, you should avoid making renga which do not suit you. Having gone out from the capital, I have turned wholly into an exile; my verse arises from the heart of an aged and decrepit person unsure of the deep night and the morrow. A young person must not feel envious and imitate it. Besides, it is vexing and shows lack of sincerity. The old masters have admonished against imitating the poems of Saigyō Shōnin. This is a truth. [23]

If you devote yourself, convinced even that this way is the single matter of great importance, you will advance. You must not think that it is easily and ordinarily accomplished. [25]

In the proper attitude of spirit there are three levels. While a beginner, apply your mind with correctness and with beauty, and first practice so that your lips become accustomed to composition. Once you have reached the intermediate stage, turn your thoughts towards the unfathomable, the style of wondrous transformation, and startle the ears of listeners. Produce only verses that are thought mysterious by others and that are well listened to. Then, when you have entered wholly into the realm of mastery, maintain the spirit of upholding the Way and produce links of the beginner's period as well as those manifesting mysterious transformation; further, perform so that you do not become settled in any single manner—whether profound or shallow. Such an attitude is essential. Resonance, suggestiveness, the chill and lean—these you will come to know naturally once you have attained the level of mastery. They are impossible to study or transmit. [31]

The plants and trees of the garden, the construction of the house, the way a painting is hung—by these we are naturally made to know the level of a person's attainment in the way of poetry. This is embarrassing to reflect upon. You must devote yourself. This truth is written in *Tsurezuregusa*. [34]

Turn your attention to the faint and subtle. It is the link like white plum blossoming from within a bamboo grove, like seeing the moon amid clouds that has character. There is no pleasure in those that are like branches of multi-petaled cherry or crimson plum lopped off when the blossoms have opened and are scattering, or like the full moon of the eighth month. [35]

The History and Variety of Hagi Ceramics

Yoshiga Taibi

As a result of the Japanese campaigns in Korea in the Bunroku-Keicho era (1592-1615), many Korean artisans came to Japan and a variety of ceramics was produced, showing a growth unusual in the history of Japanese ceramics. After the Battle of Sekigahara, the Mori clan, up to that time one of the most influential in the Chugoku district, was moved and confined to the two areas then known as Suo and Nagato, and Mori Terumoto was compelled to build his castle at Hagi in Nagato, now Choshu, in Yamaguchi prefecture. Two Korean artisan brothers, Li Sekiko and Li Kei, brought the traditions of Li dynasty (1392-1910) ceramics to Hagi for the first time. The elder brother, Sekiko, was given land at Matsumoto in Hagi and was allowed to use firewood from Tsuzumigatake; he thus opened an official kiln. It is said that, at the order of the feudal government, he also examined ancient kilns and tried to restore them.

The son of Li Sekiko, Yamamura Shimbei Mitsumasa, succeeded him and received a stipend. He was ordered to manage the Nakanokura kiln, and in 1625 he was given the name Sakunojo by the daimyo. Sekiko's younger brother, Li Kei (Japanese name, Sakamoto Sukehachi) received the name Koraizaemon that same year.

The beginning period of Hagi ceramics—the Keicho era (1596-1615)—was a time of warfare, with campaigns in Korea, at Sekigahara, and Osaka. This period was also a difficult one for the Mori clan. However, from the Gen'na period (1615-1624), the political situation of this clan became more stable. The actual power was taken by Mori Hidemoto. In his younger days, he had been in battle in Korea as well as at Sekigahara as the representative of the daimyo Terumoto. He was highly respected for both his cultural and military accomplishments and was one of the three leaders of the Mori clan, the other two being Motonari and Takakage. He studied tea under Furuta Oribe and his attainments were considerable. He turned his attention to the protection and endorsement of Hagi ceramics and tried to foster the growth of official kilns. For the Korean artisans the hard times they had encountered upon coming to Japan passed, and the early period, now referred to as Old Hagi, began.

Yamamura Shimbei Mitsumasa (Sakunojo) was killed in front of Hokke-ji temple in a dispute over a game of *go* in 1658. Before his death, two of Li Sekiko's students, Kurasaki Gorozaemon and Kurasaki Kambei, moved to Fukawa in 1653, and Mitsumasa's son, Yamamura Heishiro Mitsutoshi, left Hagi after his death. Mitsutoshi was given land at San'nose in Fukawa and moved there. With this, fullscale production began at the Fukawa kiln; it was the beginning of Fukawa Hagi, as it came to be called. Products of the Nakanokura kiln, the Miwa kiln, and the Saeki kiln (later Hayashi kiln) are called Matsumoto Hagi. These are the two types of Hagi ceramics.

It is evident from records of tea gatherings that members of the Mori clan had close relationships with Sen Rikyu and with Imai Sokyu, a great tea master and



Matsumoto Hagi teabowl in the shape of half of a rice bale called *Honen* (Great Harvest Year). Height, 8.1 cm.; diameter of mouth, 12.3-13.6 cm. Seventeenth century. Collection of Saka Koraizaemon.

disciple of Takeno Jo-o. Oribe tea utensils were frequently used, as were various Korean wares. The relationship of Hidemoto and Oribe seems to have been particularly close, and Hidemoto would consult with him on matters of tea. It is also thought that Hidemoto and another Oribe disciple, Kobori Enshu, had frequent meetings. Hidemoto was invited as principal guest to a tea gathering at the mansion of Kobori Enshu in Fushimi outside Kyoto, on the morning of the seventh day, third month, 1640.

Terumoto and Hidemoto had opportunities to see famous utensils. With the rising popularity of tea at the time, their interest in tea utensils deepened, and they had utensils made in the official kilns at Hagi. Probably tea bowls in Korean styles such as Ido, Komogai, and Mishima* were made as well as Oribe-style bowls which were the most numerous. This is substantiated by the representative pieces, "Zegaibo" and "Tago-no-ura", mentioned in the *Taisho meiko kagami*, annotated listing of famed utensils compiled by Takahashi Soan during the Taisho era (1902-1925).

In 1631 Hidemoto turned the administration of the government of the fief over to Hidenari and returned to Chofu, present-day Shimonoseki city. Never-

*For a discussion of these and other Korean wares see Hayashiya Seizo, "The Korean Teabowl," *CHANOYU Quarterly* no. 18 (1977): 28-46. — E.



Set of five Fukawa Hagi bowls. Height, 6.4 cm.; diameter of mouth, 13.2 cm. Early nineteenth century. Collection of Tahara Tobei.

theless, in 1640 after his retirement, he invited the shogun Tokugawa Iemitsu and a number of others to Shinagawa in Edo and presented the guests with recently produced native ware tea bowls, *chaire*, thick tea containers, and incense containers. Later, he served tea to the shogun at the tearoom “Yamazato” designed by Kobori Enshu in Edo castle. He was admired by the shogun and was respected as a man of tea.

After the death of Furuta Oribe, Kobori Enshu became the central figure in the world of tea. In 1639 the Pusan kilns were opened in Korea, and an increasing number of Gohon tea bowls were imported; these were made to order based on samples sent from Japan. Pieces which Enshu preferred exerted a strong influence on native ceramics and the “Seven Kilns of Enshu” came into being. These were Shigaraki, Takatori, Agano, Kosobe, Zeze, Shindoro, and Akahada. It was a time of transition when Oribe-style pieces became gradually thinner and more refined. The well-known tea bowl “Fudesusugi Higaki” was made during this period.

The Later Period of Old Hagi

The fourth generation head of the Miwa kiln, Kyusetsu, went to Kyoto to study Raku pottery in 1744. In his work Japanese styles gradually became more prominent, and characteristics not seen at other potteries appeared. It is said that after Terumoto and Hidemoto, feudal lords had no interest in tea. However, Mori Shigetaka



Hagi chaire, thick tea container called *Nigirikobushi* (Clenched Fist). Height, 6.7 cm.; diameter of body, 6.2 cm. Mid-seventeenth century. Collection of Ichida Choho-an. Photo courtesy of Asahi Shinbunsha Publishing Co.

was invited to become the seventh lord of the Choshu branch of the clan, which Hidemoto founded, and he established a basis for the further development of Hagi. Shigenari studied tea under Kawakami Fuhaku in Edo. After his retirement he constructed the tearoom “Kagetsuro” in his mansion at Mitajiri. Besides having a taste for tea, he was deeply interested in Hagi pottery, though he also made Raku tea bowls, something unusual for a feudal lord of the period. During this period, previous styles were handed down and traditions were preserved. Inoue Buhei, a retainer of the Mori clan and in charge of the designers of Hagi ceramics, was famous for the decorative pieces he made in his spare time. His works are valuable sources of information on the materials and styles of the Kyoho period (1716-1736).

The Establishment of the Obata Porcelain Kilns and Hagi

In the beginning of the nineteenth century, as one of the development programs of the Mori clan by Murata Seifu, seven porcelain kilns, which used porcelain clay from Obata in Hagi, were established in Obata and a great deal of porcelain was produced by a potter from Kyoto and by artisans of the Arita tradition of Hizen. Hagi pottery had declined, and Fukawa Hagi in particular seemed to be in difficult straits. In this period, there were many celadon-style pieces produced by mixing Obata porcelain clay and Hagi clay.



Hagi serving bowl made by Setsuzan Deisuke. Height, 7.3 cm.; width, 28.8-29.3 cm. Mid-nineteenth century. Collection of Miwa Kyusetsu.

Hagi from the Last Days of the Edo Period to the Meiji and Taisho Eras

Towards the end of the Edo period, the Choshu fief was involved in the general confusion of the time and Hagi pottery was in its greatest decline. However, the eighth generation master of the Saka kiln, Koraizaemon, the eighth generation master of the Miwa kiln, Setsuzan Deisuke, and others managed to remain somewhat aloof from the ongoing transformations. A number of masterpieces survive which, in their bold spirit, were appropriate to decorate the last days of the tradition-rich feudal clan.

In the Meiji period (1868-1912) there was no longer any protection from the Mori clan, and the kilns, receiving a setback economically and in spirit, were in great distress. This stagnation continued into the Taisho period (1912-1926). The kilns managed to survive this difficult period by producing utensils for other types of tea such as *sencha* and *bancha*; they even produced rough wares such as charcoal braziers. At this time, Obata porcelain almost completely disappeared; only a few large *sake* bottles with painted designs were produced. However, men of culture and knowledgeable people of the time had a deep interest in Hagi. In particular, Japanese-style painters considered the painted decorations on Hagi wares to be worthy of special mention. At the kiln in Chokon valley, present-day Yamaguchi prefecture, there were many pieces produced with paintings of valley scenery. One great artist born in Hagi took pleasure in painting on Hagi wares whenever he returned there and he made every effort to promote Hagi pottery and to assist Hagi potters.



White Hagi teabowl made by Miwa Kyusetsu. Height, 8.6 cm.; diameter of mouth, 14.6-14.7 cm. Mid-twentieth century. Collection of Miwa Kyusetsu.

With World War II Hagi faced another great crisis, for it was forced to operate within the controlled economy of wartime, and the shortages of manpower and pine wood fuel made it nearly impossible to maintain and manage the kilns. After the war, through the establishment of the potters' associations in Hagi and the growing reputations of the works of individual potters, tea-related wares of Hagi gained an established position.

The Flowering of Old Hagi

Mori Hidemoto died in 1650 at the age of 72 and in the following year Hide-nari, the first daimyo of the clan, also died. Mori Tsunahiro then became daimyo. From this time Old Hagi entered its finest period. In 1663 several new kilns were added to the old ones. From about 1644 many potters, including Hashikura Tadasuke, went to the Pusan kilns which had been producing Gohon tea bowls.

