

CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 24



Houn Kinran

The embossing on the cover is adapted from 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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NUMBER 24

<i>Sen Soshitsu</i>	Form in Chanoyu	5
<i>Teruoka Yasutaka</i>	Nameless Chefs: Cuisine at the Time of Ihara Saikaku	7
<i>Sato Masabiko</i>	The History and Variety of Karatsu Ceramics	12
<i>Tsutsui Hiroichi</i>	The Transmission of Tea Traditions Through Verse	35
	<i>Temae</i> —Tea Procedure: <i>Nagao</i>	45
	Book Reviews	61
	Chanoyu Quarterly: Contents of Numbers 1 Through 24	67

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 XV, 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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TRANSLATIONS • Louise Allison Cort, Edna Crawford, Lisa Nakata, and Paul Watt

Form in Chanoyu

Sen Soshitsu XV

The way of tea has undergone many generations of nurturing and refinement. This is true not only of its philosophical foundation but also of the actual procedures for the preparation of tea. While the exact origin of these procedures is unknown, Japanese monks who undertook Zen training in twelfth century China wrote texts that show tea was served in Chinese temples and its preparation and drinking were surrounded by elaborate ceremony. A tea ceremony similar to that practiced in China can be seen today at several Japanese temples on special occasions.

At the same time, the serving of tea simply as refreshment was also a matter of some concern. For example, the serving of tea in the gathering halls and reception rooms of Muromachi period lords, while not as ceremonious as the temple procedure, was also characterized by formality.

Later, the eclectic Zen practice of the famous priest Ikkyu Sojun (1394-1481) was combined with the formal tea procedures of the shogun's palace by Murata Shuko (1421?-1502). For tea practitioners, it is then that chanoyu became a Way to realize the true nature of self. The most renowned tea master after Shuko was Sen Rikyu (1521-1591) who suggested the standards for chanoyu that we follow today.

A procedure for making tea is called a *temae*. When written in Japanese, two characters are used; the first, *ten*, means "point", and the second, *mae*, means "in front of." While making tea the host focuses his complete attention on the procedure, on the point in front of him; the aim is make delicious tea, and to do so requires concentration. It is this aspect of tea procedure that fuses Zen and chanoyu into one. In Zen, the discipline of meditation nurtures the possibilities for enlightenment; in chanoyu, training in the procedures for making tea functions in much the same way. When preparing tea all that exists is host, guest, and tea. Focused in this way, one can be brought to the door of the self.

Each of the many different procedures has been so polished that it is difficult to move in any other way with greater skill and ease. Like the simplicity of meditation, this paring of movements to a minimum unobtrusively fosters awareness. With this awareness one is able to adjust with ease to any given situation. Once Mishima Yukio challenged me to answer whether I could make tea on the battlefield. Unhesitatingly my answer was "Yes" because my training in chanoyu gave me the means to meet any unexpected event. One could compare life with all its distractions and surprises to the battlefield of which Mishima spoke; one must bring all of one's knowledge, skill, and spirit to bear on the event at hand. In fact, the structuring of tea procedures sets the stage for the unexpected, creating the situation where it will have to be confronted. In a sense "the unexpected" is courted, just as it is in Zen practice.

For the novice, it is essential to learn the steps of a procedure and the correct positioning of utensils, concentrating one's entire being on what one is doing and paying careful attention to each detail. Gradually, after many repetitions, it seems

almost as though the procedure performs itself; it becomes as natural as walking. Having once acquired and assimilated the form of chanoyu, the tea adept is then free to go beyond it.

The aim of temae is to make delicious tea. But taste is more than simple sensation in chanoyu. There are factors other than the temperature of the water and the freshness of the tea. When making tea the host composes himself, focuses his complete attention on the procedure, and readies himself for any turn of events. Learning the forms of temae enables one to extract the essence of the way of tea, to find that it is universal, and to apply that universality to daily living. ☞



A large kitchen of the Edo period. From *Zusetsu Edo jidai shokuseikatsu jiten* published by Yuzankaku Publishing Co.

Nameless Chefs

Cuisine at the Time of Ihara Saikaku

Teruoka Yasutaka

Chefs as a group of professionals in the culinary arts first appeared in Japan during the Muromachi period (1392-1568) when ordinary miso, salt, and vinegar as well as soy sauce and imported sugar came into usage. The Ogusa school of food preparation founded by the shogun's chief cook, Ogusa Saburozaemon-no-jo Kimitsugu, and the Shijo group descended from the Tokugawa shogunate's culinary master, Shijo Chunagon Yamakage, are two such groups. There was a further development during the time of Sen Rikyu (1521-1591), when *kaiseki*, the cuisine served at a tea gathering, became the basis for Japanese cooking in later times. However, these groups had secret recipes, and upheld an oftentimes merely ceremonial tradition without much regard for standards in taste. They ultimately belonged in high circles and their activities had little effect on the everyday lives of the common people.

Eventually a cooking style suitable to the townspeople evolved in the Edo period (1615-1868), when the merchant class began to show signs of vigor. The

"Nameless Chefs: Cuisine at the Time of Ihara Saikaku" is an abridgement, translation, and adaptation of two articles by Teruoka Yasutaka: "Saikaku no egaita shokumi," *Tanko zokan no. 9: Nihon no tabemono* (Kyoto: Tankoshinsha, 1966), and "Mumei no hochoningun," *Asabisensha 66: Genroku no enshutsusha-tachi* (Tokyo: Asahi Shimbunsha, 1976).

focus moved away from a formal style for men of high office to a hearty diet based on standards of taste. It is evident that a trend toward an international and hearty style of cooking was developing. The fact that the townsfolk of Kyoto were enjoying beef, which they called *waka* (from the Portuguese *vaca*), as early as 1652 is recorded in *Nagusamegusa* by the haiku poet Matsunaga Teitoku. The Japanized version of the Chinese noodle dish, *shippoku*, which can still be found in Nagasaki today, had already been introduced in the port city by that time.

In 1687, the fifth Tokugawa shogun Tsunayoshi (1680-1709) put an end to this trend by prohibiting the destruction of living creatures. (This prohibition occurred in the year of the dog, and especially affected the preservation of dogs; thus, Tsunayoshi came to be known as "shogun of the dogs.") He also banned the raising of fish and fowl for sport and the killing of domesticated animals for food. Again, a year and a half later, prohibitions were issued against the use of guns in the pursuit of wild boar and deer, often responsible for overrunning farmers' fields. In the event that such an animal were slain, it was to be buried immediately on the spot and was not to be bought or sold as food. Further, detection of the consumption of beef or pork meant forfeit of a man's life. It is probably thanks to such stringent laws that the *kaiseki* meal was revived and that fish, fowl, and vegetables became the mainstay of Japanese cuisine.

Still, as resplendent a culture as was the Genroku period, in the three major cities of Kyoto, Osaka, and Edo there was not a single restaurant of particular distinction. A simple lunch stand was rare and *sake* was all but unattainable. It was not until the late Edo period in the Bunsei era (1818-1830) that such notable restaurants as Mampachi in Yanagibashi, Hirasei in Fukagawa and Yaozen in Shintorigoe appeared. Even in the middle of the Kyoho era (1716-1736) under the eighth shogun Yoshimune, the *Isbokuju no ki* records, "On the road, it is unthinkable to be able to find a place where one can eat, paying the price of a meal."

The famous writer Ihara Saikaku (1642-1693) was sensitive to the pleasures of good eating. Well-known as both writer and haiku poet, he was a companion in the lively diversions of the wealthy merchants of Edo. To be sure, he tasted all and more than he describes in his writings. Because he stayed away from restaurants and completely shunned beef and pork in his choice of foods, his taste at first glance seems somewhat plain, but without doubt he shared the pampered palate of the Genroku merchant. Saikaku often wrote of the culinary situation of his day, as in the following except from the *Yorozu no fumibougu*, a collection of short stories in epistolary style:

Recently in the vicinity of Tofukuji temple near the Eastern hills of Kyoto, a restaurant where quick lunches may be had for one *bu* (80 yen, in modern currency) to two *momme* (1,600 yen, in modern currency), was established. For five *bu* (400 yen, in modern currency) one could have a soup of dried icicle radish leaves and shelled clams, a vinegared dish

of fish and vegetables, shellfish and ferns cooked in a broth, and a dish of dried codfish followed by a serving of pickled vegetables.

In a collection of Saikaku's works, we hear of a tea stand in front of the gate of Matsuchiyama Kinryuzan in Asakusa, often frequented by the Edo townfolk. For five *bu*, one could have a salted rice broth prepared with brewed tea, roasted soy beans, and chestnuts in an attractive bowl. Known as *Nara chameshi*, the dish took its name from the Todaiji and Kofukuji temples in Nara where it was first served. Side dishes of miso soup with tofu and stewed fish were served alongside the rice.

There were sushi snack shops that served a frugal meal of stewed fish to pack-horse drivers and palanquin bearers. The general simplicity of the fare at eating houses of the Kyoho and Genroku years is apparent from these descriptions. It seems it was indeed difficult to imagine being able to have a decent meal on the road.

However, the red light districts where the merchants of Saikaku's day gathered were enjoying the heyday of prosperity. The finest cuisine could be found at the brothels of Shimabara and Shinmachi where the courtesans and geisha of the Tenjin district entertained, or at the Shijo-Kawaramachi and Dotombori gay quarters frequented by the actors of the day. Aside from soup and raw fish, the fare consisted of salted and steamed sea bream, wild duck seasoned with vinegar, boned chicken and an elegant dish known as *sugiyaki*. This latter dish of fish or fowl was also known as *begiyaki* or *itayaki*. Slices of sea bream or duck and vegetables seasoned with soy sauce were arranged on a cedar (*sugi*) board and cooked, the aroma of the wood adding a delicate flavor to the food. In his writings, Saikaku describes a scene of the food being carried into the private rooms on a charcoal brazier to the delight of the guests.

The steamed sea bream dish was originally prepared on the sea shore with fresh sea bream thrust into the salt kilns and buried in the beds of new salt. In town, where such efficiency was impossible, a pot of salt and water in a ratio of five or six parts of salt to one or two parts of water was put on the fire until most of the moisture had evaporated. The fish was then buried in it and steamed on a small flame until ready.

Duck was a first class product of *Gokinai*, the five provinces nearest to the ancient capital: Yamashiro, Yamato, Kawachi, Settsu, and Izumi. That it was already considered a desirable seasonal gift from the Kyoto-Osaka district shows the advancements made in the field of cuisine.

Chicken was prepared by removing the bones and giblets from the rear, filling the cavity with eggs, boiled fish paste, and vegetables, and sewing up the opening. After the chicken was cooked, it was sliced crosswise and served in round slices. This was clearly not a Chinese *style* of cooking, but Chinese cooking itself.

In addition to these, other highly regarded delicacies of the Genroku years were eels in summer and globefish soup in winter. The preparation of broiled eels, a specialty of the Uji area southeast of Kyoto, is described in the *Ogusa-ke ryorisho*, a book of recipes and food preparation techniques handed down in the Ogusa school

written in the Muromachi period. Called "Ujimarū," the eel was skewered and grilled with a coating of soy sauce and *sake*. Its roundness also resembled the spike of a *kaba*, bulrush; thus its nickname, *kabayaki* or "roasted bulrushes." We know, however, from illustrations in the *Koshoku ubuge* published in 1695 or 1696 that the sellers along Shijo-Kawaramachi in Kyoto sliced the eels in three, as is done today, to sell to townfolk who came to the river to enjoy the summer evening breeze. Drawings show the vendors, with lanterns proclaiming "sliced eels" and "kabayaki," fanning the skewered eels arranged over a hearth by the riverside.

The preparation of *fugu*, globefish, a winter delicacy, was virtually unrestricted at that time and citizens fell victim to its poisoning to such an extent that in Edo it was synonymously known as *teppo*, gun. In many fiefs the buying and selling of globefish was outlawed, but perhaps for this very reason, there were those who especially savored the flavor of the highly poisonous fish livers and hastened their own passing into the next world. Even the poet Basho writes:

*Thank God, I've survived the globefish.
It's already yesterday that I ate it.*

In those days there were no restaurants which served the globefish. It seems that people prepared and ate it themselves.