Pusan kilns were in those days so active and their influence upon native wares so pervasive that there is a record of seven ships fully loaded with Gohon tea bowls having docked in Sakai in 1676. It is quite natural that pieces in the Korean styles of Goki and Gen'etsu should have been produced in the same era at Hagi. Miwa Kyusetsu went to Kyoto and mastered Raku pottery techniques at the order of the feudal government. After the Kanbun period (1661-1673), Raku techniques were incorpo-



Top: Leaf-shaped ceramic die, reverse is dated Joko 5 (1688). Bottom: ceramic die insized with floral design, reverse is dated Ten'na 4 (1684). Collection of Miwa Kyusetsu. Courtesy of Koyama Noriyuki.

rated into the old techniques used in making Korai, Oribe, and Gohon tea bowls, and thus Hagi came to be produced in a number of styles. These are referred to as the “Seven Monsters of Hagi” (usually “Seven Monsters,” i.e. “Transformations of Hagi” is used to refer to the many changes in tone which the glazes undergo through use, and indicates the difficulty of distinguishing between Korai pieces and Old Hagi.). These styles were assimilated and refined over a long period of time into the original style of native Hagi. The term Old Hagi is commonly applied to those tea bowls made up to the end of the Kyoho period.

Shards from the remains of the Saka kiln in its early period generally show the “bamboo-node” foot; there is no *wari-kodai*, notched foot, and the trimming is very strong, reminiscent of Li dynasty pieces. In particular there are a number of Komogai-style tea bowls; this style of bowl was the earliest produced. The masterly technique of those days is revealed in the round die of tree peony design inscribed with a seal dated Ten'na 4 (1684), leaf-shape die inscribed Joko 5 (1688), and chrysanthemum pattern round die, inscribed Genroku 4 (1691).

In the Genroku era (1688-1704), well-known artisans vying with each other brought Old Hagi to its zenith, and it was a period when the styles of the Li dynasty, which had great influence since the opening of the Hagi kilns, were left behind and characteristic styles of Hagi were established.

Hagi Quality and Techniques

An industrial art advances through the pursuit of materials and technique, and through training and practice. It will fail if it ignores these elements. Such is the case in the craft of pottery. From ancient times it has been said: "First, fire; second, clay; third, the wheel." Hagi had its origins in the transmission of ceramic techniques from Li dynasty Korea. However, trends and tastes change, and the materials and techniques have changed and developed accordingly.

Hagi Clays

In Japan, clay is found everywhere and in great variety, but high quality clays for pottery are few. Such ancient centers of ceramic production as Seto, Arita, Shigaraki, and others are blessed with good quality clay available nearby. This is the usual condition for the establishment of pottery production. However, in the case of Hagi, established as the official kiln of the Mori clan to produce tea-related wares, the potteries were established far from the main deposits of clay, a development which is quite unusual. There are several varieties of clay in Hagi, but none are of the quality of *Daido* clay. Good clays in terms of plasticity, fire-resilience, low shrinkage, and low iron-content are not in great supply. Various means are used to strengthen these qualities, and Hagi clay is the result of a selection of a number of clays.

The quality of the clay influences the turning of the potter's wheel, the tone of the glaze, and the quality of the piece. In tea utensils, in which the clay is strictly judged, this is of major importance. Hagi clay is made mainly from *Daido* and *Mitake* clays.

Daido Clay

There are several places where *Daido* clay can be found but in none of them is the supply inexhaustible, and this good clay only lies in thin layers. *Daido* clay is extracted from poor iron-rich clay. It appears to have been used from a considerably early period but the exact date is unknown. It is said to have been brought to Hagi by horse and boat during the Kyoho period.

Mitake Clay

Mitake clay is found in the eastern part of Hagi city. It is yellow-white in color and is a kind of smooth kaolin. It is not plastic but is highly fireproof. It is said to have been used before *Daido* clay. *Daido* and *Mitake* clays are the main Hagi clays, and Hagi clay is made through mixing these two; the proportions, however, have a great influence on the product.

Mishima Clay

Mishima is an island 44.3 kilometers off the Hagi coast and is said to have been formed when Mount Kasa, now an extinct volcano in Hagi city, exploded long ago.

Mishima clay is taken from this island and is a reddish-black volcanic clay containing much iron. It is neither highly plastic nor highly fire resistant. This clay is not used by itself, but appropriately mixed into Hagi clay, is used in Mishima koyomide, Mishima hakeme and kohiki pieces.

The Clay at the Hagi Kilns

There are many local clays found near Hagi, and almost all of them can be used by mixing in Daido clay. Obata clay, which has been long used, is found at Obata in Hagi. There was a period when it was used a great deal; at present it is still used to some extent. It consists of Akasaka clay and Obata porcelain clay. Akasaka clay has different qualities depending on where it is found. Some deposits are rich in iron while others have little iron and are highly fire-resistant. When it is mixed with Daido clay, Red Hagi is produced. For kiln furniture, reddish-white Akasaka clay and red clay (Gichi clay) which contains much iron are mixed and used. Obata porcelain clay alone was used for Hagi Obata porcelain during the Bunka-Bunsei periods (1804-1829). It appears in strong, weak, and very weak types. These were employed in mixtures with glazes and with Hagi clay, and in decoration. The very weak clay was used only for white Hagi ash glazes, but its deposits are now beneath a lake and it is no longer possible to mine it. These Hagi clays are quite superior as porcelain clays, but recently they have fallen almost completely out of use. Thus, a very valuable resource lies neglected.

The Production of Refined Clay

Because original Daido clay contains both coarse and fine gravel, usually it cannot be used as it is. It is refined by drying it white and then reducing it to powder and mixing it with Mitake clay. It is then put into a water basin and stirred, and the upper portion of the mixture is poured off into another basin. This is repeated two or three times. In this way the gradually finer gravel settles in succeeding basins. The final settled clay is scooped up, put into bisque-fired containers and dried. In this way usable clay is produced. Through this process very fine clay and coarse clays in varying degrees are produced. Further, selected grit from the Daido clay is sometimes mixed into the usable clay. The sifted original clay is also sometimes used as it is. If coarse sand is mixed in quantity, Oni ("Demon") Hagi is made, and if fine sand is added in quantity, slivering of the trimmed surface called, *chirimen jiwa*, crepe wrinkles, can be achieved. If the usable refined clay prepared in this way is left for a long time, the plasticity increases and it becomes easy to form.

Processes of Formation

Typical shapes of hand-formed decorative articles of Hagi from early times are the lion, mountain wizard, and Hotei (god of fortune) incense burners and containers. However, turning on a potter's wheel is the main method of forming. As at the potteries of Karatsu, the Korean kick-wheel is used. In turning a form, the wheel revolves clockwise, and for trimming it is usually turned counter-clockwise. In the Seto and



Lion-shaped Hagi incense container. Height, 6.0 cm.; diameter of body, 5.7-6.4 cm. Mid-seventeenth century.

Kyoto districts, the Chinese-style hand wheel is employed. In contrast to the kick wheel, which is used with a stool, the hand wheel is used while sitting crosslegged. It is turned on a short shaft and around the circumference of the upper surface are small holes in which a short stick is inserted to spin it. With this wheel there is the inconvenience of having to revolve the wheel with a stick by hand whenever it stops, whereas with the kick wheel this is unnecessary. Recently, the electric wheel has become widely used, but for tea utensils the kick wheel, which is turned freely and at will by unconscious movements of the hands and legs, is the most appropriate.

Use of Slip

When clay with a high iron content is fired, it turns dark. To mask this shortcoming of the original clay, white clay is applied when pieces are half-dry. This is called a white slip. With Hagi pottery, when Daido clay alone is used, there is no need for this, and even if it is applied, there is little effect. When clay which contains much iron, like Mishima, is mixed with Hagi clay and covered with thin white Hagi slip, the Kohiki style results, and depending on the conditions of the flame, interesting tones of color may be produced. Further, depending on the use of slips and the skillful control of their consistency, a variety of decorative effects can be brought about.

If the slip clay is too thick, when it is fired the slip will tend to peel and flake, and if it is too thin, the dark clay of the original body will show through. Therefore, it is necessary that the slip clay and the body clay be compatible and that attention be paid to matching the shrinkage of the clays. The time to apply the slip is very difficult to determine. If it is applied right after the piece is formed the shape will be destroyed; if it is applied after the piece has dried white, cracks will form. Hence slip must be applied at the proper time according to the character of the clay.

Hagi Glazes

Common Ash Glaze

This is a glaze in which feldspar and wood ash are mixed. Feldspar, ground in a water mill or stone mortar, and wood ash—different varieties of oak and other trees, sifted—are put separately into vats or tubs, covered with water, and stirred well. They are then screened and transferred to other containers where the small grains settle. If this process is done roughly, flaws will appear in the coloring of the glaze. The ash and feldspar are made the same consistency and then combined, for example ten parts of feldspar to five of ash, to fit the conditions of the fire. If there is an excess of feldspar, the glaze will not melt, and if there is too much ash, it will run.

Rice Straw ash Glaze

The silicate acid contained in rice straw turns the glaze an opaque milk-white. When rice straw ash is added to common ash glaze, it becomes the same type of glaze that is used at Karatsu, Agano, and Takatori. The coloring of this glaze depends in part on the relationship with the body clay, but it is mostly determined by the proportion of feldspar, rice straw ash, and common ash. Also, when porcelain clay is added in place of feldspar, a characteristic coloring is produced. For example, at present the proportion of three parts feldspar to three parts common ash and four parts rice straw ash is used, but these proportions are changed depending on the type of rice straw.

Iron Glaze

This glaze was not employed in early Hagi, but at the Hagi Nakatsue kiln and the Fukawa kiln, there are pieces with a poured iron glaze thought to date from the middle of the Tokugawa period. These glazes are produced by mixing clay bearing iron or other minerals into transparent or opaque glaze. At Seto, pig iron called Oniita (demon-board) is ground and used. Depending on the quantity and quality of the iron, *Temmoku* or *ame* glazes (dark-caramel colored) are produced. Temmoku glaze, when cooled quickly after firing, turns dark, but if it is cooled slowly, it turns brown.

Celadon Glaze

Local clay containing iron or Obata porcelain clay is thought to be mixed with Hagi clay, resulting in a pale olive to blue-green color glaze. This is mainly used for

decorative ornaments, but also for tea bowls and small serving dishes. This glaze results in a variety of finishes: vivid, slightly dark, or blue-yellow. These all have the appearance of having been fired hard. They appear in numbers from the middle period on. At the Fukawa kilns, ground Ikuma stone is mixed into common and rice straw ash glazes.

Hagi Glazes and Their Application

Even when the proportions are the same, the tone of Hagi glazes will change depending on the character and ingredients of the clay to which they are applied, their consistency, and the conditions of the fire. For example, in oxidation firing, common ash glaze turns yellow and in reduction, it turns blue; a great variety is possible.

In the case of Hagi, in which the form and the appearance of the glaze are main points of appreciation, much thought must be given to the application of the glazes. Usually the glaze is applied to the bisque-fired piece, but depending on the object there are also cases of application before firing. If one is not careful of the condition of drying, the proportion of pieces lost in firing will be high. Therefore, it requires a highly refined technique. Ido-type *kairagi*, the shrinkage of glaze forming a rough "shark-skin" effect, is difficult to produce without applying the glaze before firing.

Dipping

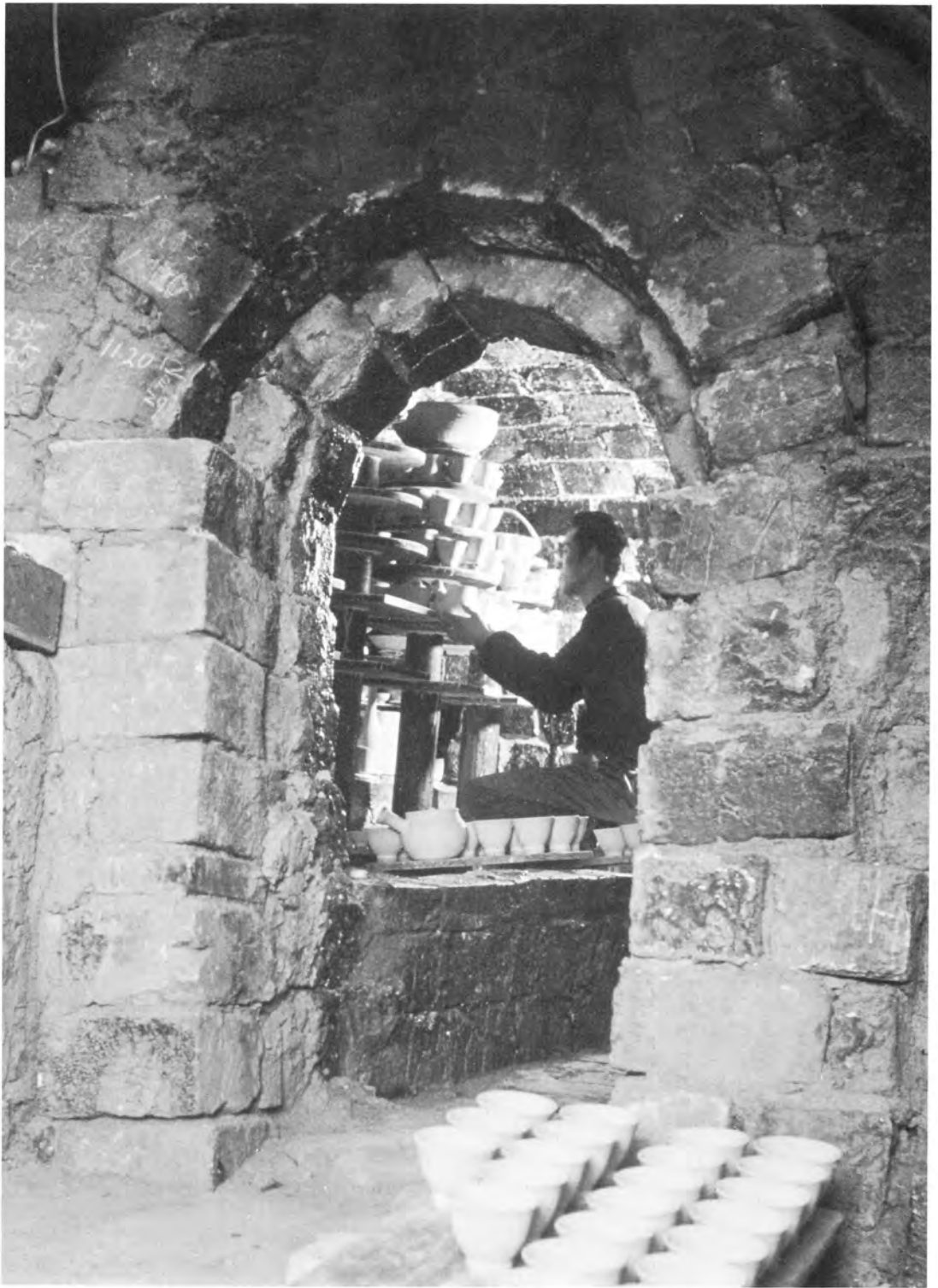
Glaze is poured into a large container such as a vat and the pieces are dipped. With this method, the glaze appears near the foot of the piece or within the foot itself and this is one of the attractions of a piece glazed with this method. If the glaze covers the entire piece, the body clay is less interesting. As with Karatsu, the amount of body clay showing is not great, and there are a relatively large number of pieces which are covered to near the foot. Moreover, Ido-style bowls are completely covered, and instead of the unglazed clay, the "shark skin" becomes a point of attraction.

Ladling

This method is used when the pieces are too large for dipping or when a poured-on effect is desired. In recent years the spray gun has come into use, allowing for the free application of glaze. However, the method of application must be selected on the basis of the intended effect. For tea utensils, the uncontrived application of glazes adds richness.

Hagi Kilns

Hagi wares are fired in a Korean-style *nobori-gama*, climbing kiln, which is built on a slope. Normally the slope of the kiln is about thirty degrees. In contrast to Karatsu, which uses a split-bamboo style kiln, Hagi kilns are linked. The split-bamboo kiln is constructed in a form like that of a piece of bamboo split lengthwise,



Hagi potter Tahara Tobei shown stacking a kiln chamber. Courtesy of Koyama Noriyuki.

the walls which divide the kiln into many chambers representing the bamboo nodes. In the linked-style kilns, a series of rounded chambers is built on a slope connected by openings in the chamber walls. Each chamber has an opening through which the kiln is stacked and fuel added. The walls that divide the chambers have a number of holes through which flames pass up to the next chamber. The lowest chamber is not stacked with pieces, but is used to start and heat the entire kiln, and also to fire the pieces in the next chamber called the "ash chamber."

In the upper part of each chamber there is a hole used as an observation port to check the fire, and in the lower part there are holes through which test pieces are taken to check the firing. In addition, there are *hidoko*, long, narrow openings, through which wood is thrown into the chamber. Just above the *hidoko* there is a level platform on which pieces are stacked. On this shelf sand from Daido clay is spread to an appropriate thickness. Kiln walls and furniture are made of a mixture of Akasaka clay from Obata and Gichi clay. This is superior to fireproof brick in maintaining the temperature.

Loading

First, on the layer of sand on the stacking platform, round pillars are lined in a single row from the rear of the kiln at appropriate intervals. On these pillars round shelves are placed on which various-sized pieces are stacked. In the center of the shelf an extension is placed and on top another shelf. This is called "scale" stacking. In Hagi kilns, pieces are not covered when they are loaded. In Seto and Kyoto, pieces are put in saggars. Therefore, every time the kiln is stacked, the walls and ceiling of the kiln must be painted with glaze mixed with Hagi clay in order to prevent damage caused by excoriation of the kiln walls. After stacking is completed, a partition is built in order to protect the pieces from the inserted fuel. The opening is then covered with kiln clay, leaving open a rectangular space about 40 cm. high and 20 cm. wide for throwing in wood.

Firing

The firing process of the nobori-gama begins by stacking large pine logs into the rear of the lowest chamber. Then from the front firing port the fire is started. Before firing, salt is placed about, *sake* is offered, the kiln god is worshipped, and there are prayers for a safe firing. The fire is started and the temperature gradually rises and the fire is transferred to the inner part of the lowest chamber. After a while, when the fire begins to slacken, thick pieces of pine are inserted continuously until the temperature in the second ash chamber approaches 1000°C. At this point the feeding of the bottom chamber is stopped and thin pieces of pine are put into the side of the ash chamber. When this chamber has been fired, the fuel ports are blocked with brick and the next chamber is fired. By this time the temperature in the next chamber is already very high. Thus taking advantage of this heat, the succeeding chambers are fired up the slope. At this time, depending on the conditions of the fuel, the oxidation, reduction, or median nature of the fire is determined. By this method of firing,



Oribe-style Hagi chawan named *Tago-no-ura* (Shore of Tago). Height, 8-8.5 cm.; diameter of mouth, 12-12.8 cm. Mid-seventeenth century. Collection of Toda Shoten.

pieces with identical proportions of glaze can take on completely different tones of color. Further, the position within the kiln has a great effect. In the upper part of the chamber, where the fire is strong, the pieces are fired hard; below, where the fire is weaker, the body clay absorbs much water and the pieces have a softness. Red spots and the *kairagi* of Ido bowls normally disappear when the fire is strong. When the color of the flame in the kiln becomes white, the firing is near completion. Test pieces placed deep in the kiln are drawn out through the side holes in order to check the melting of the glaze. Then the feeding of the flame is stopped. Removal of the pieces is done only when they have cooled sufficiently in order to avoid the danger of cracking.

The length of the firing depends on the size of the kiln and the humidity. During the rainy season, it takes a long time to raise the temperature and even after a long firing there is a large percentage of flawed pieces. Also, the strength of the wind has a great influence on the firing. Nevertheless, the advantages of the *nobori-gama* are not only in the conservation of fuel through careful use of the heat and in the large number of pieces that can be loaded, but also in the changes that take place at different times during the firing. Therefore, it is especially appropriate for tea utensils, in which such changes in the glazes are highly prized.

Decorative Techniques and Processes

From the beginning, it has been quite rare in Hagi wares to find painting in iron such as is found in Shino, Oribe, and Karatsu wares. In the early period of Old Hagi, the preferences of Furuta Oribe, through Hidemoto and others, were a very strong influence. However, even though pieces were produced in a variety of shapes, curiously there is no painting in the Oribe style to be found at all. It is not known whether or not this is because the tastes of the daimyo did not match those of Oribe. In place of this, there are sculptural techniques such as line incisions, spatula marks, comb marks, and depressions, Mishima inlay, white clay brush marks, and notched feet. Moreover, there are such characteristic and sought-after Hagi techniques as the richly elegant kohiki, the plain glaze tones, and tasteful simplicity of White Hagi, Red Hagi ware employing Obata clay, "Demon" Hagi in which the interesting body clay is revealed with impressive character, and the kairagi and *biwa*, loquat, glaze of Ido-style bowls, which possess a loftiness in the form itself.

Inlay and Hakeme Mishima

Although there are differences depending on its nature, the refined clay in which inlay is applied is generally Hagi clay with high iron content. When it is partially dry, patterns are incised, stamped or dotted, and white clay is applied with a brush or the fingers. When the inlay has partially dried, the excess clay is removed, leaving the clearly inlaid pattern. Generally this inlay technique is called Mishima. It is often found in *wari-dawara*, split straw bag, shaped bowls and tea bowls, in which an oblong straw-bag shape is made on the potter's wheel, split in half lengthwise, and each half supplied with a foot. In these bowls there are such patterns as a light-ray pattern, in which the markings of a straw bag are abstractly cut in straight and curved lines on the outer surface from end to end; a large flower pattern may be boldly cut in the center; and there are *wari-dawara*-shape bowls thought to have been used as holy water basins with an inlaid cruciform.

The name "Mishima" is said to have originated because of an inlay pattern resembling the thin writing on calendars made at the Mishima Grand Shrine in Shizuoka prefecture. Mishima techniques seem to have been used extensively in southern Korea in the early Li dynasty and to have been brought into Japan from early times. Such wares were used and highly regarded as tea bowls. There are a variety of types distinguished according to technique and pattern: Old Mishima, Koyomi (almanac), Hana (flower) Mishima, Hori (incised) Mishima, and others. Among them, Hori Mishima is, judging from style, thought to have been produced as a Gohon bowl during the Keicho-Gen'na or Kan'ei eras, somewhat later than the Koyomi style. The Hori Mishima Hagi "Fudesusugi higaki mon" teabowls were produced under its influence. Besides these, there are such inlay patterns in Hagi tea bowls as the standing crane, cloud-crane, and so on, which are thought to have been produced later.

Hakeme was, like inlay Mishima, also employed in southern Korea from the early to the mid-Li dynasty. Like the inlay, white slip was applied by brush (*hake*) inside and outside bowls made of iron-rich Mishima clay, which is sometimes mixed

with local clays. In this technique, a rough brush such as one of straw produces a more interesting effect than a soft, thin one.

Notched Foot and Gohon

In Hagi ceramics, there are many bowls with bases which are notched upon completion—in one, two, or three places, or in four places, forming a cross. Sometimes, the portion between two cuts is pushed out with the fingers to form a shape resembling a cherry petal. These methods of notching are employed to create variations in the foot as well as to strike a balance with the entire body of the bowl. In this cutting, a dull knife rather than a sharp one produces the more interesting result. The notched foot is found mainly in Hagi bowls and is a typical technique of Hagi. It is said that since the Hagi kilns were official kilns of the local government, ordinary people in the Hagi area were not allowed to use the wares; hence the feet were purposely notched and distributed as flawed pieces.

The ordinary Gohon pieces were produced after the time of Kobori Enshu. There are a number of types of Gohon, such as those of the time of Gen'etsu and Mosan in Pusan, which forms one of the peaks of Gohon production, and the Taishu Gohon, produced later. The notched foot is often found in these bowls. The Hagi tea bowl "Zegaibo" a typical Oribe-preferred style mentioned in the *Taisho meiki-kagami* was cut in three places, and Ganso Hagi, those wares made by Koraizaemon of from his designs, were cut in two places.