In *Nippon eitaigura*, Saikaku warns of the danger of globefish. He suggests substituting the *mouo*, of the scorpion fish family, which has white meat, a similar flavor, and is especially delicious in winter. Yes, like tobacco, globefish are not easy to part with, even knowing the fatality they may cause.

It was the general custom when entertaining an important guest at home or on a houseboat to hire for the occasion a cook who brought along his own materials and tableware. In part one of *Yorozu no fumibougu* Saikaku carefully describes and criticizes the menu for such a houseboat party to be held in the cool July-evening air on the Okawa River in Osaka. He writes of it as the "sumptuous repast prepared for the coming nineteenth day of the month."

Above all, it is most thoughtful of you to prepare such an elaborate feast. It may be even too lavish to have on a pleasure boat ride. Following the master's illness, I imagine he will want to refrain from rich foods. Allow me to comment on and check over the foods that may be inappropriate. To begin with, a soup of assorted small fish should be foregone, and also please forego fish paste roasted on bamboo skewers, and globefish. You must be specially careful with these foods. Avoid overemphasizing the river fish by placing the slices of vinegared sweetfish before the eating tray. Instead of that, red snapper and heron should be ordered for the *sugiyaki*. Cooked and cooled bamboo shoots of the long-jointed variety make a tasty dish as well. I would also suggest split shrimp, green beans in dressing, a soup of

sea bass entrails, small horse mackerel boiled in salt water, razorshell clams *dengaku* (spread with miso sauce), and a bird's nest soup with kumquat-shaped pieces of wheat gluten. In any case, miso soup is unnecessary. After three rounds of *sake*, the eating tray may be cleared with cold rice cakes or followed by a soup of strips of fresh *kisugo* (a sillago). After another round of *sake*, *hayazushi* (a vinegared rice and fish dish, seasoned overnight) may be served garnished with ginger and *sansho* (Japanese pepper), but the master does not eat smartweed. Hino melon sweetened with sugar may then be served and finally, to close the meal, one bowl of green tea served without sweets.

The preceding reply was sent as a precaution by the guest's clerk in reference to the menu sent by the host. The writer mentions the master's illness and, by doing away with rich food, arrives at a light and easily palatable meal. For the times, however, such an evening repast with bird's nest soup and imported delicacies was truly a luxury.

On another occasion, a morning menu is described in *Saikaku Okimiyage*. The season is spring, the backdrop Kyoto; a certain libertine is treating his friend, who is returning from a night's escapade, to some fancy cuisine.

At least when you are in Kyoto, let's enjoy eating to our hearts' content. Anything, come now, what is your pleasure? First, upon the chef's suggestion, let us have a soup of starwort and pounded skylark and for the next course of *yakimono* (fried or roasted food) please try the specially good Seta freshwater eels. Crucian carp stewed with their eggs comes next and following this, something from the sea, skinned sea bream ungarnished and seasoned with vinegar. Oh, but I've forgotten to mention the cooked Horikawa burdock. Is this suitable to your taste?

The evolution of Japanese cuisine with *kaiseki* as its highest expression is the result of the efforts of often nameless chefs of the Edo period—humble as well as noble—to create palatable dishes from both the most common and the most unlikely ingredients. 

The History and Variety of Karatsu Ceramics

Sato Masahiko

A wide variety of Japanese ceramics produced in the past is valued in present-day Japan. They range from the specialized wares produced in small quantities at provincial kilns rich in local influence, color, and uniqueness to the mass-produced wares such as those of the widely distributed Shigaraki or Seto. If one were to select those wares that are outstanding in terms of both quantity and quality, eastern Japan would probably be represented by the Shino, Oribe, and Yellow Seto wares from the Mino district kilns (present-day Gifu prefecture), while western Japan would be typified by Karatsu ware. Even now in western Japan it is common to refer to all pottery as "Karatsu" and to the shops selling such goods as "Karatsu shops." The term "Karatsu," like "Seto" in eastern Japan, is a synonym for pottery.

It is difficult to find terms which express the special qualities of these wares, but one might think of music and compare the "major key" of Mino ceramics to the "minor key" of Karatsu. Or one could speak in terms of light and shadow. Such comparisons are simply that, and should not be taken to mean that Karatsu is inferior to Mino but only that the appearances of the two wares—not their qualities—suggest such terms.

"The History and Variety of Karatsu Ceramics" is an abridgement, translation, and adaptation of Sato Masahiko's *Nippon toji zenshu 17: Karatsu* (Tokyo: Chuokoron-sha, Inc., 1976).



Decorated Karatsu water jar, reed design. Height 14.0 cm.; diameter of mouth 14.3-14.9 cm.; diameter of body 20.6 cm. Early seventeenth century.

For expressing the contrast between clarity and mutedness of coloration, there is little choice but to use such terms as major key and minor key. The conspicuous brilliance of coloration in Mino ceramics gives an impression of fresh decorativeness. That impression is strengthened by the frequent use of molded angular shapes. Departing from the circle or sphere, the basis of abstract craft design, those vessels that assume the shape of a cube or cylinder give the impression of being a special departure from the ordinary.

In contrast, a muted, deep-toned coloration is the property of Karatsu pottery, and shapes are limited to wheel-thrown circles and spheres. As a result the impression is not in any way showy. The difference can be likened to that between formal and everyday dress. In a Karatsu ware one finds a refreshing relaxation and informality that is imparted to the person who holds it. One would not be exaggerating to state that the attraction of Karatsu lies in this easy familiarity.

The History of Karatsu

The pottery produced in the vicinity of the city of Karatsu in Saga prefecture took its name from that city, where it was collected and distributed.

It would seem that the earliest activity took place at the various kilns in the Kishidake area; these are known as the Early Kishidake kiln group. This area was the

site of the fortified residence of the powerful Hata clan that presided over a group of warriors known as the Matsura-to, a name that survives even now as a village name, and it can be assumed that the kilns developed with Hata support.

The Matsura-to was a central group among the pirate bands that operated along the coast of the Korean peninsula from the mid-fourteenth century; from the beginning of the fifteenth century it established formal trade relations with the Yi dynasty (1392-1910), although it returned to its piratical activities alongside its authorized trading in the sixteenth century. In such a way, for better or for worse, the Matsura-to maintained a close connection with the Korean peninsula. Considering the circumstances, the Kishidake kiln group developed as a matter of course by northern Korean potters brought by the Hata clan to the region of northern Kyushu.

There are a number of theories, however, about just when this development occurred, and the final answer is not forthcoming. According to certain potters, it may date as far back as the early fifteenth century, but that seems too early. At that time in Japan there were a number of kiln centers, such as Seto, Tokoname, Shigaraki, and Tamba; and while their products differed from each other certain common traits typical of the period were exhibited. No matter how broadly one considers the extant early Karatsu pieces, there are none which approach the typical shapes, such as the large jar with narrow neck. Furthermore, the distribution of Chinese ceramics excavated throughout Japan shows the heaviest concentration occurring in northern Kyushu. This region had been the gateway to Chinese exchange since the eighth or ninth century and into this area flowed an uninterrupted supply of Chinese ceramics including celadon, white porcelain, *ch'ing-pai* porcelains, Temmoku (brown-glazed) wares, and porcelains decorated with underglaze cobalt; it was here in Kyushu that these wares were used.

The people of Kyushu thus were in a position to choose from among imported pieces almost all the ceramics they required. There was little necessity for establishing a kiln and encouraging its operation. Throughout the fifteenth century, Chinese ceramics continued to arrive, and their remarkable beauty was fiercely sought after; under these circumstances, the rough and subtly colored ceramics of the early Yi dynasty could scarcely be expected to compete. Accordingly, we should assume that the Kishidake kiln group had been developed somewhat later, in the early sixteenth century.

At the same time the circumstances that supported the necessity of producing ceramics in this region must be given thought. Since the effort of bringing back pottery was related to profit, it could not have occurred had there not been a fervent public demand for pottery in the Korean style made by Korean potters.

The key to reversing this relationship between what was considered superior and inferior lay with the men of the merchant classes who practiced Tea. They seized the initiative in shaping Japan's esthetic awareness toward the latter half of the Muromachi period (1392-1568). Those men who prized more than the gorgeous celadon-glazed tea bowl, the misfired, dull-colored "Shuko celadon" (named for the tea master Murata Shuko who was said to prefer it) had begun to make use of Korean tea bowls by the second quarter of the sixteenth century. The use of such a bowl was first

recorded in a tea gathering diary in 1537 and frequency of use increased steadily thereafter. From the second half of the sixteenth century, the taste of the times shifted from Chinese orthodoxy toward a free play of imagination. It seems reasonable to find in these circumstances the impetus for the development of Korean-type kilns in Karatsu, suitable for large-scale production. Excavations of kiln sites show that the kiln structure was the so-called split-bamboo type of climbing kiln from northern Korea, unknown in Japan until the Momoyama period (1568-1615). Ancient and medieval Japanese pottery had been produced in the "tunnel kiln," a single chamber hollowed out of a hillside. As its name implies, this type of climbing kiln, with laterally arching roof divided at intervals into a series of chambers, resembled the node-segmented shaft of split bamboo.

Sen Rikyu (1521-1591) owned an Okugorai tea bowl named "Nenokomochi," which is shown on page 21. This bowl had to be made in Karatsu prior to 1591, the time of Rikyu's death. With minute observation of the workmanship it becomes clear that the bowl was scarcely a piece of everyday ware converted to use as a tea bowl; from the beginning it was made for use as a tea utensil. From this observation we are able to tell that Okugorai tea bowls with a strong Korean flavor—one might possibly call it "Rikyu style"—were being made in Karatsu. The cylindrical "Nenokomochi" has an unusual shape for this type of bowl, but in sense of form it is identical with the other bowl-shaped Okugorai tea bowls, leading to the conclusion that most, if not all, of these bowl-shaped pieces were made around the same time.

It may be safe to assume that the potters able to make such bowls were arriving from Korea and were finding places in the Kishidake workshops from 1570 to 1592. No doubt they were native Koreans of the districts that had produced the Ido and Komogai bowls then enjoying great popularity in the Japanese tea-utensil world. In shape, materials, and workmanship, the Okugorai tea bowls are remarkably close to those Korean bowls.

In 1592, the year after the death of Rikyu, Hideyoshi led his soldiers into Korea with the intention of attacking Ming China. This event, commonly known as the Bunroku and Keicho campaigns, is also referred to as the "Pottery War," because the participating daimyo from the western provinces of Japan not only brought back the pottery of that overseas land but also brought home a considerable number of potters who were ordered to develop pottery production on the daimyos' fiefs. Karatsu was the most conspicuous example of this practice, but the smoke of pottery kilns also rose elsewhere in such places as Agano, Takatori, and Satsuma.

The potters newly arrived in Karatsu, along with those from the original Kishidake kilns (Handogame Shimo, Handogame Kami, Hobashira, Kishidake Saraya, Kojiro, Michinayadani, Hiramatsu, Otani, Yamase Shimo, and Yamase Kami), spread throughout the province of Hizen, present-day Nagasaki prefecture, and established a considerable number of kilns. In terms of regions, they can be divided into four groups: Matura, Takeo, Taku, and Hirado.

Since potters, not all from the same area, opened workshops over such a wide area, a great welter of varieties of Karatsu pottery was created. If the materials available differed according to region, so too did the techniques of the potters. As a result,

even though "Karatsu ware" is usually spoken of as a general term, it does not denote a monolithic entity, as do the terms "Shino ware" or "Bizen ware." This great breadth may indeed give Karatsu its attraction. If there is sticky, reddish-black clay, there is also slick, white clay; if there is transparent, blue-toned glaze, so too is there misty, translucent white glaze. In decoration there is a multitude of variation.