The Oribe-style and the notched foot Gohon-style made after the time of Kobori Enshu are mixed in the typical Hagi notched-foot style. Usually "gohon" is used to refer to the appearance of red spots where transparent glaze has been applied. Hagi clay has the characteristic of often producing such gohon depending on the firing conditions.

Kohiki

This is also called *Ko-buki*, blown powder. It is one of the most characteristic types of Old Hagi. As with Mishima, partially-wet pieces made of clay with much iron are used. They are dipped into a slip of thin white clay or local Hagi clay. Korean Kohiki is said to have been applied with a ladle and there is an uncovered spot called the *hima*, fire place. As a Kohiki tea bowl is used over a long period of time the unglazed portion gradually darkens, accenting the beauty of the glazed portion. There are tea bowls in which tea stains have penetrated so that they present the appearance of a rain leak. This "rain leak" is one of the origins of the expression, "Seven Monsters of Hagi." Hagi Kohiki, as mentioned above, is produced with Hagi clay alone or with a decoration of white clay mixed with Hagi clay; therefore it is not white but a soft yellow and often results in a feeling of weight and stability.

Chirimen Shiwa and Komogai

The finely slivered surface of clay which is produced upon trimming the piece is called *chirimen shiwa*, crepe wrinkles, and is greatly admired by men of tea. It is



Above: Hori Mishima Hagi *Fu desusugi bigaki mon* tea bowl. Height, 7.0 cm.; diameter of mouth, 13.2-15.4 cm. Mid-seventeenth century. Collection of Miwa Kyusetsu. *Below:* Gohon Hagi tea bowl. Height, 8.4 cm.; diameter of mouth, 13-13.3 cm. Mid-seventeenth century. Collection of Saka Koraizaemon.





Above: Oribe-style Kohiki Hagi tea bowl called *Rika*. Height, 8.9 cm.; diameter of mouth, 13.4-14.0 cm. Mid-seventeenth century. Collection of Saka Koraizaemon. *Below:* "Demon" Hagi tea bowl. Height, 8.5 cm.; diameter of mouth, 12.5-13.8 cm. Collection of Sasaki Sanmi.





Komogai Hagi tea bowl. Height, 8.8 cm.; diameter of mouth, 13.7-13.8 cm. Collection of Miwa Kyusetsu.

particular common in the trimming of the foot of Komogai tea bowls. The name "Komogai" is said to have been taken from the name of the port town in Korea through which the bowls were imported.

The Komogai style in early-period Hagi presents a completely different tone of glaze because it used local clays containing iron and is hard-fired. Examples which are thought to have employed Daido clay have a beige-colored prominent bamboo node foot, and the slivering is splendid. However, this slivering in Hagi pottery is different from that of the original Komogai and Karatsu, and is a result of the special properties of Hagi clay.

Ido

The Ido tea bowl is a large rice bowl with a form like that of an open morning-glory. There are a number of varieties of Ido bowls, distinguished by their forms and glazes. First, there is the O-ido, large Ido; as the name suggests, it is quite sizable. The Ao-ido, blue Ido, is smaller, more shallow, and the glaze has a bluish cast, accounting for the name.

Old Hagi Ido closely resemble the Korean bowls, but they possess greater tranquility and there is none of the overt harshness of the originals. They are quiet, and have a reserved dignity. They are also products of an official kiln.

Spatual Marks

Apart from Korean-style bowls, such techniques as spatula marking and cutting are mainly used on pieces influenced by Black Seto, Oribe-style, and others. Marks are made with a knife made of bamboo after throwing the bowl and are difficult to produce after the piece has dried. However, trimming and slice cuts must be done after the piece has dried somewhat or the shape will be destroyed.

Spatula marks are one of the typical features of the Oribe style. This technique marks the work distinctive, dynamic and bold. Furuta Oribe was one of the disciples of Sen Rikyu. He was at once a man of tea and a man of arms. With a unique and adventurous creativity he made and introduced what had not been seen before in tea utensils. His superb powers of design dominated Japanese pottery, and he produced a series of fine tea utensils at Shino, Iga, Shigaraki, Bizen, Karatsu, and other kilns. However, the influence of Oribe on Hagi wares was indirect, by way of Hidemoto, and unlike Shino and Karatsu potters who received direct instruction from Oribe, Hagi potters did not make free use of spatula markings. We can see Oribe's influence at work in the tea bowl "Tago no ura"; however, markings on this bowl were made in finishing the bowl or in trimming, and thus differ from Oribe-style spatula marks.

Cutting techniques can be seen in Black Seto wares and bowls made by Hon'ami Koetsu, but in Hagi it is applied to everything, much like the notched foot.

"Demon" Hagi

A quantity of coarse sand is contained in the body clay of pieces called "Demon" Hagi, giving them a rough and bold-minded air. Such pieces are thought to have been influenced by the Irabo bowls from Korea. The Hagi bowls do not have a determined form such as the Irabo pieces, and the rough-sand "Demon" Hagi is seen in a number of shapes. The clay is not a mixture of fine clay and sand but rather natural clay sifted roughly which creates a very rich character. "Demon" Hagi has been made from an early period.

Red Hagi

Red Hagi is seen largely in pieces using Obata clay. It is not intentionally produced but is the natural, accidental result of a fire change. The purple-red coloring is unique to Hagi.

White Hagi and Yohen

White Hagi refers to pieces employing rice-straw ash glaze. It is thought to have been originally created out of the desire to cover a dark-colored, iron-bearing clay body with an opaque white glaze. The straw ash glaze which was used in the Old Hagi period has yellowed with the passage of time; this may have resulted from an improper glaze mixture. It is quite different in character from the White Hagi glaze.

It is unclear when pure white glaze was first used, but there is a piece excavated from the ruins of the Mt. Komaru kiln which clearly features a white glaze, so it is



Above; Red Hagi tea bowl. Height, 8.7 cm.; diameter of mouth 13.4 cm. Mid-seventeenth century. *Below*; Haikatsugi Hagi *mizusashi*, water container, with lacquer lid made by Sakata Deika. Height, 16.3 cm.; diameter of body, 18.5 cm. Courtesy of Sakata Deika. Both in the collection of Sakata Deika.





White Hagi vase. Height, 32 cm.; diameter of mouth, 29 cm.; diameter of base, 21.1 cm. Seventeenth century. Kumaya Art Museum.

thought that such glaze was in use from a very early period. It is applied to pieces such as tea bowls, large bowls, and dishes. Even after Daido clay came to be used, straw ash glaze continued to be employed for its own interest as a decorative technique in Ido-, Kohiki-, and Gohon-type bowls.

The term *yohen* is used with a variety of meanings, but in Hagi pottery, it is best understood to refer to the faint purple-red coloring that appears in white Hagi glaze. This coloration has been attributed to agricultural chemicals in the clay, but since it appears even in Old Hagi tea bowls, this explanation cannot be affirmed. There is great variation in the appearance of this purple-red color. Ash, where it is particularly heavy, adheres to the piece and melts to form a kind of crystal, resulting in a beautiful tone of glaze.

At modern Hagi, White Hagi has come to occupy the greater part of the production and *yohen* is considered as an important artistic decorative technique. Especially in flower containers, it is applied intentionally. This cannot be overlooked as a new trend.

Haikatsugi

The technique of covering with ash is not much seen in Old Hagi, but in recent times it has come to be employed chiefly in producing water jars and flower con-

tainers. It appears on wares from a wood-burning nobori-gama, where unglazed pieces are stacked unprotected instead of in saggars. The pieces are put in the rear of the firing place where ash can cover them and yet where they are safe from the inserted wood. Where the flames of the charcoal fire directly touch the surface, a kind of yohen occurs. Changes in the tone of the glaze occur depending on the conditions of firing – that is, the melting of the glaze and the time when ash sticks to it. There is a mysterious relationship with the fire which is beyond human control.

This can also be said of the kairagi of Ido bowls. For kairagi, in contrast to ash covering, pieces must be placed in the back of the kiln where temperatures are relatively low. From olden times it has been said, “First, fire”; it is quite understandable that the conditions of the firing, which give the final finish, have been treated with greatest importance.

Unglazed

With Old Hagi, unlike Bizen and Shigaraki, it is quite hard to find unglazed ceramics in which the beauty of the body clay as such is emphasized. In modern pottery, however, there are an increasing number of pieces made with expressive forms which stress their simplicity, and, under this influence, such unglazed or thinly glazed pieces have come to be produced at present-day Hagi also. Unglazed pieces were produced quite early at the “Six Great Old Kilns.” Many beautiful jars still survive with only a slight natural glaze. Unglazed work is not very appropriate for tableware and tea bowls, but is extremely effective for such things as water jars or flower containers.

The varied techniques used in Hagi wares and the process of firing have produced unique and beautiful pieces since ancient times. Many of these have been passed on to us as an indication of the many styles which have developed since the earliest pieces were produced. The Hagi kilns have continued to produce work which has contributed immeasurably to the history of Japanese ceramics. 

Sengai: Among Cherry Blossoms, Rivers and Willows

Furuta Shokin

Among Zen priests there have been those who devoted their entire lives to religious training alone and others who demonstrated their talents in many areas reflecting Zen views. Gibon Sengai (1750-1837) belonged to the latter category. He was famous as an artist and calligrapher; many non-Japanese have showed interest in his work because of the Zen humor so often apparent but he was also a literary man of note, leaving many works.

He wrote a collection of *waka*, 31-syllable poems, called *A Deserted Boat* which demonstrates his outstanding ability as a poet. It contains 231 poems. If anyone were to compile a collection of *waka* of the Edo period (1603-1868), poems from this collection could certainly be included in it. The title *A Deserted Boat* probably derived from the poem "Reminiscences":

*A fleeting life spent in priesthood,
like a deserted boat moored on Sode's beach.*

Sode's beach refers to a beach on Hakata Bay.

Sengai wrote poems on nature in all four seasons and on human affairs, but as to be expected of a man in the priesthood, he wrote many poems concerning Buddhism. One senses Sengai's honesty and purity in reading his poems. The poem titled "The First Water Drawn on New Year's Morning" reads:

*Purify oneself with the first water drawn
on New Year's morning.
Make a fresh start each day.*

He wrote this poem reflecting his desire to have a pure mind at all times and to start fresh each day, not only at the beginning of a New Year.

Poems concerning Buddhism.

"An Answer to the Question 'What is Buddha?'"

*If someone asks me,
"What is Buddha?"
I would say,
"It is just like threads of a willow growing thick and green
blowing in the wind."*

"Buddha"

*I don't know when the threads began to tangle.
It is agonizing when they don't untangle.*

Because of the term "threads of a weeping willow", I suppose that the first poem was written as a legend over a painting of a willow. These two poems contain a play on the



*If someone asks me,
"What is Buddha?"
I would say,
"It is just like threads of a willow growing thick and green
blowing in the wind."*

Gibon Sengai. Ink on paper. 106.8 cm. x 29.1 cm. Courtesy of Idemitsu Art Museum.

words, *botoke*, a buddha, and *bodoke*, untangle. Buddha is like a willow blowing in the wind, like threads that have been untangled. Sengai then goes on to state that he doesn't know when a buddha, who should not tangle at all by nature, started to tangle like small branches of willow but "it is agonizing". He lightly expresses the thought that it is regrettable that man does not realize that each man has the quality of a buddha within himself.

In keeping with the legend written over a painting of Dharma, "A scholar who puts on airs of a scholar is tolerable, but a buddha who puts on the air of a buddha is intolerable", Sengai answered the question "What is Buddha?" without himself affecting the air of a buddha. Another legend over a painting of Dharma reads:

*A path without a sound, fragrance, or letters,
One shoe and a boat made of reeds.*

Another poem titled "Buddha":

*Buddha is here because of tangling worldly problems;
Why Buddha if there is no tanglement?*

Solutions can be found only when there are entanglements and problems to be solved. *Satori*, spiritual awakening, comes out of *maya*, illusion. Buddha does not exist in the

distance but is found in a self struggling in worldly entanglements. Buddha and an ordinary man are one.

The following poem is titled "Aji". "Aji" is the first Sanskrit character and it has several alternate readings, among which is "love".

*Being in love is bad,
because being in love is a state of illusion.
And yet, being in love gives flavor to man.
Out of illusions comes spiritual awakening.*

This poem is also tied to the idea that a buddha and an ordinary man are one. "Aji" is the character from which all other characters come and where the essence of training resides. He says that being in love is the only way to meditate; however being in love is a state of illusion. Therefore it is "bad" according to the standard of good and bad. But the Japanese "ashi" for the English "bad" is used as a synonym of "aji" and the poem expresses the idea that spiritual awakening comes out of illusion.

The poem "The Moon in the Water" also presents the idea that a buddha and ordinary man are one, and that illusion and spiritual awakening are one.

*Asuka River
it was flowing yesterday.
It is flowing today.
It will be flowing tomorrow,
But the moon in the bottom of the water is clear,
and not flowing.*

The flow of the river is always changing and uncertain but the moon in the bottom of the flowing water is unchanging and true. He points out that there is something that does not flow even if it is in flowing water. The poet is referring to illusion and spiritual awakening. A hint for this poem probably came from a poem in the *Kokinshu*:

*Asuka River
Yesterday, today went by.
Time does flow by quickly.*

However, Sengai touches on a deep religious world that was not touched by the other poem. Of course, it cannot be said that illusion and spiritual awakening are one if these two are completely different. The statement can be made only where awareness exists on the part of an individual that the two must become one. Take the poem titled "Dreams" as an example:

*A dream dreamt in a dreamy world is not really a dream.
But a dream that was not dreamt is a true dream.*

It takes wisdom to realize "a dream dreamt" and "a dream that was not dreamt" are two different things, yet they are one. The dream that was dreamt in a dream world and a dream that was not dreamt must be clearly different, but the fact that they

are both dreams remains the same. The idea that illusion and spiritual awakening are one is also expressed in this poem in which he talks about the necessity of distinguishing dreams, which are, in fact, one.

A poem titled "Hell and Paradise" expresses the same idea:

*How should I illustrate this world?
I painted a picture of hell,
I painted a picture of paradise.*

This poem reminds us of a poem in *Manyoshu* written by Shami Mansei:

*To what shall I liken this life?
It is like a boat,
which, unmoored at morn,
drops out of sight
and leaves no trace behind.**

Whether one considers life as hell or paradise depends on the one who draws the picture. The two are one but painted differently. A poem titled "Kanze" reads:

*My view of the world is different from the view of others.
Who would view the world as I do?*

This means that views on the world are different depending on the viewer, but one must learn to see the world that must be seen. I imagine this poem was a legend written over a painting of Avalokitesvara (called Kanzeon in Japanese). "My" in "My view of the world" refers to Avalokitesvara's view, and Avalokitesvara said "Who would view the world as I do?", meaning that everyone should make an effort to see the world that Avalokitesvara sees.

Although it does not concern Buddhism, there is another poem expressing the idea that two are one. It is titled "A Crab":

*Crab, crab,
have you mistaken the world for the Naniwa harbor?
You are moving sideways among reeds.†*

Of course, it is not only in a crab's moving sideways where we become aware of the world where good and bad are one.

Sengai wrote a legend over a picture of reeds he had painted:

*Clear spring water running through reeds;
running through good and bad.*

*Translation from *The Manyoshu, The Nippon Gakujutsu Shinkokai Translation of One Thousand Poems*, New York: Columbia University Press, 1965, p. 237, by permission of the publisher.

†"Reeds" in Japanese can also be read either "ashi," bad or "yoshi," good. Therefore, the usage of the one word "reeds" pivots all three meanings, emphasizing that "good" and "bad" are one.

He also wrote:

*Taking a walk in the cool of the evening.
Walking by reeds through good and bad.*

It seems that Sengai was a man who kept, throughout his life, the purity of spring water and coolness of an evening walk in his ideas and actions while he lived amongst “good” and “bad”.

Poems on flowers

*Fragrance of the flower
that blooms only once in three thousand years.
Those who can appreciate the fragrance, in this world,
listen to it.*

He preached that hundreds of flowers bloom in the spring, but one must not treat the fragrance of the flowers lightly. Flowers are the same whether they are udumbaras that bloom once in three thousand years or flowers that bloom once a year. What is meant here is that one should view all flowers as udumbara. From ancient time, the act of smelling fragrance has been expressed in Japanese as “listening”. In this case, Sengai could be saying to listen with the ears, but also to listen with the eyes. Ancient sages advised one to listen with the eyes and look with the ears. A person who can listen to the fragrance of flowers with his eyes can know the fragrance of udumbaras that bloom in this world once in three thousand years.

“Flower Viewing”

*In the morning and in the evening,
colors and fragrances of flowers change.
How sad that people neglect to take notice.*

He thinks it is sad that people look at flowers only indifferently.

“On Viewing Flowers”

*I see changing colors of flowers in the morning
and in the evening.
I wonder if the flowers are watching me change.*

Needless to say “flowers” refers to cherry blossoms. Probably the poem means that a man thinks he is seeing the daily change in the appearance of the flowers, but he should be asking the flowers if he is truly viewing them or not.

Sengai loved cherry blossoms and frequently visited places famous for them, including distant Yoshino.

*If I could set at will
the time of each cherry tree's full bloom,
I would move my hermitage from under one cherry tree
to another.*

Among his poems on flowers, the ones on cherry blossoms are most numerous.

“Under a Blooming Cherry Tree”

*How shameful to wish to watch cherry blossoms
until they are all gone,
while dozing under a cherry tree one night.*

“One night” refers to a spring night and also to a night in one’s lifetime. How shameful it is to be so insensitive as to try to watch until all the cherry blossoms are gone, thinking that cherry blossoms are the only things that fall, not realizing that a man’s life itself is like dozing.

*Falling flowers caught in a spider web.
Isn’t it shameful that a man doesn’t value his life,
as he prizes falling flowers.*

Another poem on the same subject:

*A spider must have regretted the falling flower,
the petals are caught in its web.*

How shameful that we don’t value our lives as we regret the falling flowers. A man values flowers, yet why does he only look at the falling flowers and not take a look at his own life that is a fleeting existence like a flower caught in a spider web. Here again, by saying “How shameful” the poet expresses sadness over the irony that a man does not reflect on his own life which is comparable to that of a flower’s. These poems depict a real scene of flower petals caught in a spider web, and give one an impression that the poem is about a cherry tree.

On such a tree:

*Blossoms of a weeping cherry tree,
appear to be falling,
even though they are not.
Dreams and phantoms,
the old temple under falling flowers.*

Another poem on a cherry tree:

*Layers of spring mist over weeping cherry blossoms.
The old temple under falling flowers,
hidden in a spring mist.*

The temple in these poem is the Genjuan* hermitage. There is another poem, “Cherry Blossoms of Genjuan”:

*Genjuan is literally translated Hut of Illusion or Hut of Phantoms.

*Cherry blossoms at their peak,
in a rain storm of the night.
Dreams and phantoms,
the old temple under falling flowers.*

As he watched the cherry tree, Sengai must have recalled a line from *Kongo-Hannya-kyo*, the Diamond Sutra, that reads “all competence and processes are like dreams, phantoms, bubbles, or shadows”. The theme of his poems is: Blossoms of a cherry tree that are not yet falling will fall eventually. Whether or not they are falling now, it is only a matter of time. The meaning of this poem is that one must look when the chance is available. One must satisfy whatever he needs to do.

Sengai retired from the Shofuku-ji temple in his latter years and lived a life in seclusion at the Kyohakuin temple. But it is certain that he lived at Genjuan hermitage also because he referred to Genjuan as “my hermitage” in a poem:

*Singing bush warbler,
don't announce to the world
that flowers are in bloom in our garden.*

It seems that there were fine old cherry trees at Genjuan. He wrote a poem on Genjuan's cherry blossoms at dawn:

*All the cherry blossoms shall fall.
When they are gone,
it is like I dreamt of cherry blossoms.
Dawn at the temple of phantom.*

Another poem appears to have been written at this hermitage:

*Mandarava, a red heavenly flower,
Maha mandala in a spring breeze.
Coming down from the sky,
falling onto the garden of the old temple.*

“All the cherry blossoms shall fall” means that one should know that all flowers that bloom will be sure to fall. This is suggestive of the fact that once born, one will be sure to die.

Sengai wrote a poem titled “Expression on Self”:

*That I realize,
a birth is the beginning of a death.
A life that began has an end.*

The poem that starts with “All the cherry blossoms shall fall” was probably written about the same time as this poem. A mandarava is an exquisite flower that blooms in paradise. Cherry blossoms at their peak are so beautiful that they might be mistaken for the flowers in paradise. It is written in the *Funbetsu kudoku hon* of the Lotus Sutra “Out of emptiness mandarava and maha mandara showered . . .” These cherry blossoms cannot escape the irony of the fate that, having bloomed, they must fall.

The following two poems also seem to be about Genjuan's cherry trees.

*From the sky, cherry blossoms are falling
at an old temple.
While I stand under a tree,
flower petals stick to my robe,
as I try to brush them off.

I brush them off from my robe
as they stick,
and they stick as I brush them off.
The old temple where flowers fall from the sky.*

The first poem comes with an explanatory note "The heart of Vimalakirti-nirdesa sutra", and the second poem is also in accordance with the will of the sutra. A section in the *Kanshu jobon* of the sutra states;

There was an angel in Vimalakirti's room. The angel appeared after he had seen many celestials and heard the doctrine. The angel sprinkled heavenly flowers over bodhisattvas and great disciples. All the flowers that fell on the bodhisattvas dropped, but the flowers that fell over the great disciples stuck and would not come off. The disciples tried to remove the flowers with the power of the almighty but they were unsuccessful.

This teaches that a bodhisattva who has attained Buddhahood does not have the emotions of likes and dislikes. A bodhisattva does not have a deep attachment to anything and does not care whether the flowers of paradise stick to him or not. However, the flowers stick all the more to the disciples of Hinayana Buddhism because they are scrupulous about Buddha's precept that Buddhist priests should not wear incense and floral tributes, and they try to remove the flowers of paradise. The flowers of paradise refer to the flower of the mind or the essence of the mind; he is talking about spiritual freedom. Although Sengai knew the meaning of the sutra very well, he wrote "Flower petals stick to my robe as I try to brush them off." This poem and the one cited earlier that reads "How shameful to wish to watch cherry blossoms until they are all gone . . ." honestly express his deep love for cherry blossoms as well as his feeling that cherry blossoms are so beautiful that there is no way to brush them off. Sengai was a man who could not pretend. Each of his poems indicates that he had an honest mind. Among his poems on flowers, there are several about morning-glories and peonies, but there are surprisingly few poems on plum blossoms. A poem titled "Early Plum Blossoms" reads:

*No need to cut the branch
of the plum tree that started to bloom
this morning.*



Gibon Sengai: Ink painting with legend that reads, "A cherry-blossom-viewing picnic at Yoshino, the party more interested in eating and drinking than in the flowers." Ink on paper. 63 cm. x 44 cm. Courtesy of Idemitsu Art Museum.

*Just offer the thought,
to the master of plum trees.**

It might be that he wrote this poem when he went to view plum blossoms at the Tenmangu shrine in Dazaifu.

It appears that Sengai liked cherry blossoms more than he did plum blossoms. Apparently, he gave blossom-viewing parties occasionally and drank *sake*. He wrote the legend, "A cherry-blossom-viewing picnic at Yoshino, the party more interested in eating and drinking than in the flowers" over a caricature of people out on a picnic to view cherry blossoms. The legend on a picture of a sake bottle and a sake cup reads: "The Oeyama mountain, a demon is drinking sake in a rocky ravine. Sake can be medicine or poison depending on how it is drunk." It should be noted that Sengai was always capable of recognizing medicine and poison not only in sake but in everything. While he was attracted to flowers and was intoxicated with flowers, he recognized what was good for him and what was not. As for flowers, he had a side that was attracted and captivated by them and a side that was not. As a poet he was attracted or captivated by some things, but as a Zen priest they had no effect on him.