Even so, this is not to say that there is not a common mood linking all the pieces. Setting aside the examples that have an intensely Japanese feeling, the Karatsu ware that emerged from these new kilns brims with the artless, lighthearted feeling common to pottery of the middle period of the Yi dynasty, particularly that from southern Korea. It could scarcely be called skillful or gorgeous, but its graceful simplicity was not to be found in any other Japanese pottery.

The Development of Tea Ceramics

The simplicity of Karatsu pottery just referred to might well be explained by the mood of their native place which the potters acquired naturally by birth. But among Karatsu pottery other pieces appeared that demonstrated a greater awareness of design in their ornamentation and properly belong to a separate class. These are the tea wares that adopted the taste of the tea masters Furuta Oribe (1544-1615) or Kobori Enshu (1579-1647). Even the Okugorai tea bowls had not been made simply for use as an everyday rice bowl in the traditional Korean rice-bowl shape; rather, they seem to have been modeled on that shape but made with a greater consideration for their intended use as tea bowls; therefore, they may properly be considered the forerunners of the later wares designed for use in the tea ceremony. If that is the case, then it is indeed fitting to refer to them as Karatsu tea ware in Rikyu's taste. Present data give no clue about when and in what manner this taste was communicated to Karatsu.

Oribe, who extended his guiding influence over the active pottery centers of the day, beginning with the Yellow Seto, Shino, and Oribe wares of Mino and including Bizen and Iga, can easily be imagined, during his stay in Hizen, to have supervised production of Karatsu pottery and ordered tea bowls made according to his taste.

The man who had been the central influence, up to that time, at the Karatsu kilns from his base in Kishidake Castle, Hata Mikawa-no-kami Chikashi, was driven out in 1593 and succeeded by Terazawa Shima-no-kami Hirotaka as clan leader. He had the trust of Hideyoshi, and since 1591 he had worked as the building supervisor for Nagoya Castle, so he was familiar with that district. He was not only a soldier but also a student of Rikyu, making him Oribe's junior in terms of tea. Moreover he was a native of Mino, the center of Oribe-style tea ceramics. He must have been deeply interested in Karatsu pottery, and there could not have been anyone better suited to supervise the production of Oribe-style Karatsu pottery at the Karatsu kilns.

It would seem that the first phase was production of Carved Karatsu and Decorated-Carved Karatsu at the Handogame kilns. The potters who arrived during and after the Korean campaigns, given access to workshops throughout Hizen under the sponsorship of Terazawa, were no doubt required as well to present various types of tea wares replete with his design—in accordance with Oribe's taste.

Terazawa devised an admirable plan for developing the new industry. In 1597 he summoned to Karatsu one Kato Kagenobu, a potter who hailed from Terazawa's home province of Mino and is also thought to have been closely associated with Oribe. New kilns were springing up in Karatsu. The timing was perfect.

There were two points of merit in summoning Kato Kagenobu. One was, of course, the impact of the actual transmission of his knowledge and skills to the Karatsu kilns. Many products of the Uchida Saraya, Taku Koraidani, and Kameya-no-tani kilns bear a striking resemblance to pieces of Shino or Oribe, graphically underscoring the impact of Kato's presence. At the same time, as Kagenobu made the rounds of the new Karatsu kilns to give instruction, he himself must have learned a great deal about the production of these Korean-style wares.

Kagenobu's acquisition of new skills from the Korean potters was the second merit of his visit. It is already well known that when Kagenobu completed his work and returned to Mino he built a multichambered climbing kiln at Motoyashiki in the Kujiri district. In other words, he hastened to introduce to his own province's pottery production the efficient and large-scale kiln structure that he had worked with in Karatsu. The revolutionary effect upon Mino pottery production is well documented.

As a result of this beneficial exchange of technology, the Karatsu kilns began turning out considerable numbers of tea wares and table wares in the Mino—in short, the Oribe—style. The quality varied depending on the workshop or the potter, but these new Karatsu wares in tune with the fashion of the day were quickly distributed on the market. The oval, shoe-shaped tea bowls identified with Carved Karatsu also made their appearance in Decorated Karatsu, in Black Karatsu, and in Mottled Karatsu with its double-layer glaze. The Karatsu pottery that had been based upon round forms now saw the rapid emergence of new shapes including squares, squares with indented corners, squares with rounded corners, diamonds, and so forth.

Whereas such unusual shapes had been made with molds in Mino as a matter of course, at Karatsu where wheel-throwing was the central means of production, round forms thrown on the wheel were reshaped by hand or by simple molds or by cutting and reassembling into the special shapes. Accordingly, even on those eccentric shapes the presence of the circular foot and traces of throw marks show that wheel-throwing was the basis of production. This is a special trait of Karatsu pottery.

On glazing and ornamentation as well, Mino's influence was pronounced. There is a variety called Black Karatsu, that has a black surface as a result of having been coated first with iron glaze followed by a covering of feldspathic glaze. Iron glaze alone would have appeared brownish black when fired. The impetus to make a black pottery that was not in the repertory of southern Korean ceramics was undoubtedly the influence of Black Seto or Black Oribe. The method of covering iron glaze with feldspathic glaze was learned from Nezumi or Gray Shino ware.

A few pieces among the Decorated Karatsu type were first decorated with iron pigment and coated with ash or feldspar glaze, after which touches of copper oxide were applied over the glaze. When fired in an oxidizing atmosphere the copper glaze shows up green. Since there is no precedent for the use of copper-green glaze among Korean ceramics, this is clearly not a Korean technique. It is very clear that these

pieces borrow the technique of green glaze from Oribe ware. On the white clay of Oribe ware this copper glaze shows up well, but it is not effective on the dark Karatsu clay body, and this probably accounts for the fact that it seems to have begun and ended as an experiment. Yet, it indicates the strong influence of Mino ceramics.

The most effective development of this influence was the production of Decorated Karatsu, using iron pigment. The Decorated Karatsu format that took its start from the straightforward, unelaborate decoration in the Yi dynasty style, received the impact of the more calculated Oribe manner and abruptly veered in that direction. For example, motifs favored in Mino such as bridges, skewered persimmons, violets, irises, spring grasses, plovers, drying nets, and so forth show up in supple brushstrokes on plates from Karatsu.

Not only are the themes and touch faithfully copied, but the combination of decoration with vessel shape is also closely observed. A famous plate with wisteria design, shown on page 25, when turned upside down displays a water plantain motif. In any case, this motif is fitted very carefully to the shape of the plate with its indented corners. Exactly the same motif appears on a Shino ware basin. This basin, thought to have been made at the Ohira or Motoyashiki kiln, must be taken as the master, and the Karatsu plate as its copy, but if anything, the design on the Karatsu piece is nimbler. Indeed the student outshone the teacher in this case.

Attention must be given to one further aspect of the influence of Mino ceramics, and that is the appearance of sets of vessels at Karatsu. Among Karatsu pottery in the Yi dynasty manner, even if numbers of pieces with a similar shape and similar decoration do exist, they were certainly not made with precisely identical shapes and designs. Even though they might have been made as a group at one time, the casualness of the Korean manner resulted in a less than perfect match in design and shape.

Among the table wares made at the Shino, Oribe, and Yellow Seto kilns in Mino, the majority were made in matched sets of ten or twenty pieces. The customs of the age called for such matched sets. Once Karatsu drew attention anew as a pottery producing center, it too was subject to this demand, which resulted in production of sets of individual serving bowls and small *sake* cups.

The most basic shapes among Oribe-style tea wares are the Iga ware "burst-bag" shaped fresh water container with ornamental lugs, or the Bizen three-sided vase shape. Even these types of extreme shapes were no challenge to the Karatsu potters.

These potters of Korean lineage had been forced to work in the Oribe manner so utterly foreign to them; with the death of Oribe and ascendancy of Enshu they gradually shifted to the production of wares in Kōbori Enshu's taste. This should probably not be interpreted as a disinterested move. They made the low tea bowls popularly known as "Seto-garatsu," and their refined and well-controlled forms are the very embodiment of Enshu's esthetic of *kirei sabi*, based on the concept that the principle of rustic understatedness known as *sabi* had an elegant aspect. These elegant pieces scarcely can be conceived as the products of the same kilns that had made the earlier, rougher jars and bowls.

The Appearance of Karatsu wares in the Records of Tea Masters

As it gradually adapted itself to Japanese styles and turned to the taste of tea masters for direction, Karatsu pottery, like those of Mino, Bizen, and Iga, began to appear at tea gatherings and gave a new inspiration to tea practitioners. The first recorded usage of Karatsu wares appears in a tea master's diary dated Keicho 8 (1603). The occasion was a tea gathering at the residence of Furuta Oribe, indicating to what extent Oribe took personal responsibility for promoting this new pottery made according to his own taste.

Among the Karatsu pottery that appears in tea diaries of that day occur mentions of fresh water containers, tea bowls, plates, waste water containers, and vases, indicating that Karatsu pieces were being used for all the major utensils needed for the preparation of tea and the meal that preceded it. Among the records appear references to the designs. The entry in the *Furuta Oribe densho* for a gathering of the tenth day of the third month of Keicho 8 (1603), reads as follows: "Karatsu fresh water container with legs." The flat-bottomed fresh water containers in the "Bizen Karatsu" format frequently have small legs made from balls of clay, and the recorded piece would seem to be one such piece. The fact that all fresh water containers and vases in the Bizen-Karatsu mode are executed in the flamboyant shapes favored by Oribe is further indication that the recorded container must be a Bizen Karatsu piece.

A diary entry for the same year, twenty-fifth day of the fourth month, mentions a "grooved Karatsu fresh water container." "Grooved" Karatsu pieces included those incised with the point of a blade and those striped by combing. In either, the decor was favored on Bizen Karatsu pieces in the Oribe style, and the documented piece must have been such a one.

At the beginning of the seventeenth century, when Furuta Oribe was at the height of his success, the tea wares of Karatsu were indulged like a favorite child. The entry in the *Furuta Oribe densho* for the thirteenth day of the twelfth month of Keicho 9 (1604) is frequently quoted as an indication of conditions of the day. Following the tea given by a certain Haruta in Fushimi, the host and his guests, Furuta Oribe and Matsuya Hisayoshi (prominent merchant of lacquerware in Nara, tea man, and one of three generations to keep the tea diary *Matsuya kaiki*), went into town and, at the shop of an antique dealer in Terabayashi-cho, came across a Karatsu fresh water container. Each of the men wanted the piece but, after some talk, right of purchase fell to Hisayoshi, who promptly put it to use that evening.

Such a dispute over ownership is proof of the fervent interest of people of the day in Karatsu pottery. On the ninth day of the tenth month of Keicho 11 (1606), the Osaka tea man Tsuda Sobon (son of the prominent tea master Sokyu) hosted a tea gathering for the noted Hakata merchant and tea personality Kamiya Sotan (1551-1635), author of the *Sotan nikki* tea journal. At this tea for a single guest, Sobon displayed a Karatsu *katatsuki* (shouldered) thick tea container in a gold brocade bag, a clear indication that Karatsu tea ware was viewed as more than ordinary.



Above: Mottled Karatsu tea bowl. Height 7.3 cm.; diameter of mouth 13.0 cm. Early seventeenth century. Photo from *Nippon toji zenshu 17: Karatsu* published by Chuo-koron-sha, Inc. *Right:* Paddled Mottled Karatsu *tokkuri* (sake server). Height 22.2 cm.; diameter of body 12.5 cm. Early seventeenth century.





Above: Okugorai tea bowl named "Nenokomochi," Height 10.4 cm.; diameter of mouth 9.5 cm. Sixteenth century. *Below:* Okugorai Itoya Karatsu tea bowl. Height 7.3 cm.; diameter of mouth 15.4 cm. Early seventeenth century.



The Emergence of Arita Porcelain and the Decline of Old Karatsu Pottery

Karatsu pottery had shown such astonishing development since the end of the sixteenth century that it seemed to promise a steady growth into the Edo period as well, but an unforeseen circumstance was to change that. While working at the Koraidani and Tojinkoba kilns in the Taku district, the Korean potter Ri Sampei (also known as Kanegae Sambei), who had come to northern Kyushu in 1597, thought about making the porcelain that he had made in his native land and searched the area for suitable clay. Finally locating it on Mount Izumi on the upper reaches of the Arita River in present-day Saga prefecture, in 1616, he moved his entire family to the area and began the production of porcelain.