*The master of the plum trees most likely refers to the poet and scholar, Sugawara Michizane who is enshrined at the Tenmangu shrine in Dazaifu, Fukuoka prefecture.

Sengai left a famous scroll, a sketch of the moon with a poem beside it. The poem reads:

*Daring moon in the big sky of an autumn night,
casting light through the universe.*

Sengai was daring in whatever he did. The reason that all of Sengai's calligraphy, paintings, and poems are direct and not at all melancholy is because he was basically daring.

Let us look at his poem on the moon:

*Awakened from a dream
in a temple in a mountain,
by the sound of a ringing bell in the night.
Eight, seven, six,
I counted as I watched the moon.*

He watched the moon through the window as he lay in his bed, and counted the ringing of a temple bell announcing midnight. It can be interpreted that "eight, seven, six" indicates the passage of time by the old way of marking time from midnight (nine) to dawn (six). However, I think they do not refer to the passage of the time, but rather are infinite numbers. It seems that Sengai could hear infinite sound and heard something that was impossible to count even if one tried. It is very interesting and significant that he wrote "eight, seven, six" not "six, seven, eight". He wrote several poems on the moon, including "The Moon in the Water" cited earlier:

*Asuka River
it was flowing yesterday.
It is flowing today.
It will be flowing tomorrow.
But the moon in the bottom of the water is clear,
and not flowing.*

To repeat, "yesterday, today, tomorrow" is time in transition, but in that same time, something firm also exists. He mentions "the moon in the bottom of the water is clear and not flowing." As long as one is seized by a flow, one cannot begin to know the thing that does not flow. One must extricate oneself from the flowing things. When referring to Sengai as "daring" what is meant is that he extricated himself from this flow.

Another poem on the moon and water is:

*The moon is reflected
in the water held in hands.
Living in a world of uncertainty.*

This poem is contained in *Fudegusa*, a literary miscellany that was edited after Sengai's death. He is saying not to overlook the constant thing in transiency. "Held in hands" means to scoop up constant things with one's hands.

Finally, a poem titled "Falling Flowers":

*The flowers that bloomed yesterday fall today.
The flowers that bloom today will fall tomorrow.
The spring will be gone in due time.*

Sengai wrote about dozing under a cherry tree one night and went on to say, "To wish to watch cherry blossoms until they are all gone," remembering his loving feeling for the falling flowers, "how shameful". But Sengai understood and knew a world without anything left to fall, that is, where all that was to fall had fallen. His mind was totally enchanted by flowers to a "shameful" degree, but he retained a grasp of fundamentals. Sengai was not only an ordinary poet but also a Zen poet.

He died in the tenth month of 1837 at the age of 87 in his hermitage called *Kyobakuin*, "Empty White", where he had lived in retirement. 



"Kashiwagi" chapter, scene three of the *Genji Monogatari Emaki* (The Tale of Genji Picture Scroll). Colors on paper. 48.1 cm. x 21.9 cm. Early twelfth century. Collection of Tokugawa Art Museum. Courtesy of Zaidanhojin Tokugawa Reimeikai.

Flavor and Taste in the *Tale of Genji*

Shimizu Yoshiko

"Why is it that young ladies all treat the foods prepared expressly for fine taste as if they were not in the least bit palatable?" To this lamenting young man who happened to be with me at a coffee shop I replied, "It's because they want to affect disinterest in such materialistic things as food. In front of others, at least." And isn't it particularly true when they are in the company of others?

It seems that their manners can be traced back to the age of Murasaki Shikibu, to the long-ago Heian period (794-1185). A realistic chronicler and keen observer, if so moved, how skillfully Lady Murasaki could have pursued the subject of flavor and taste. Although her diary and the *Genji monogatari* [Tale of Genji] are full of rich and detailed accounts of the kimono worn by court ladies of the day, they are noticeably sparing in comment on the pleasures of the table. The reason is that it was considered distasteful for the "eyes to come to rest on food."

In later times, some women skilled in descriptions of taste have tirelessly and elaborately written of menus. Also, writers Tanizaki Jun'ichiro and Kawabata Yasunari have often taken up the subject of cuisine in their works. In ancient China too, the ideal statesman-scholar and the man of letters familiar with the arts wrote wholeheartedly of the pleasures of the table.

For a woman of her times, Murasaki was remarkable in that she had grasped the spirit of her culture. When we consider the quality of the artistic and literary standards at the pinnacle of Heian aristocratic culture, we cannot help but imagine that there was a correspondingly unique development in the area of the culinary arts as well. However, Lady Murasaki has given us scarcely any account of the delights of the daily fare.

In the *Utsubo monogatari*, thought to have been written by a man a little before Murasaki's time, food as an expression of the level of man's happiness and vigor is unreservedly and copiously treated. The *Utsubo* describes a supper scene of a young lady whose family, once of some consequence, is now living in destitution. Supper was served in white ceramic bowls. It consisted of a small portion of something like rice gruel, green vegetables, Japanese peppers, lightly salted turnips, and salt—hardly what could be called a fine evening meal. Breakfast was equally as humble.

A similar scene is described by Lady Murasaki in the "Suetsumuhana" [Safflower], chapter of the *Genji monogatari*. As was typical of a family of the declining upper class, their furnishings were magnificent. Although celadon and porcelain-like dishes from Cathay were used, the family had fallen into such a miserable state that these things had lost all their charm. The celadon vessel was in fact an original Chinese import that had become worn and unsightly. Even so, all attention is drawn to the dish without any direct reference to the vegetables it contained. "[The vessels] were without variation and uninteresting," she concludes with a genteel touch.

A sumptuous and enormous banquet feast is described in *Utsubo*. There were served such delicacies as salmon, sea bream, carp, sweetfish, pigeon, pheasant, and skylark, then cowpeas, mushrooms, mandarin oranges, malted rice, Shinano pears, pine nuts, strips of seaweed, and sweet laver. These foods were generally served fresh; otherwise they were seasoned with *sake*, vinegar, salt or soy sauce, or perhaps sweetened with arrowroot and honey. Some fish were dry-cured. The vinegar used for seasoning was made from salted and fermented rice. Rice, the principle dish, was prepared in several forms: thin gruel (the rice gruel of today) and steamed rice. On special occasions, a festive gruel dish combining white and red rice colored with small azuki beans was enjoyed. Though the ingredients are no longer known, another dish beautifully combining four kinds of gruel was also served. Mushrooms added to rice produced a handsome brown, pampas-grass-colored course. Delicacies of the day included sweets such as "Chinese Fruits", deep-fried, sweetened, and shaped to resemble peaches and plums and *funzuku*, rice flour sugared with arrowroot, made into a cake and tightly pressed into a sheath, then pushed out and cut. These assorted foods were simply listed by name without explanation in *Utsubo*. In the absence of wordy descriptions, the people's simple enjoyment and hearty appetite for fine eating is even more apparent.

The *Genji monogatari*, as mentioned, gives little detail on the nature of their food. There are only the most casual references such as the scene where Genji orders sweet-fish to be prepared before him, another where mention is made of rice eaten with water poured over it on a hot day, or a third in which pears, malted rice, camellia rice cakes, and *funzuku* are served to the young nobles. As evident from these

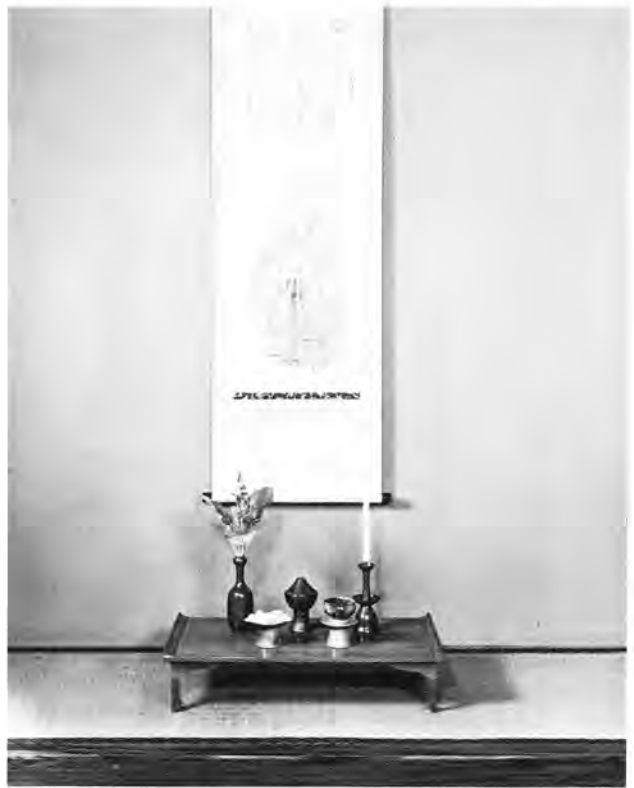
examples, however, only men figure in the scenes; there is no mention of food ever being set before the women. Thus *Genji* was written in a style based on the ideal of the *Kokinshu* which suited the tastes of the women of the upper classes.

The "Suetsumuhana" chapter mentioned above is an exception, as is a later chapter's description of Ukifune's attendant, who was raised in the eastern provinces, heartily eating a chestnut. It is not only because of her provincial origin but also her social position that she is written of in such a light vein.

In another unique excerpt, two-year-old Kaoru is crawling and receives from his grandfather, the retired emperor, a piece of bamboo shoot which he seizes, gnaws, and drools over. Such candor is probably allowed only because the character is a little child. One other example in a work previous to this is the vivid account from Sei Shonagon's *Makura no soshi* describing the mouth of a baby eating strawberries.

Kaoru's fiftieth-day celebration is depicted in the "Kashiwagi" chapter, scene three of the picture scroll version of *Genji*. Genji has the child in his arms and before him are set six red lacquered tables in two rows of three. On these are arranged the various delectables traditionally offered to the young lord. Even the chopsticks and seasonings are pictured. In the original text, however, there is only reference to the auspicious rice cakes for the fiftieth-day festivities.

On the whole, descriptions of food found in the literature of the ladies of the court are few. It seems that they simply did not have as great a concern for food as they did for their kimono and romances. If they did, then for some reason they hesitated to put it in writing. This tendency has a long tradition among Japanese women and perhaps this is the reason that even today women behave as if they are "taking medicine" at a coffee shop. ☂



Chadogu—Tea Utensils

Hanaire.

The function of a flower container is obviously to hold flowers in place and to contain the water that keeps them fresh. For chanoyu, its function also includes the bringing forth of the flower's innate beauty. At a formal gathering for tea, after the guests have retired from the room for a short rest, the host removes the scroll and places in its stead a small arrangement of flowers in the tokonoma. This simple arrangement should allow the guests to see the whole life that lies within each flower. A tea master therefore chooses a container so that it interacts appropriately with the living flowers to help them reveal the singularly transient beauty given by nature to all flowers.

The Shinto belief that all things possess, to varying degrees, a divine spirit may be part of the basis for the respect with which flowers are treated by the Japanese. But it was with the introduction of the Buddhist faith in the sixth century that the actual practice of offering flowers originated. The flower vase in these instances simply functioned to hold the flowers. Buddhist altars were adorned with two vases of flower offerings on the left side, two candles on the right, and in the center a censer. About six hundred years later, in the Muromachi period (1392-1568) the altar



Kinuta celadon vase with dragon-shaped ears. Dimensions unavailable.

was appointed with a single vase of flowers, one candle, and again in the center a censer. This practice continues today. The illustration on page 63 shows a temporary altar arranged for a memorial service for Sen Rikyu. The scroll features a portrait of Rikyu. The vase, censer, and candle holder are made of bronze.