The color and hardness of this smooth, white porcelain could not have failed to send a shock throughout the kilns in the Karatsu area. Furthermore, this initial production of porcelain within Japan no doubt generated an eager market within a short time. Underlying this supposition is the fact that numerous potters from other workshops moved to Arita and tried to become involved in the new venture. The Tenjin no mori and Hyakken kilns in Hiekoba were founded as a result, and the production of porcelain expanded rapidly. As the so-called Imari ware steadily extended its reputation, the Karatsu pottery workshops lost ground unavoidably and were eventually transformed into local kilns producing everyday wares primarily in the *bakeme* (brushed-on white slip) or two-color formats. The demise of old Karatsu was unexpectedly sudden.

Such is the brief history of old Karatsu pottery. Since Karatsu pottery produced after the period of the Korean campaigns includes such a wide variety of types, the principle ones will be designated and described briefly.

Mottled Karatsu and Paddled Karatsu

The earliest Karatsu is represented by two types among the products of the Kishidake kilns. One includes jars, bowls, spouted bowls, cups, and other pieces familiar under the name of Mottled Karatsu (*madara-garatsu*). The term *madara* implies a mottled pattern, but in fact this name indicates wares covered all over with a milky, opaque white glaze. This white glaze is made by adding rice-straw ash to the basic glaze of wood ash and feldspar, and it is the large amount of silicic acid contained in the rice-straw ash that produces the white color. It is rare, however, for the white of silicic acid to be of uniform whiteness, and in most cases it breaks into streaks and runs downward.

Streaked glazes of this type were already familiar from wares such as the Temmoku brown glazes of the Chien kilns in Fukien province, China, and connoisseurs referred to the effect as "hare's fur" mottling.

All pieces of the Mottled Karatsu type are made on the wheel, but among the Kishidake products there existed a second type called Paddled Karatsu (*tataki-garatsu*), since it was formed by beating and shaping with a paddle and anvil a coiled form. Broadly speaking, this type belongs to the category of hand-built as opposed to wheel-thrown ware. Simply explained, the technique involves attaching a flat

base of clay to a wooden bat on the wheel and coiling a cylindrical shape onto it using ropes of clay. After being built to an appropriate height, this coiled wall is thinned, expanded, and shaped by paddling. A thick, flat disk or "anvil" of wood is held against the inner side and receives the blows of a racket-shaped paddle on the outside. As the wheel is turned slowly, the shape is beaten to overall evenness.

While determining the shape of the vessel, the paddling process also serves to create a sort of secondary decorative effect on the surface. Both plain and carved paddles can be found. The paddle is carved to prevent clay from sticking to it, but this carving also creates patterns of intersecting arcs or hatching. At the same time the anvil—usually a plain section of wood, but patterned naturally with concentric growth rings—leaves its mark on the inner wall, creating a wave-like pattern.

Mottled Karatsu and Paddled Karatsu can be called the oldest among Karatsu types; in terms of shape they are extremely simple and unobtrusive, in contrast to the gorgeousness of later Karatsu pottery. It could be said that they communicate exactly the same mood as the everyday wares from popular kilns of the early Yi dynasty. Paddled Karatsu is particularly subdued, and perhaps because often used until discarded, very few pieces survive. The individuality of glaze configurations on Mottled Karatsu has resulted in considerable popularity for that style, but almost all the pieces now put to use as tea bowls or fresh water containers were originally intended for everyday use. Among pieces of Mottled Karatsu are also a very few with simple iron decoration that should be termed Decorated Mottled Karatsu (*madara-e-garatsu*). This decoration is not the unconstrained variety found on Shino or Oribe wares but is closer in character to the unprepossessing designs on Yi dynasty pottery. This point would seem to indicate that the latter period of operation of the Kishidake kilns—the second half of the sixteenth century—saw the arrival of a second group of potters skilled in the techniques of iron decoration used on southern Korean pottery, their incorporation into the workshops, and the diffusion of their techniques.

Among Mottled Karatsu bowls from the Hobashira kiln are some with iron glaze on their rims belonging to the "Whale skin" type occurring among the later ware known as Seto Karatsu (*Seto-garatsu*). These pieces probably used a glaze produced by mixing the blackish ash glaze of Mottled Karatsu with iron-rich clay, but this idea of applying both white and black glazes to a piece was fully developed on numerous tea wares produced at the Fujinokawachi kilns.

Okugorai

In a summary of the information concerning Okugorai tea bowls, attention must be turned first to the name itself. Old documents record that potters from the interior of Korea (Korai) came to work in Karatsu. Even among Korean-style wares, the pieces were closest to the older types of Ido, Amamori, Komogai, and so forth, and they were termed Okugorai-type Karatsu wares to distinguish them from the more ordinary Korean-style wares such as Goki or Irabo (see Hayashiya Seizo, "The Korean Teabowl," *Chanoyu Quarterly*, no. 18 (1977): 28-46). After the mid-Edo



Above: Decorated Carved Karatsu tea bowl. Height 9.4 cm.; diameter of mouth 12.5-14.1 cm. Late sixteenth century. *Right:* Paddled Korean Karatsu flower container. Height 22 cm.; diameter of body 11.2 cm. Early seventeenth century.





Above: Decorated Karatsu *Omodaka-mon* (water plantain motif) plate. Height 5.2 cm.; 17.9 cm. x 18.6 cm. Late sixteenth or early seventeenth century. Photo from *Nippon toji zenshu 17: Karatsu* published by Chuokoron-sha, Inc. *Below:* Decorated Karatsu serving dishes. Height 5.9 cm.; diameter of mouth 16.5 cm. Early seventeenth century.



period, these pieces were mistaken in name and appearance for Korean wares and were even passed down mistakenly as pieces made on Korean ground.

In truth, however, they were actually made around the Tensho era (1573-1592) at a kiln somewhere in the Kishidake district. There seem to be two sorts of clay bodies, one rough and fairly sandy and the other comparatively sticky and fine grained. Both contain considerable iron and easily turn reddish when fired. The Okugorai pieces are limited almost exclusively to tea bowls, but one occasionally sees a bowl with a pouring lip or *sake* cup. The tea bowls resemble early Korean bowls, and among the two types, in general terms, one has the widely everted profile of the Ido, while the other resembles the Komogai with its rounded base and somewhat contracted rim. Both types have been shaped easily on the wheel with no attempt to disassemble, and foot rings are usually large with varying heights. The outside of the foot was trimmed after throwing, and it was usual for the glaze to form a crepelike wrinkled surface over the trimmed area and for a curlicue of clay to be left behind in trimming the inside of the foot ring. There are some examples where the firing was low, as the result of a particular combination of clay and kiln temperature, and both wrinkles and curlicue have been worn away.

The glaze applied to these pieces was an ash glaze fluxed with feldspar, and when applied fairly thickly it formed in white pools. Ridges of white glaze formed particularly often along the edge of the glaze near the base, and where the trimmed outside of the foot shows the wrinkled surface, its puckers are usually filled with tiny pools of white glaze. The same phenomenon is often seen on Ido bowls.

The firing usually seems to have been done in an oxidizing atmosphere, for the bare clay around the foot is reddish and the glaze surface influenced by the coloration of the clay, appears golden yellow. In the case of pieces fired under neutral or reducing conditions, the clay will be whitish, or the glaze surface will appear blue-gray. The difference in shrinkage rate of the body and the glaze in Okugorai bowls produced a network of fine crackles in the glaze surface, and with gradual staining from the tea over long years of use the glaze color was altered to different degrees. It is generally believed that there are no decorated pieces among Okugorai bowls, but among Decorated Karatsu bowls are occasionally to be found pieces extremely close in softness of clay and glaze and in workmanship to Okugorai. Though the numbers are not large, it would seem that even at the kilns that made Okugorai, decoration was applied on occasion.

Carved Karatsu

From one of the Kishidake kilns, Handogame Shimogama, have come shards that differ on two counts from the early Karatsu of Kishidake. One, their shape, identical to certain Shino bowls, belongs to the "Oribe style," and was, as such, consciously designed for use as a tea utensil. The fact that the pieces should have been made in accordance with a particular style not only indicates a faithful adherence to an original model but also suggests the emergence of a margin beyond the strict requirements of practicality. The shards differ in another way; they have a plain

feldspathic glaze, a new technique also associated with Shino. This new method of using a plain feldspathic glaze also reflects that margin.

It is fairly correct to assume that Carved Karatsu (*bori-garatsu*) tea bowls were produced from the opening year of the Bunroku campaign, 1592 through the following year, 1593, when the Kishidake kilns came to an end along with the demise of their Hata clan sponsor. Within the Carved Karatsu category, are pieces in which the carved lines have been accented with iron pigment which are called Decorated Carved Karatsu (*bori-e-garatsu*).

The techniques used at the early kilns, far from vanishing with the demise of the Hata clan and the closing of the kilns, seem to have been put to use in an influential way at later Karatsu kilns. The potters associated with the Hata clan who left the Kishidake kilns probably began kilns in other areas or found employment at other kilns where they were able to continue their skills.

Korean Karatsu

Along with Okugorai, Korean Karatsu (*Chosen-garatsu*) is the most difficult Karatsu category to understand. It seems to have been coined to indicate a Korean-style Karatsu pottery that resembled the pottery then being made in Korea in terms of its coiled and paddled construction and its amber glaze. In fact the products of the early Kishidake kilns had these traits, but the fresh water containers and vases of the later period that added a strong influence of the Oribe style also employed that construction method and glaze, and as a result they are frequently designated Korean Karatsu. It might be more appropriate to classify them as Bizen Karatsu.

Generally, however, the majority of Korean Karatsu pieces combine the amber glaze (incorporating iron in ash glaze) and a milky white glaze utilizing rice-straw ash. Sometimes one glaze is applied to the upper and the other to the lower part of the vessel; other times the two glazes are splashed on to produce a mottled effect. Since the rice-straw ash glaze employed on Mottled Karatsu was definitely of Korean origin, the use of that glaze on the particolored wares as well led to their being designated as Korean Karatsu. Such pieces far outnumber those glazed in plain amber, and so they have become identified as Korean Karatsu.

The clay of Korean Karatsu pieces is fine grained and plastic, well suited for the coil-and-paddle technique, and the considerable amount of iron in the clay causes it to turn dark reddish-brown after firing. It has virtually no effect on the opaque rice-straw ash glaze, but it effectively deepens the tone of the translucent amber glaze, accounting above all for the attractiveness of the two glazes used in combination.

Because the pieces are formed by coiling and then paddling, both inside and outside show paddle marks (if the paddle is flat and smooth, only the inside shows marks). Since the walls have been firmly consolidated by paddling, the vessels tend to feel light. Some pieces, however, have substituted for paddling a quick smoothing on the wheel; they are quite heavy and have on their interior not the paddle-mark arcs but the spiral ridges of the coils.



Right: Black Karatsu *chaire*, thick tea container. Height 9.6 cm.; diameter of mouth 3.3 cm.; diameter of body 6.3 cm. Early seventeenth century. *Below:* Black Karatsu serving bowl. Height 7.8 cm.; diameter of mouth 13-16.0 cm. Early seventeenth century.





Above: Mishima Karatsu tea bowl named "Taikai." Height 4.3 cm.; diameter of mouth 18.5 cm. Early seventeenth century. *Left:* Paddled Bizen Karatsu *tokkuri* (sake server). Height 19.2 cm.; diameter of mouth 5 cm.; diameter of body 11.0 cm. Early seventeenth century.

Korean Karatsu exploited the potential of this particular forming technique in numerous fresh water containers and vases, while other pieces—flasks and jars—were made for ordinary use.

Decorated Karatsu

All pieces ornamented with iron brushwork come under the category of Decorated Karatsu (*e-garatsu*), even though they include pieces simply brushed with iron slip or inscribed with characters. The most widely used glaze in Karatsu was the wood ash or feldspathic glaze, and pieces bearing iron decorations under this glaze are termed Decorated Karatsu. Every kiln fired undecorated Plain Karatsu (*muji-garatsu*), but when they were decorated they became Decorated Karatsu, even though they were exactly the same in substance, distinguished only by the presence or absence of brushwork. Old records, however, have referred to pieces that “even without decoration are of the Decorated Karatsu type.”

Among Decorated Karatsu there are a multitude of subdivisions depending upon the materials, the style of decoration, or the firing conditions. Pieces fired in an oxidizing atmosphere show a warm brown in the iron pigment, and in the most thoroughly oxidized pieces the iron turns completely golden brown. In such a case the feldspathic glaze applied over the decoration has a yellow tone and is aided by the reddish coloration of the clay body in giving an overall golden-brown tonality to the piece. These pieces have a memorable warmth.

In the opposite case, when a Decorated Karatsu piece has been fired in a reducing atmosphere, the decoration usually appears blackish, while the glaze has a bluish tone, lending a cool mood to the piece as a whole.

In terms of motif or technique, Decorated Karatsu can be divided into two types. One is derived from the simple motifs of Yi dynasty pottery. At southern Korean workshops of the period, pieces covered with brushed-on white slip and decorated in iron, known to the world as Mount Kyeryong wares, or pieces having iron decor on a semi-porcelaneous body, were being turned out in large quantities. Many of the potters who came to the Karatsu workshops were adepts in these techniques, and they were the first to make Decorated Karatsu.

The Korean-style iron decorations are not precise and carefully drawn motifs but casual and personal designs applied in an offhand manner. The majority of Decorated Karatsu probably belongs to this type. Geometric motifs—dots, circles, triangles, crosses—appear alongside flowers and grasses, vines, trees, and other natural figures. Some designs defy identification. Consistently the motifs are drawn in a relaxed and loose hand, and perhaps a scarcity of brushes helped to prevent overwrought decoration.

The second variety of Decorated Karatsu is, of course, the Oribe style copied from Mino pottery. This type has already been discussed, and it is sufficient to say here that virtually the entire repertory of designs found on Shino and Oribe pieces are drawn with the same thoughtful layout and lively touch. Beginning with matched

sets of tableware, painstakingly planned pieces are common and are characteristic of this second type.

With the appearance of the second type of Decorated Karatsu, the earlier Yi dynasty-style decor might be thought to have vanished, but in fact both types continued side by side. As a result there is danger in passing judgment on the age of a piece solely on the basis of the style of motif.

Black Karatsu

The name Black Karatsu (*kuro-garatsu*) refers to black-glazed Karatsu pieces, but there are two types. One refers to pieces with a thick amber glaze. Since the glaze includes iron oxide, firing in a regular oxidizing atmosphere brings out a brownish-black color in the glaze. In terms of glaze, the type is closely related to Korean Karatsu.

The second type has a grayish-black surface rather than one that is brownish-black. The effect is caused by a whitish glaze applied over the black glaze. Since the iron-colored glaze when exposed to heat became increasingly browner, this tendency was reduced by applying feldspathic glaze over the iron glaze. Where thick, the feldspathic glaze produced a surface effect not unlike gray Nezumi Shino, since the technique is identical. Occasionally the feldspathic glaze crawled and gathered up into droplets resembling snake scales, giving rise to the designation Snakeskin Karatsu (*jakatsu-garatsu*), but the unattractive name is not popular.

Mishima Karatsu

The Pun-ch'ong (Mishima) manner exerted a considerable influence in the history of Karatsu pottery. In Japan the term "Mishima" designates copies of the early Yi dynasty inlaid pottery. To be sure, this "Mishima" manner is expunged from the *kutsugata*, shoe-shaped, tea bowls or *mukozuke*, small bowls for individual servings of food, that found favor with Oribe, but the majority of Karatsu ware consisted not of such tea utensils but of everyday pieces made to be used by ordinary people in their daily lives. The Mishima style prevails among the huge quantities of casually made everyday wares.

Known by a variety of subcategories, Mishima pottery is created by impressing stamps in various floral and geometric motifs on the reddish dark clay body, filling them with white clay, and then covering the piece with ash glaze. Karatsu employed the identical technique, down to the copying of inscriptions that on Korean pieces had signified their production for use in the Korean imperial household.

There are also examples of pieces whereon the stamps are covered by brushed-on slip, or impressed on the slip-brushed body. Only the pieces from the Takeo kiln group that used simple brushed slip or combed brushed slip, without inlay, should be distinguished from the Mishima category and should be known as Brush-marked Karatsu (*hakeme-garatsu*).



Above: Seto Karatsu tea bowl, "whale skin" type. Height 5.2 cm.; diameter of mouth 15.9 cm. Early seventeenth century. *Below:* Seto Karatsu tea bowl. Height 6.5 cm.; diameter of mouth 14.7-15.2 cm. Early seventeenth century.





Two-color Karatsu water jar. Height 32.6 cm.; diameter of mouth 29.8 cm. Early eighteenth century.

Bizen Karatsu

These pieces with their distorted shapes in the exaggerated Oribe manner are formed in reddish dark clay by coiling and paddling and then are thinly covered with ash glaze, producing subdued coloration. They bear a strong resemblance to similar Bizen pieces and have recently come to be known as Bizen Karatsu. If artfully decorated serving bowls can be called Oribe Karatsu, then this designation is probably appropriate as well. The pieces originally fell within the Korean Karatsu category, but the Bizen Karatsu designation helps to distinguish them from the pieces glazed with amber and rice-straw ash white glazes.

Seto Karatsu

The term Seto Karatsu indicates Karatsu pieces resembling Seto ware, but unlike the preceding term it was already in use by the Edo period. At that time pieces from Mino were also known as Seto wares, and this term can be interpreted as indicating the pieces that bear a resemblance to Shino or Decorated Seto. Generally speaking they use the same white glaze over a light-colored clay body.

Within this category occur both the "true" Seto Karatsu deep bowls and the shallow bowls rimmed with iron glaze that are called "Whaleskin" Seto Karatsu,

probably because the stripe of black against the white surface resembles the appearance of dried whale meat. Both types use rough, sandy white clay similar to the clay used for Shino pieces. The white feldspathic glaze, tending to crawl in places, bears an equally strong resemblance to Shino, and until recent years these pieces were thought to have been made in Seto. But the workmanship on the bowls is dainty, the glaze and finish are refined, and the pieces are unlike other Karatsu, probably because they were made at a fairly late date in accordance with the taste of Kobori Enshu.

Two-color Karatsu

Pieces of Two-color Karatsu (*nisai-garatsu*) are treasured, whether platters or large jars, for their sketches of pine trees rendered in green and brown over brushed-on white slip, and they take their name from the two-colored design. Over a ground of the inlay or brushed-on slip found on Mishima Karatsu, they use copper sulfate green and brown iron oxide applied with a touch closely resembling that of Yashichida-type Oribe ware. In the Takeo district, the Kodajiyama, Yuminoyama, Niwakiyama, and other kilns produced great quantities of such pieces, and even after Karatsu had been overshadowed by Arita ceramics they continued to be active. Some pieces date back as far as the beginning of the seventeenth century, and together with Hakeme Karatsu and similar wares they are known to have been shipped to Southeast Asia.

When the tastes of tea masters in the sixteenth century turned away from the refined, austere beauty of Chinese wares to the unassuming qualities of Korean wares, the Korean potters at Karatsu were foremost in producing tea utensils with a graceful simplicity not found elsewhere in Japan. Under the watchful eyes of succeeding tea masters great numbers of wares were produced. It was not until the emergence of domestically produced porcelain that these kilns lost ground and returned to the production of everyday wares.

Today one can find a great variety in characteristic glaze, tone, shape, and feeling in the many products of the Karatsu kilns. That this ware continues to be appreciated and treasured today is evidence of its continuing affinity with the Japanese sensibility. 

The Transmission of Tea Traditions Through Verse

Tsutsui Hiroichi

The Japanese love of poetry and discipline served well to nurture the teachings of tea masters during the rich years of the sixteenth and seventeenth centuries. In such diverse forms as the *choka*, a long poem of alternating five- and seven-syllable lines ending with one extra line of seven syllables; *tanka*, a five-line poem of thirty-one syllables arranged in lines of 5-7-5-7-7 syllables; and *haiku*, seventeen-syllable poems of three lines of 5-7-5 syllables, both masters and disciples of tea modestly and often anonymously compiled and transmitted the tea traditions.

In addition to these, there arose certain other verse forms that were designed to facilitate the memorization of the principles of the discipline of tea and also to serve as guidelines. Properly called *kyokunka*, didactic poetry, and *doka*, literally "poetry on the Way," they have been recited over and over again.

Choka chanoyu monogatari

As examples of *choka* which mention tea gatherings and tea competitions where participants vied to distinguish the quality, name, and place of origin of a particular tea, there are such works as the *Shushokuron*, by Ichijo Kanera (1402-1481) and the *Chigo kyokun* by Sogi (1421-1502), the master of linked verse. However, these were not written solely with the aim of composing verses on the practices of Tea. The first "long poem" to deal with only the practices of Tea was the *Choka chanoyu monogatari*. It consists of a main poem of one hundred and thirty-nine lines and an envoy. Its contents, telling the story of a certain tea gathering, can be divided into six parts:

Lines 1-47	general criticism of Tea
Lines 47-57	entrance to the garden path that leads to the tearoom
Lines 57-67	manner in which the tearoom is arranged
Lines 67-97	light meal served before the service of tea (between these two, the making of the fire*)
Lines 97-104	intermission
Lines 104-139	reentry into the tearoom, the preparation of tea and the conclusion.

Every line contains many points which help to clarify the appearance of the service of tea in its formative period. The author's criticism of Tea is carried out amidst

*Translator's Note: Translated from the Japanese *gozumi* which refers to the remaking of the charcoal fire, not its initial preparation.

"The Transmission of Tea Traditions Through Verse" is a translation and adaptation of Tsutsui Hiroichi's "Eika to chasho" appearing in the March, 1977 issue of *Tanko Magazine* published by the Tankosha publishing Co.

his presentation of these points. And it is interesting to consider that, among the followers of Tea in its early period, the work was recited as didactic poetry. The Tea mentioned in this poem is not the *shoin*, or drawing room, Tea of the Higashiyama school founded by Noami (1397-1471), but instead clearly has the format of the gathering belonging to the *soan*, or thatched hut, style of Tea of the Nara school, reportedly created by Murat Shuko (1421?-1502).

It is difficult to know when this work was written. The practices of Tea presented in this poem contain several points which do not mesh with the practices of Tea after Sen Rikyu (1521-1591). They are:

1. To the four-and-one-half-mat room mentioned in the poem, a veranda has been added outside of the tearoom and entrances and exits are made via the veranda. The entrance is not of the crawling-in style originating about the time of Rikyu.
2. Since there is no sword rack outside of the tearoom, as in Rikyu's time, swords are either placed in an adjoining room or hung from a crosspiece under the eaves.
3. The host prepares the fire for the first time during the intermission.
4. The intermission is taken on the veranda. There is no provision for a separate waiting arbor (*koshikake machiai*) where one may sit.
5. For the tea-drinking portion of the gathering, after the guests have re-entered the tearoom, tea is prepared separately for each guest.
6. Where both thick tea and thin tea would be served as in Rikyu's time, only one (which one is not stated) is prepared.

There is also a controversy over the authorship of this poem. It is thought that either Soami (d.1525) or Rikyu's eldest son, Doan (1546-1607), might have composed it. Soami died twenty-three years after the death of Shuko. Considering that this was the period in which Shuko's successor Soshu was carrying on tea activities in "a mountain hut" in the city of Kyoto, it is not altogether impossible to regard it as Soami's work. However, considering the full development of the particular tea gathering in the poem, one is led to believe that it was written at a later date when the practice was more clearly defined. Thus to decide that it is a work of Soami is too hasty a conclusion. Furthermore, the conclusion will vary according to whether one views the work as a poem criticizing certain tea practices or as a poem instructing the reader on the order of tea procedures and the proper mental attitude to have when invited to be a guest. If we hold that Doan composed this poem, he would have had to expressly mention practices which predate Rikyu, but he does not. It then becomes a question of whether Doan felt a necessity to do so.