The priests of Rokkaku-do, a Tendai sect Buddhist temple in Kyoto, used elaborate arrangements of flower offerings as a device to teach the tenets of Buddhism. The center branch, usually pine, represented Buddha. They stood in deep containers, most often bronze and of Chinese origin or based on Chinese designs. In the Muromachi period Ikenobo Senkei, a priest of Rokkaku-do and an expert in this style of flower arrangement, is thought to have made the first such arrangement solely for viewing. Tall standing arrangements of flowers and foliage suited the large reception rooms of the aristocrats who frequented the courts of the Ashikaga Shoguns. Anything smaller would have been dwarfed by the architecture and decorations typical of the grand scale of gatherings prevalent then.

During the rule of Ashikaga Yoshimasa (1435-1490) the practice of tea depended on the careful selection and studied arrangement of tea utensils. The *Kundai-kan sochoki*, a catalog containing information about the fine arts, tea, flowers, and so on, lists Chinese objects owned by Yoshimasa. Entries concerning flower containers



Kyo-zutsu, sutra container. Bronze. Height with lid, 27 cm.; height without lid, 24 cm.; diameter of body, 7.5 cm. Twelfth century. Collection of Urasenke.

note that plain ones were preferred to those with decorations. The elegant *Kinuta* celadon flower container shown on the opposite page is a typical example. A product of the Southern Sung period kilns located at Lung-ch'uan in Chekiang province, its shape is reminiscent of a *kinuta*, fulling block. Gold lacquer has been used to mend this example. It is not as large as those used for the tall, standing arrangements.

During the sixteenth century, when tea came to be served in rooms smaller than the large reception rooms, both vases and arrangements decreased in size, and the flowers reduced to one or two blossoms or foliage. The *hanaire*, container for flowers, then had to be chosen with much care, which led to the development of a wider range of shapes and materials. A short survey of the varieties of flower containers might allow insights into the manner in which tea masters of old dealt with the interaction of living flowers and man-made containers.

Dividing the varieties of *hanaire* by the manner in which they are used gives three basic types: those that are placed on the floor of the *tokonoma*, those that are hung on a hook, and those that are hung from the *tokonoma* ceiling on a finely wrought chain. All the examples shown are placed on the floor of the *tokonoma* except for the containers shown on pages 67 and 68.



Ki-Seto *ryugo* (drum-shaped) vase. Height, 21.2 cm.; diameter of mouth, 11.2 cm. Sixteenth century.

Hanaire can also be categorized by material and place of fabrication. In this instance as well there are three groups; *shin*, formal, *gyo*, semi-formal, and *so*, informal. The *shin* category includes those containers made of brass, or an alloy of brass; celadon, *sometsuke*, porcelain decorated with underglaze cobalt blue; *akae* (wu-ts'ai), porcelain decorated with underglaze cobalt blue and overglaze red, green, yellow, and purple enamels; white porcelain, and wares commissioned from private kilns at Ching-te-chen for export to Japan. Most celadon wares belong to one of four types; Tenryu-ji celadon, Kinuta celadon, Shichikan celadon, and those made in Japan at Nabeshima. Tenryu-ji celadon is Lung-ch'uan celadon that has an olive green glaze that is usually of Ming dynasty (1368-1644) date. Its name derives from the Tenryu-ji temple in Kyoto, which had a franchise for trade with China and brought these wares to Japan. Kinuta celadon is bright bluish in color. Most pieces are Southern Sung dynasty Lung-ch'uan celadon but sometimes examples of Southern Sung Kuan-type celadon are included. Shichikan celadon includes all other celadons of Chinese origin dating from the Ming to the early Ch'ing dynasties (1644-1912) that are neither Tenryu-ji nor Kinuta celadon. They are more glass-like than Tenryu-ji and greener than kinuta and often characterized by a crackle glaze. The overall shape and the cut of the mouth of most of the *shin* category containers derive from ancient Chinese prototypes.



Shigaraki *uzukumaru* ("squatting pot") shaped hanaire with flowers.
Shown hung on alcove wall. Dimensions unavailable.

The bronze sutra container pictured on page 65 is an interesting example from the shin category. The Chinese believed that Maitreya-bodhisattva (Miroku-bosatsu) was living in heaven waiting for the time when he could come down to the world and succeed the historical Buddha. In anticipation of this event they placed sutras in covered bronze tubes and buried them should Buddhism decline before his arrival. Later these containers were found and some of them brought to Japan. The example shown exhibits the shape and green patina typical of such containers. It is now used as a hanaire in memorial tea services for the past masters of the Urasenke school of Tea.

The *gyo* category includes all boat-shaped containers and all glazed Japanese wares; for example, glazed products of the Tamba, Takatori, Seto, and other kilns. Raku ceramics in shin-category hanaire shapes are also included. The Ki seto *ryugo*, Yellow Seto drum-shaped hanaire shown on Page 66 belongs in this category. Documents state that Sen Rikyu once used this kind of hanaire. The shape resembles a *tsuzumi*, hand drum which is often seen in Japanese classical music ensembles. The color of this container is tan with a pale-yellow cast typical of Ki-seto wares. The uneven glaze features rust-colored spots where the body clay shows through.

The *so* category is by far the largest group. It encompasses containers of unglazed Japanese ceramics, Raku wares in shapes other than those characteristic of the



Bamboo vase called *Onjo-ji*. Height, 33.4 cm.; diameter of body, 10.5 cm. Late sixteenth century. Tokyo National Museum.

shin category, bamboo except those that are boat-shaped, gourds, basketry, wood, and containers of foreign origin other than Chinese wares. Unglazed products of Bizen, Iga, Shigaraki, Tamba, Tokoname, and other Japanese kilns were once common among kitchen utensils and farmwares. In the development of *wabi* tea, these wares were discovered and, as found objects, were brought into the tearoom. The small-necked and wide-bodied *uzukumaru* ("squatting pott") shape jar shown on page 67 is one such discovery. Later such pieces were copied and their designs altered.

Of particular interest are bamboo hanaire. It is widely held that their usage in the tearoom dates from the time of Sen Rikyu. Sen Rikyu attended Hideyoshi during the siege of Odawara castle in 1590. He received some green bamboo taken from a nearby mountain and with this bamboo fashioned three hanaire; "Shakuhachi," "Yonaga," and "Onjo-ji." "Shakuhachi" features a joint in the middle and its top is cut straight and level. "Yonaga" features two joints, one in the center and one at the very bottom. Into the body of the bamboo two square cuts were made. "Onjo-ji," pictured above, also has two joints but only features one square cut. Its distinctive long cracks are said to have appeared when Hideyoshi threw it after finding it not to his liking. Its name was taken from the bell at Onjo-ji, another name for Mii-dera temple in Otsu, that is said to have been cracked by the legendary strongman-priest Benkei. Accompanying this container is a letter Sen Rikyu wrote to Furuta Oribe in



Senso-gonomi Sozen *kago*, basket, with flowers. Bamboo and cane. Height 14.5 cm.; base, 20 x 23 cm. Late seventeenth century.

1590. Masters of chanoyu often fashioned bamboo flower containers to meet their own preferences. However many other shapes came to be made, such as the drum and boat shapes, the three containers designed by Rikyu remained favorite models.

Most of the containers discussed up to this point can be used during any of the four seasons. However, those made from gourds, basketry, and wood are generally only brought into the tearoom during the warm months when the portable brazier is in use. One exception are baskets of Chinese origin that are often lacquered.

Basket hanaire are often inspired by baskets of fishermen and farmers, and come in many shapes and sizes. Like the wares of Bizen and Shigaraki, they were found objects discovered by tea masters. Sen Rikyu is said to be responsible for their use in the tearoom. The Sozen *kago*, basket, above is a partial copy made by Senso (1622-1697), fourth-generation grand master of the Urasenke school of tea, of the original Sozen *kago* designed by Hisada Sozen (1647-1707). The handle is tall. The neck is round and the body slopes quickly to a square bottom. The original basket has been copied by many tea masters.

The changing role of flowers in Japanese culture has brought about changes in the shape, size, and material of flower containers. The unique and important role flowers play in a tea gathering necessitates that the hanaire be selected with particular care.



(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)



(2)

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. 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 (2).



Temae—Tea Procedure

Chasen Kazari

This is the fourth 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.

Previous articles have outlined the presentations in which the focus has been on the *chaire*, thick tea container, *chawan*, tea bowl, and *chashaku*, tea scoop. During the first part of a tea gathering one of these utensils is displayed in the *tokonoma*. The guests seeing this are made aware that that particular utensil is to be featured. When the *tokonoma* has no special display, but the *chashaku*, *chasen*, and *chakin* are resting on the *mizusashi* lid, guests will understand that some object other than the *chaire*, *chawan*, or *chashaku* will play an important role in the presentation. Probably the object will be the *mizusashi* or the *kama*.



(3)

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 (3) and lowers the hishaku handle to the floor.



(4)

The host and guests bow in unison to signal the beginning of the presentation (4). L moves the kensui forward.



(5)

The host pauses briefly to gather energy and concentration (5).

R assisted by L picks up the chawan containing the chaire (6) and places it in front of the host's knees.

(6)





(7)

R picks up the chaire while steadying the chawan and places it in the space between the chawan and the host's knees. L and R open the knot of the shifuku. As L steadies the chaire, R pulls the knot open. 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 (7) sides of the chaire.



(8)

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



(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 folds the fukusa in R and picks up the chaire. R, using the fukusa, wipes the far side and then the near side (10) of the chaire lid. R holds the fukusa against the right side of the chaire as L turns the chaire counter-clockwise three full revolutions to purify it. As L grasps the chaire, R draws the fukusa down, whereupon L places the chaire to the left in front of the mizusashi. L and R refold the fukusa and R places it in the palm of L.

(11)

R picks up the chashaku and places it upon the folded fukusa. The host purifies the chashaku. R places the chashaku to the left of the small knob on the chaire lid. R picks up the chasen (11).



(12)

R places the chasen to the right in front of the mizusashi (12).



(13)



R takes the fukusa from L and together R and L replace it in the host's sash. R picks up the hishaku, transfers it to L, removes the lid of the kama and places the lid on the futaoki. L transfers the hishaku to R. R ladles hot water from the kama into the chawan (13) and returns the hishaku to the kama.

(14)

R picks up the chasen and places it in the chawan (14).



(15)



R assisted by L moves the chawan toward the host's knees (15).

(16)



The host inspects the chasen by twice raising it from the chawan with R while L steadies the chawan (16). After rinsing the chasen in the chawan, R places it to the right of the chaire.

(17)



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 and wipes the chawan (17). R places the chakin in the chawan. L transfers the chawan to R to place it in front of the host's knees. R removes the chakin and places it on the kama lid which is resting on the futaoki.

(18)



R picks up the chashaku and then L picks up the chaire. 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 (18).



(19)

R measures three scoops of tea into the chawan (19) and rests the chashaku on the right edge of the chawan.



(20)

Both L and R grasp the chaire and turn it counter-clockwise (20) so that the remaining tea spills into the chawan. The thumb and first finger of R wipe the mouth of the chaire and then wipe any tea clinging to the fingers 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.



(21)

R grasps the chashaku (21).



(22)

As L steadies the chawan, R levels the tea in it with the chashaku, gently taps the chashaku on the edge of the chawan (22) to remove any tea that sticks to it, and replaces it to the left of the small knob on the chaire lid.



(23)

R removes the lid of the mizusashi, L grasps its left edge and transfers it to R. R rests it against the side of the mizusashi (23).



(24)

R picks up the hishaku, ladles cold water from the mizusashi into the kama and then ladles hot water into the chawan (24).



R pours the remaining water in the hishaku into the kama, replaces the hishaku on the kama (25), 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. R ladles hot water from the kama. L picks up the chasen and R pours hot water, sufficient to achieve the proper consistency of tea, over the tines of the chasen. L leans the chasen against the left inside edge of the chawan. R pours the remaining water in the hishaku into the kama and replaces the hishaku on the kama.