It is my opinion that the author of the *Choka chanoyu monogatari* is neither Soami nor Doan. The tea master Takeno Jo-o (1502-1555) also was active during the period after the death of Soami, and also merits consideration. It is precisely because

there were several different manuscripts in circulation that the question of authorship continues to be unresolved.

Poetry on the Subject of Tea Utensils

It is natural that the important role of esthetic conversation in the tearoom created a demand for publication of books on Tea. Books on utensils were welcomed, and such publications became prominent.

The *Sojimboku*, a three-volume work relating the actual procedures for making tea, was written in 1626. In 1564 Shinshosai Shunkei copied and edited the then already extant *Bunrui sojimboku*, a three-volume work on the secrets of distinguishing *meibutsu* (famed) utensils. Of some interest is a short section giving the reason for chanoyu being called *sukido*:

In recent generations, the way of tea is called *suki*, "the gathering together of numbers," because in Tea, numbers of objects are collected Among the various arts, there is none in which as many utensils are collected as in Tea.

It can be said that one of the manifestations of this strong interest in utensils was the publication in 1642 of the second book on tea, the *Uso-shu*, considered to be the first collection of one hundred verses on chanoyu.

In one hundred verses and ten additional verses it mentions the tea storage jar, tea bowl, tea container, kettle, the tea whisk, charcoal, and tea leaves. The source for this work was the *Chagu bito-shu*, written by Ichioken Sokin in 1554, which covered the types and history of many tea utensils. Ichioken no doubt wrote this work as notes on the utensils. It is thought that this Ichioken is the same figure that appears as a host in *Tennojiya kaiki* (originally called *Tsuda Sokyū chanoyū nikki*), the combined tea records of three generations of masters of the Tennojiya: Tsuda Sotatsu, Tsuda Sokyū, and Tsuda Sobon, in an entry for Eiroku 6 (1563). He extended invitations to the wealthy merchants of Sakai who were practitioners of tea and men representative of their times, and there is no doubt that Ichioken himself was a tea master.

According to the postscript of the *Uso-shu*, its author was Toko, the son of Toju. These men, famous Nara lacquer craftsmen, had probably obtained a copy of Ichioken's *Chagu bito-shu* and attempted an arrangement of it which would facilitate its memorization.

How then did Toko rewrite this work into one hundred verses? To consider this, take for example the following entry from the *Chagu bito-shu*:

Charcoal: Yokoyama charcoal is produced in Izumi province and is white in color. When it is handled by those at the palace—persons of high status, ladies-in-waiting—their hands are not soiled; therefore it is highly valued. For everyday use, there is Ono charcoal, Kurama charcoal, and Ichikura charcoal. They are produced by the Tada manor in Settsu province.

In the *Uso-shu* this becomes:

Places famed for charcoal:
Ono, Kurama, Yokoyama, Ichikura,
And others in the provinces.

Similarly, a list of various kinds of tea bowls from the *Chagu bito-shu* is reproduced in the *Uso-shu* simply rearranged to meet the requirements of the poetic form. The content of the verses matches the wording of the *Chagu bito-shu* perfectly. Since the *Uso-shu* had the added advantage of being easily memorized, it was well received by many tea practitioners.

The style and spiritual character of *soan* tea, founded by Shuko and brought to perfection by Rikyu, eventually came to be more valued for its character as a pleasant diversion. It must have been about this time that *butsumeika*, a type of poem into which words completely separate from the meaning of the poem are cleverly woven, were devised using the names of tea utensils as a means of relaxation. The old movable-type edition of the *Ocha monogatari*, published in 1630, is an example of this trend. After eight poems on the characteristics of tea in each of the four seasons come such verses as the following:

How miserable to be a kettle	<i>Furogama ni</i>
Each morning and night	<i>Narumo ukikana</i>
I am burned with coals	<i>Asayuni</i>
To boil water.	<i>Kogasarezo suru</i>

In this format utensils such as the tea bowl, the water ladle, and the tea scoop compose verses on themselves, each in their own way.

A work representative of this type and composed under this influence is the *Takuan Osbo chaki eika-shu*, written by the Zen priest Takuan (1573-1645) and published in 1659. It consists of *butsumeika* on twenty-five utensils. The following two examples illustrate well the chief characteristic of the *butsumeika*; namely, that the term to be included in the poem has no relationship to the poem's meaning.

The Water Ladle (*Hishaku*)

Will the gods too	<i>Kami mo sate</i>
Take pity on it?	<i>Nasake o kakete</i>
How sad it is that	<i>Omobishiya</i>
The stone bridge of Kume	<i>Kume no iwabashi</i>
Was discontinued.	<i>Taete kanashiki.</i>

The Temmoku Tea Bowl

Even though not again	<i>Imasarani</i>
I desire to give it up,	<i>Omoi suturemo</i>
It is painful.	<i>Kurushikute</i>
I pass through the world	<i>Uki ni makasete</i>
Entrusting myself to grief.	<i>Yo o sugoshunari.</i>

In the first example, the word *hishaku* is woven into the last three syllables of the third line and the first syllable of the fourth line in the original Japanese verse. In the second, the word *temmoku* occurs in the middle of the second line as a combination of verbal endings, a conjunctive particle, and the first syllable of the adjective *kurushii*, painful. It is understandable that poems using this kind of mnemonic device could not become very popular. The composition of such poetry on the subject of tea utensils was forgotten by tea practitioners until Kanamori Tokusui in the last years of the Edo period published the *Chaki butsumei mangin*, a collection of fifty verses on tea utensils. It is the sole vestige of this tradition.

Poetry on the Way

Accompanying the formalization of esthetic conversation, there was a strong demand for books on ancient practices. *Doka*, or "poetry on the Way," concerning Tea were composed by various people and their numbers added to one after another. The names of Takeno Jo-o, Sen Rikyu, Nambo Sokei, and Kobori Enshu have at times been attached to them and *doka* have aided their disciples and followers in understanding the Way. *Doka* by Sen Rikyu are included in the *Namboroku*. They are said to have been written on the back of a piece of waste paper which Nambo Sokei obtained when once visiting Rikyu. There are ten verses in all, ending with these four:

When both the host and guest
Have exchanged their minds,
Only then does the
Water truly boil.

Since the garden path is a way
Beyond this transient world,
Why not shake off the dust
Which soils the mind?

What is Tea? Simply boiling water,
Making tea, and drinking it.
Know that this
Is fundamental.

The garden path, the hut,
The host and guest—
All are whipped together
In the tea and are without distinctions.

The beginning of not only didactic verse related to Tea but also of didactic verse in the modern period is probably the *Hosokawa Genshi kyokun hyakushu* written by Hosokawa Yusai (1534-1610). It is a collection of one hundred verses which the warrior should bear in mind, and begins with the following verse:

A man should simply be correct in upholding
Humanity, righteousness, decorum, and wisdom.

Compassion and honesty
He should make his foundation.

and continues:

That which a warrior does not know
Is shame alone.
He should make inquiry into the ways of
Horsemanship, Tea, archery, and tactics.

The limits of their upbringing
Are definitely known—
Those who dislike *waka*, *renga* (linked verse),
Dancing and Tea.

Stimulated by these examples the *Chanoyu hyakushu* was compiled in the early Edo period. Following in its tradition are four other works, the *Jo-o hyakushu*, *Rikyu hyakushu*, *Enshu hyakushu*, and *Nambo hyakushu*.

The origin of the hundred-poem sequence is surprisingly old, dating back to the latter part of the Heian period (794-1185). How far back can we trace the presently extant hundred poem sequences on the way of tea and particularly the *Chanoyu hyakushu*?

Its beginnings can be said to lie in the *Chanoyu hisho* edited in 1783 by Domon Motosuke. Included within the *Chanoyu hisho* is the *Chanoyu hyakushu* (actually ninety-two verses) copied by Matsuya Hisamitsu in 1708. The names of Jo-o, Rikyu, and Enshu are not seen in the title of this work; only the title *Chanoyu hyakushu* is given. This one-hundred-poem sequence is almost identical to the later *Rikyu Koji chado waka hyakushu* (ninety-four verses in all) published in 1752. It is thought that a manuscript along the same lines as the *Chanoyu hisho* was used in publishing the latter work, and apparently it was at this time that the name of Rikyu first became attached to the *Chanoyu hyakushu*.

Within the *Chanoyu hisho* Domon Motosuke included the *Chanoyu hyakushu*, *Zoku hyakushu*, and *Uso-shu*; thus we know that these poetry collections of one hundred verses were already completed by the Genroku era (1688-1704). However, at present, we are unable to make a definite decision concerning the exact date they were completed. Thus in our investigations we have no alternative but to rely on manuscripts which postdate the *Chanoyu hisho*.

In the 1752 edition of *Rikyu Koji chado waka hyakushu* there is a preface dated Kan'en 3 (1750) by a person called Muhaku-o. The postscript reads:

What I have written down here is in accordance with the wishes of people who would take up the study of the etiquette of Tea. There are somewhat less than hundred verses in crude form and diction, I not knowing how to compose those poems that should have been written according to the

rules. They should be regarded only as an aid in the Way.
Hence I have followed my usual narrative. By no means
should it be seen by others.

Respectfully Tensho 8 [1580], first month
Hosensai Sen Rikyu (signature)

All of the more than ten manuscripts of the *Rikyu hyakushu* which I have seen record either this very same postscript or the date Tensho 8, first month.

At this point, the relationship of the *Rikyu hyakushu* to the *Jo-o hyakushu* becomes a problem. The doka of the latter begin with:

It is the mind that
Seeks to achieve the Way
That is the master
Within our very selves.

and

One learns
Through practice
It is foolish for one without it
To criticize.

Comparing this with the *Hogo-busuma* of Gengensai (1810-1877)* which forms the basis of the present *Rikyu hyakushu*, we find only a few more than ten verses out of order, the rest being entirely the same.

On the other hand, what about the *Enshu hyakushu*? The manuscripts titled the *Enshuko chaji hyakushu kyoka* and the *Soboko chanoyu kyokun hyakushu waka*, both in the collection of Chado Research Center, are in substantial agreement with the *Chanoyu hyakushu*. That is to say, both the *Enshu hyakushu* and *Jo-o hyakushu* are nearly identical to the *Rikyu hyakushu*. However it is still difficult to decide which among these three was the first to come into existence.

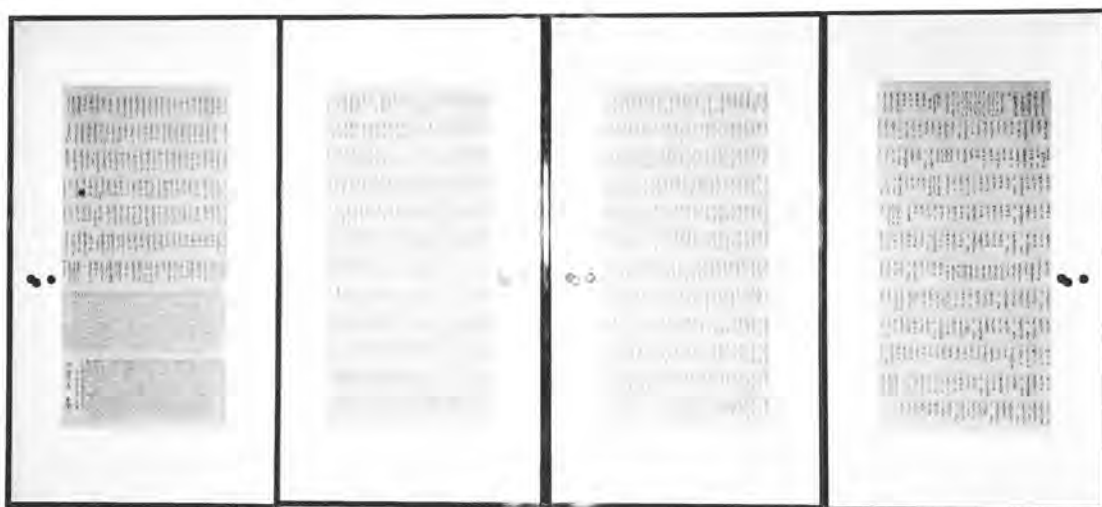
There is a later manuscript known as the *Chado nihyakushu waka* (1818) consisting of two hundred poems. Its postscript reads:

The above one hundred verses on Tea, as well as the additional one hundred verses, which were secretly transmitted, are the work of Rikyu. Receiving the transmission from Kondo Soha, I have copied them down here.

Genroku 14 [1701], sixth month, first day.
Koritei

It also seems that occasionally the verses of the *Nihyakushu* were transmitted under the title *Nambo nihyakushu*. However, even though Nambo Sokei's name was ap-

*Gengensai, eleventh-generation grand master of the Urasenke school of tea, wrote down certain teachings that he found particularly important and had them affixed to sliding panels (*fusuma*) inside the Urasenke house.



The *Hogo-busuma* sliding panels in the Urasenke house featuring writings by Gengensai (1810-1877), the eleventh-generation master of the Urasenke school of tea.

pendent, the latter half of the work is identical to the *Rikyu hyakushu*, the first half being a sequence from another source.

Thereafter the *Chanoyu hyakushu* was incorporated into Gengensai's *Hogo-busuma* and became established as the *Rikyu doka* by the three branches of the Sen family—Urasenke, Omotesenke, and Mushakojisenke. At the same time, in the late Edo period, the *Rikyu hyakushu* continued to grow, with the number of poems included occasionally increasing to as many as three hundred. The manuscript titled the *Rikyu sanbyakushu: Fumoto no hashigo* is one such example. It is a collection of three hundred verses beginning with:

We practice Tea
When the room and garden have been swept
And when even in our minds
There is no hindering dust.

However it is surprising that this three-hundred verse sequence does not include the *Rikyu hyakushu*, even though the postscript is the same as that of the 1752 edition of the *Rikyu Koji chado waka hyakushu* mentioned earlier. At present there is still no conclusive evidence that the *Rikyu hyakushu* was even composed by Rikyu himself.

In the late Edo period several collections of doka and kyokunka, which belong to a different line than that of the *hyakushu* just discussed, were being transmitted. Among them the *Chadoka gojusju*, which was the appendix to the *Honcho chakyo* that Takemura Ichigen published in 1807, holds a unique position. It consists of fifty verses beginning with the poem:

To practice tea
In one's mind disgusted with the dust of the world
This,
This is real Tea.

and ending with:

Tea is transmitted by
Ear, eye, and mind.
Not one stroke of the brush
Is needed.

In the postscript, Ichigen writes that he does not know who composed these verses.

Among manuscripts of the last years of the Edo period are those which contain the poetry collections, *Teishukata gojushu* and *Kyakukata gojushu*. The former is a work in which fifty poems have been composed on the preparations the host must make when inviting people to a tea gathering, and includes such verses as:

Know that for a *kuchikiri** tea gathering
When inviting someone,
You should take care to
Send the letter of invitation early.

When the letter has been sent
And the reply has come,
It should be put away
So that it will not be lost.

There is an oral transmission
For writing an invitation to tea
It is different from that of
Ordinary writing.

The *Kyakukata gojushu*, fifty verses concerning those things about which the guest should have an understanding, includes such verses as:

For the letter in which
One tells of one's acceptance
And confirms the time,
There is a special form.

*A *kuchikiri* tea gathering is for the express purpose of tasting new tea and is held most often in early November. *Kuchikiri* refers to the cutting (*kiru*) of the paper seal affixed at the mouth (*kuchi*) of the tea storage jar that is performed in front of the guests.

On the day before
One goes to tea
One should pay one's respects
To persons of discriminating tastes.

At the end of the work there is the following entry:

I have composed the preceeding poems, altogether one hundred verses, for my grandson, age ten. Feeling deeply attached to these one hundred aspects of Tea, I have composed poems on my wishes concerning the conduct of host and guest and pass them on to him. Besides him, no one should read them.

Uyushi (seal)

It is difficult today to verify the authorship of many poetic works attributed to early tea masters. Even so, these poetic forms devised often anonymously by tea masters and their disciples, show the extent to which the teachings of the masters of Tea in its formative period were considered invaluable and were passed on to following generations. 



Daikai *chaire*, thick tea container, named "Uchigumori". Height 7.4 cm., diameter of mouth 6.3 cm.; diameter of body 10.1 cm.

Temae—Tea Procedure

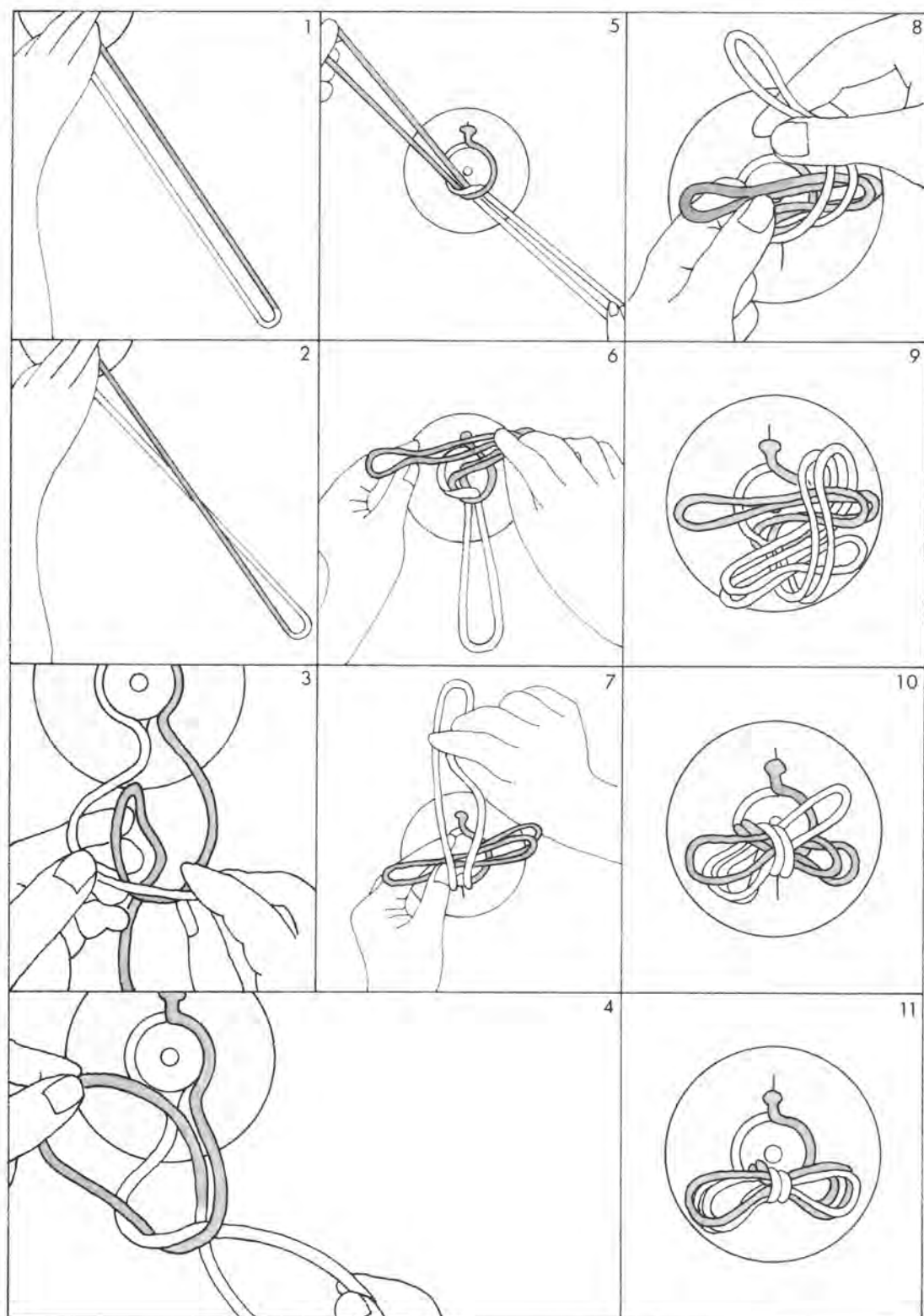
Nagao

One of the greatest treasures in the world of tea is the *chaire*, the container for tea used during the *koicha*, or thick tea, presentation. The prototypes for *chaire* used today are small dark-glazed wares that originally were containers for medicines imported from China. The *koicha* presentation of tea called *nagao* was designed to utilize one of the more eccentric shapes of *chaire*, the *daikai* or *naikai* shape.

The *daikai* (lit. great sea) shape *chaire* is short and broad. Its mouth is wide and suggestive of the sea in its expansiveness. The *naikai* (lit. inner sea) shape, while just as broad and short as the *daikai*, is characterized by a slightly smaller mouth. It is said that the priest Eisai when returning from China brought tea seeds to Japan in a container of the *daikai* shape.

The cord of the *shifuku* for these shapes of *chaire* is called a *nagao* (lit. long tail). It is quite long and, when tied, better compliments the squat shape of the *chaire* than the shorter conventionally knotted cord. The name for this tea procedure is derived from the name for this cord.

The presentation of *nagao* is distinguished from the standard presentation of *koicha* by the handling of the *chaire* and *shifuku*. The procedure presented here begins with a step-by-step guide to the tying of the knot and then proceeds to the preparation of thick tea with a *daikai chaire*.





Placing the *chawan* containing the *chakin*, *chasen*, and *chasbaku* in front of his knees, the host opens the host's entrance. The right hand (R) picks up the *chawan* and places it on the left hand (L). As R steadies the *chawan* the host stands, enters the room, and sits facing the utensils. R grasps the center right side of the bowl, L holds the left front and places it near the wall. R moves the *chaire* to the right in front of the *mizusashi* (1). L picks up the *chawan* near the front left side. R holds the right center as L regrasps the center left side and places the bowl to the left of the *chaire*.

(2)



The host stands, turns, and leaves the room. The host re-enters the room carrying the *kensui* containing the *futaoki* and *bishaku* in L, turns, sits, 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 *bishaku*, lifts it in front of the host whereupon the right hand steadies it (2).

(3)



R picks up the *futaoki* from within the *kensui* and places it to the left of the *furo* baseboard. R rests the *bishaku* on the *futaoki* and lowers the handle to the floor. The host and guests bow in unison to signal the beginning of the presentation. L moves the *kensui* forward(3). The host pauses briefly to gather concentration and energy.

(4)

R picks up the *chawan*, transfers it to L, and then regrasps the right center of the bowl placing it in front of the host's knees. R picks up the *chaire* and places it in the space between the bowl and the host's knees. As L steadies the *chaire* R, thumb down, grasps the top right loop (4).



(5)

R pulls the loop straight back. If the original knot was tied correctly, the right half of the cord will cross the left (5).



(6)

The thumb of R turns up (6) thus freeing the cord into two parallel lines.



(7)

As L steadies the chaire, the last two fingers of R grasp the cord. L releases its grip. With the cord held in the last two fingers, R turns the chaire so the fixed knot is to the left (7).



(8)

As R steadies the chaire L pulls the fixed knot slightly to the left. R still grasping the string, L and R spread the shifuku gathering (8). R lays the loop of the cord across the top of the chaire so that the end of the loop points toward the host's knees.



(9)

R picks up the chaire, places it on the palm of L, and then places the end of the loop between the last two fingers of L where it is secured by the little finger (9).



(10)

R separates the shifuku from the right (10), then the left side of the chaire.



(11)

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 (11).