(26)

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. 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 (26).



(27)

After the main guest has tasted the tea the host asks if the taste is suitable (27).



(28)

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 (28).



(29)

After the last guest finishes drinking, the host makes a quarter turn toward the utensils, R ladles cold water from the mizusashi (29) and pours it into the kama.



(30)

R replaces the hishaku on the kama (30).



(31)

After the chawan is returned to the tatami adjacent to the host, R picks it up, places it on the palm of L (31) and places it in front of the host's knees.



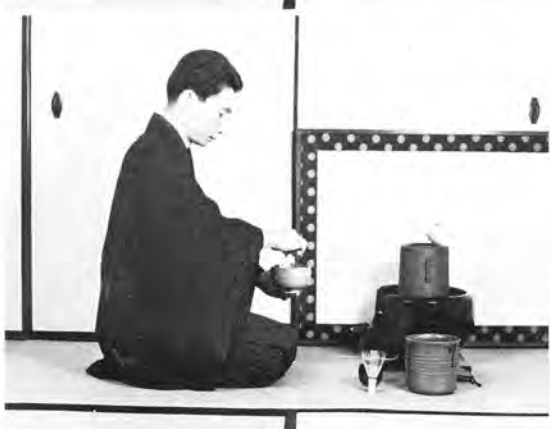
(32)

The guests and host bow in unison (32). The main guest then asks the host which utensil is the feature of the presentation. The host answers and explains the significance of the utensil to him.



(33)

R ladles hot water into the chawan (33) and replaces 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.



(34)

R picks up the hishaku, ladles cold water into the chawan, and replaces the hishaku on the kama. R picks up the chasen and rinses it in the chawan, steadied by L. R raises the chasen once for inspection, draws it from the chawan, and replaces it to the right of the chaire. 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. R picks up the chakin and places it in the chawan (34). R grasps the chawan and places it in front of the host's knees.



(35)

R picks up the chasen and rests it on the chakin in the chawan (35).



(36)

R picks up the chashaku, L draws back the kensui (36).



(37)

L takes the fukusa from the host's sash. R and L fold the fukusa and clean the chashaku (37).



(38)

R places the chashaku on the chawan, brushes the tea off the fukusa into the kensui and L and R unfold the fukusa (38). L returns the fukusa to the host's sash.



(39)

R grasps the chaire and places it to the right in front of the mizusashi (39). 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)

R picks up the hishaku and ladles cold water into the kama (40).



(41)

R transfers the hishaku to L and R places the lid on the kama (41).



(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.



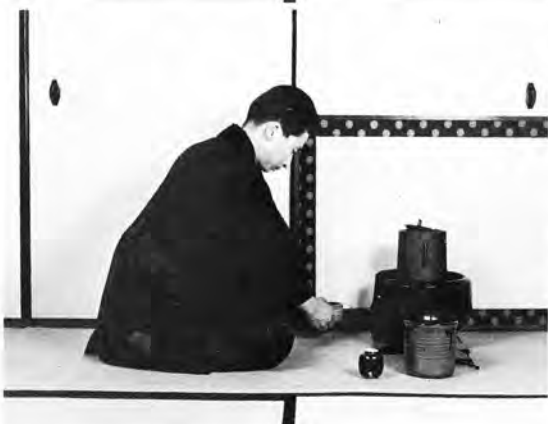
(44)

The host bows in acknowledgement of the guest's request to examine the chaire, chashaku, and shifuku (44).



(45)

R picks up the hishaku and transfers it to L to place it, scoop end facing down, on the kensui. R picks up the futaoki and transfers it to L to place behind the kensui. R grasps the chawan (45) and raises it in front of the host.



(46)

R transfers the chawan to L and then grasps it again to place it near the wall ahead of the kensui (46). R picks up the chaire 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.



(47)

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 fukusa and wipes the mouth of the chaire. R replaces the folded fukusa on the tatami and replaces the lid on the chaire.



(48)

R turns the chaire clockwise 90° twice so that the front is toward the guests and places it on the adjacent tatami (48). R picks up the fukusa and with L replaces it in the host's sash. The host returns to his original position.



(49)

R picks up the chashaku and transfers it to L. The host again makes a quarter turn toward the guests and R places the chashaku to the right of the chaire. The host returns to his original position. R picks up the shifuku and rests it on the palm of L. The host makes a third quarter turn toward the guests and R places the shifuku to the right of the chashaku (49). The host returns to his original position.



(50)

L picks up the hishaku, transfers it to R, then picks up the futaoki and transfers it also to R. The host turns slightly to the left and L picks up the kensui (50). The host stands, turns, and walks to the host's entrance and sits. L places the kensui in front of the host's knees, takes the futaoki from R, and places it to the right of the kensui. L and R turn the hishaku so that the scoop end faces down and R rests it on top of the kensui. The host opens the door. R picks up the hishaku and with L turns it so the scoop end faces up. L picks up the futaoki and transfers it to R. L picks up the kensui. The host stands and leaves the room.



(51)

The host returns to the room and sits facing the utensils. R picks up the chawan (51) 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 and sits in front of the mizusashi. L and R pick up the mizusashi. 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)

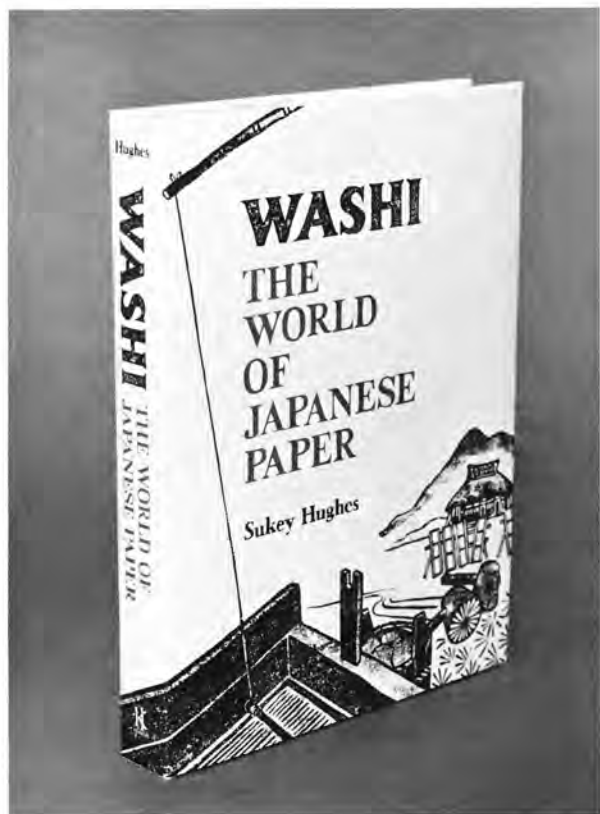
After the guests examine and return the utensils to the mat adjacent the host's mat, the host sits, opens the door, stands, enters the room, and sits so that the utensils are directly before him and he is facing the guests. Next he answers any questions the guests may have concerning the chaire, chashaku, and shifuku. R picks up the shifuku and places it in the palm of L. R picks up the chashaku and places it on top of the shifuku where it is secured by the thumb of L. R picks up the chaire. Holding all of these utensils 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. The host bows to signal the end of the presentation (52).

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



Variations of chasen kazari when presented with the ro

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



Book Reviews

Washi: The World of Japanese Paper, by Sukey Hughes. Tokyo, New York, and San Francisco: Kodansha International, 1978, 360 pages, \$45.00, Deluxe edition \$250.00.

Sukey Hughes' teacher, Seikichiro Goto, once said to her, "Seeing good paper is like seeing good people." And she asks further, "To what extent is paper 'alive'? What is so special about this seemingly ordinary product that stirs men to write essays and entire books on its character and beauty?"

The attempt to answer these questions has resulted in this big book which gives the feeling of holding in one's hands the entire world of *washi*, Japanese hand-made paper. It extensively covers very beautifully not only the aesthetics of *washi* but the technical details as well. The many arduous procedures involved in producing *washi* are carefully shown in the many pages of photographs as well as in the pencil sketches in the margins. A long descriptive list gives the characteristics of over seventy of the most important or common kinds of *washi*, including their names in Japanese *kanji*. And famous papermakers and craftsmen talk very intimately about the qualities they love in *washi*.

Another section describes, almost biographically and with obvious pride and love, the history of paper and its development and use in Japan for over twelve hun-

dred years. It has been crushed, twisted, woven, oiled, and lacquered. Gossamer fine or strong as wood, paper has been used for numerous things: lanterns, umbrellas, boxes, fans, helmets, raincoats, dolls, toys, underclothing, summer kimono, and warm lining for winter clothes that outlasts the cloth itself.

The early tea masters chose many of their utensils from among objects made and used by country people, and used *washi* for the tea ceremony. With its attitude of thankful carefulness in the face of poverty, papermaking may be compared in spirit to *wabi* tea. The present grand master of Urasenke, Sen Soshitsu, has said, "Contrary to the belief that insufficiency is a source of discontent, Tea seizes that very discontent and builds upon it."

Sukey Hughes conveys strongly yet quietly in many places throughout this book the irony of poverty's role in papermaking; although keeping it alive and pure in the past, today poverty threatens the future of *washi*. A disquieting leitmotif runs through this book: What will become of papermaking? A century ago, about a hundred thousand households made paper; in these last hundred years, over 99 percent of them have ceased production. Most papermakers are in their forties and fifties or even older; the number of young people learning the craft is practically zero. Modern youths seem unable to endure the hard work involved in producing the handmade paper of which Japan produces more kinds than anywhere else in the world. The austere approach to life and work with long hours in winter cold (when the best paper is made), the intimacy with natural materials and the integrity necessary to produce good paper, all seem to hold no attraction whatever for the children of papermakers today. They are leaving home for city life with its regular hours and leisure. The question arises whether increasingly affluent Japan can tolerate the uncompromising integrity required for making good paper.

Papermakers today, anonymous villagers such as those in Kurodani, as well as recognized "treasures" such as Iwano, Abe, and Goto, have been concerned about the future of their craft. No one knows yet to what extent machines can replace hand labor without sacrificing the quality and spirit of the paper. Mr. Goto says that the craft today is in a disturbed and unsettled state, but "the techniques of papermaking are deeply rooted and are strong enough to last as long as the race lasts."

The reader comes to the end of the book with the hopeful words of Iwano Ichibei that it is impossible for the machine to duplicate all the charms of handmade paper; in any age great things endure; *washi* will survive. This book will be appreciated for its carefulness and scope as well as the thoughtfulness of Ms. Hughes in providing many extras, such as maps of old provinces and papermaking towns, over two hundred photographs with captions, a glossary, bibliography, and a very complete index.

Constance Kimos



Folk Traditions in Japanese Art, by Victor and Takako Hauge. Tokyo, New York, and San Francisco: Kodansha International Ltd., 1978, 272 pages, \$25.00.

This book is a catalog of an exhibition of Japanese Folk Art co-sponsored by the International Exhibitions Foundation and the Japan Foundation. That high-quality catalogs like these could not have been made available to the general public and were available only to those fortunate enough to have attended the exhibition is a shame.

A catalog is prepared to supplement the exhibition, to give life to objects on display. Without the physical or actual objects that make up the exhibition, the worth of the catalog is questionable. A combination of intelligent research and fine photographs makes *Folk Traditions in Japanese Art* a catalog that can stand by itself.

The introduction, nine pages, does unite the exhibit. The text places each piece in its historical perspective, place of origin, uses, and comments on the craftsmanship. The real value is the many folk tales, superstitions, and themes which are explained. This is done in such a way that the reader can understand the cultural milieu of the piece in much the same way as did the craftsman. Even for those who have long been students of Japan there is an overwhelming amount of information. It is a tremendous learning experience in training the eye to look for motifs and qualities in objects.

Though the book must have been printed at about the same time as the exhibition catalog, there are five errata listed for the catalog and only two for the book. Why did Kodansha feel the necessity to have a hard-bound catalog and increase the price of the book?

Michael Kane ☞

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