(12)

With the aid of R, L grasps the shifuku at the gathering. R takes the loop of the cord near the shifuku, pulls the fixed knot so that it just touches the left side of the shifuku, and draws out the long loop full length and releases it. R then grasps the strings at the mouth of the gathering and, drawing from left to right, forms one loop and secures it between the thumb and forefinger of L (12). R makes a second loop and it is secured behind the first loop by the thumb and forefinger of L.



(13)

The remaining length of cord is inserted, front to back, through the loops, and held there tightly against the gathering between the thumb and forefinger of L (13).



(14)

Reaching from the side of the fixed knot, fingers toward the host and thumb on the far side of the knot, R tightly twists the loops clockwise, regrasps it in the same manner around the small protruding tail, and twists again (14).



(15)

As the thumb and middle finger of R grasp the twists in the cord, the forefinger pushes the loops inside the shifuku mouth, leaving the short length of the protruding tail, now equal in length to the fixed knot, standing up. R grasps the right side of the shifuku, turns it over to the left toward the fire (15) and places it on the tatami so that its upper edge is parallel with the back edge of the furo baseboard.



(16)

L removes the fukusa from the host's sash. R and L fully open the fukusa, turn it slowly to examine all four edges and fold it. L folds the fukusa in R and, because the chaire is squat, picks it up *hangetsu*—that is, from the top with the hand forming a crescent moon shape. The last two fingers of R secure the folded fukusa against the palm of R. R grasps the chaire (16), thumb on the shoulder, and forefinger and middle finger under the base.



(17)



R places the chaire on the palm of L (17).

(18)



R changes its hold on the fukusa and wipes the far (18) then the near side of the chaire lid.

(19)



R, thumb on the shoulder and forefinger and middle finger under the base, grasps the chaire. R transfers the chaire to L which grasps it from the side (19).

(20)



R holds the fukusa against the right side of the chaire as L turns the chaire counterclockwise three full revolutions to purify it. As L grasps the chaire, R draws the fukusa down, securing it against the palm of R with the last two fingers. R grasps the right side of the chaire. L reholds the chaire hangetsu from the top and places it to the left in front of the mizusashi (20). (Note the crescent shape of L) L and R refold the fukusa and R places it on the palm of L.



(21)

R picks up the chashaku and places it on the folded fukusa. The host purifies the chashaku. R places it to the left, the side closest to the fire, of the small knob on the chaire lid (21).



R picks up the chasen and places it to the right in front of the mizusashi. L and R fold the already folded fukusa in half and R, in two strokes, wipes the area in front of the handle of the lid (22). (Note: If the lid is other than lacquer, this step is omitted.) R transfers the folded fukusa to L and lifts the chawan to move it closer to the host's knees. R picks up the chakin and places it on the mizusashi lid just in front of the handle. R and L unfold the fukusa and together replace it in the host's sash. R picks up the hishaku, transfers it to L, removes the lid of the kama and places it on the futaoiki. L transfers the hishaku to R, R ladles hot water from the kama into the chawan and returns the hishaku to the kama.

(23)

R picks up the chasen and places it in the chawan. The host inspects the chasen by twice raising it from the chawan with R while L steadies the chawan. After rinsing the chasen in the chawan, R places it to the right of the chaire. 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. 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 futaoiki. R picks up the chashaku and then L picks up the chaire (23).



R holds the chashaku with the last two fingers. With the thumb of R on the shoulder, and the forefinger and middle finger under the base of the chaire, R places it on the palm of L (24).

(25)

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 (25).



(26)

R measures three scoops of tea into the chawan and then rests the chashaku on the lip of the right side of the chawan. Both L and R grasp the chaire and, after tipping it, turn it counter-clockwise so that the remaining tea spills into the chawan. R rests the chaire on the palm of L. The thumb and first finger of R wipe the mouth of the chaire (26) and then wipe any tea clinging to the fingers on the kaishi kept inside the front of the host's kimono.



(27)

R replaces the lid on the chaire. R grasps the chaire (27), thumb on the shoulder, and fore-finger and middle finger under the base.



(28)

L reholds the chaire hangetsu from above (28) and then places it to the left in front of the mizu-sashi.





R grasps the chashaku and as L steadies the chawan, R levels the tea in it with the chashaku, gently taps the chashaku on the edge of the chawan to remove any excess tea, and replaces it to the left of the small knob on the chaire lid. R picks up the mizusashi lid, L holds the left front side, R regrips it just above L and leans the lid against the left side of the mizusashi. R picks up the hishaku, ladles cold water from the mizusashi into the kama and then ladles hot water into the chawan. R pours the remaining water in the hishaku into the kama (29) and replaces the hishaku on the kama.

(30)



R 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 (30). 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.

(31)



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, places it on the palm of L, turns the chawan clockwise 90° twice, and then places it on the adjacent tatami, front facing towards the guests. With the type of bowl shown, a *kobukusa* is needed to insulate the guests' hands. R, its palm facing up, removes the *kobukusa* from inside the front of the host's kimono. R places the *kobukusa* on the outstretched palm of L. R crosses over the *kobukusa* and with the thumb on top grasps the *kobukusa*. R, its fingers on the tatami, places the *kobukusa* on the adjacent mat to the host's right of the chawan (31).



After the main guest tastes the tea, the host asks if the taste is suitable. The host moves a quarter turn towards the guests and, as the second guest begins to drink, bows slightly and answers any questions asked by the main guest concerning the tea and sweets (32).



(33)

When the last guest has finished drinking the tea, the host turns back facing the utensils. R picks up the hishaku, ladles one cup of cold water into the kama, and replaces the hishaku on the kama. The chawan and kobukusa are returned to the tatami adjacent the host (33).



(34)

R picks up the kobukusa and, palm up, inserts it in the front of the host's kimono. R picks up the chawan, places it on the palm of L, grasps it again and places it in front of the host's knees (34).



(35)

The host and guests bow in unison (35).



R ladles hot water into the chawan 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. 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 (36), and replaces it to the right of the chaire.



(37)

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. R grasps the chawan and places it in front of the host's knees. R picks up the chasen and rests it on the chakin in the chawan. R picks up the chashaku and L draws back the kensui (37).



(38)

L takes the fukusa from the host's sash. R and L fold the fukusa and clean the chashaku. R places the chashaku on the chawan, grasps the right side of the bowl and moves it to the left of the center of the tatami, in front of the furo baseboard (38).



(39)

R picks up the chaire and places it to the right of the chawan. As L holds the fukusa, R brushes any tea off the fukusa into the kensui (39). L and R unfold the fukusa and return it to the host's sash.



(40)

R ladles one cup of cold water from the mizu-sashi and pours it into the kettle. R transfers the ladle to L and places the lid on the kama (40). R rests the hishaku on the futaoki.



(41)

R picks up the mizusashi lid, L grasps its left edge, and R grasps the lid handle to replace it on the mizusashi, whereupon the main guest asks to examine the chaire, chashaku, and shifuku. The host bows in acknowledgement of the request (41).



(42)

R picks up the hishaku and transfers it to L to place on the kensui. R picks up the futaoki and transfers it to L to place behind the kensui. R picks up the chawan and places it against the wall (42).



(43)

R picks up the chaire and places it on the palm of L. The host makes a quarter turn toward the guests and R places the chaire in front of the host's knees. L takes the fukusa from the host's sash and together L and R fold the fukusa. L picks up the chaire. R grasps the chaire (43), thumb on the shoulder and forefinger and middle finger under the base, and places it on the palm of L.



(44)

With the folded fukusa, R wipes the far then the near side of the chaire lid (44).

(45)



R regrasps the chaire (45).

(46)



R holds the fukusa against the right side of the chaire and L turns the chaire two full revolutions counterclockwise (46).

(47)



R lays the folded fukusa in front of the host's knees and places the chaire on the palm of L (47).

(48)



R lifts the lid of the chaire, glances at the underside of the lid (48), and places it on the tatami in front of the fukusa.

(49)

R picks up the fukusa, folds it in half against the side of the chaire and cleans the far then the near lip of the chaire (49). R lays down the fukusa in front of the host's knees, picks up the lid and replaces it on the chaire.



(50)

R turns the chaire clockwise 90° twice and places it on the adjacent tatami facing the guests. R picks up the fukusa and with L replaces it in the host's sash. The host turns back to face the furo and R picks up the chashaku and transfers it to L. The host again makes a quarter turn towards the guests and R puts the chashaku to the host's 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 another quarter turn towards the guests and R places the shifuku to the right of the chashaku (50).



The host returns to his original position. L picks up the hishaku from the kensui, transfers it to R, which grasps it at the knot in the handle. L picks up the futaoki and transfers it also to R (51).



The host moves slightly towards the kensui. L grasps the kensui as 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. The host returns and sits facing the utensils. R picks up the chawan and, after lifting it in front of the host, places it on 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. R and L hold the mizusashi as the host stands, turns, and leaves the room. At the host's entrance, the host turns, sits, and places the mizusashi in front of his knees. R and L close the door. 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. He answers any questions the guests may have concerning the chaire, chashaku, and shifuku.



(52)

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 (52).



(53)

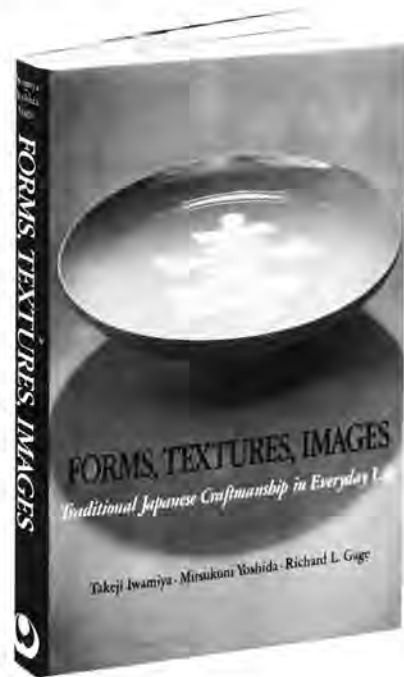
Holding the chaire, chashaku, and shifuku, (53) the host stands, turns, leaves the room, and at the host's entrance, sits and places the utensils to his side in full view of the guests. The host bows to signal the end of the presentation.



The host sits aligning his body with the lower left inside corner of the hearth frame during the presentation of *nagao* with the *ro*. Note the end of the hishaku handle is aligned with the lower right inside corner of the hearth frame.

Variations of Nagao When Presented with the Ro

When *nagao* is presented with the *ro*, the host carrying the *kensui*, *futaoki*, and *hishaku* sits aligning his body with the lower left inside corner of the hearth frame. ☞



Book Reviews

Forms, Textures, Images: Traditional Japanese Craftsmanship in Everyday Life. Compiled by Richard L. Gage, Takeji Iwamiya, and Mitsukuni Yoshida. New York, Tokyo, Kyoto: John Weatherhill Inc. and Tankosha Publishing Co., 1979; 304 pages; ¥20,000, \$125.00.

Here is yet another splendid coffee-table book about the arts of Japan. Mr. Iwamiya's photographs—252 pages, of which 136 are in full color—are breathtaking. The objects pictured, for the most part, are taken out of their everyday context and photographed on monotone backgrounds. Each, therefore, becomes a dramatic shape and design. Judging from the opening quotation by Soetsu Yanagi, however, the collaborators of this volume hoped to convey some of the warmth and familiarity of the objects to the modern reader.

The special quality of beauty in crafts is that it is a beauty of intimacy. Since the articles are to be lived with everyday, this quality of intimacy is a natural requirement. Such beauty establishes a world of grace and feeling . . . The beauty of such objects is not so much the noble, the huge, or the lofty as a beauty of the warm and familiar.

With posterlike photographs, a sweeping introduction on the concept of form by Mitsukuni Yoshida, and a concluding essay by Richard L. Gage, this book is a grand display rather than a loving record of the objects made and used by the Japanese craftsmen in their daily living.

Divided into seven sections—wood, bamboo, paper, metal, clay, stone, and symbols—these pictures show the remarkable ingenuity and wonderful sense of proportion and color which the Japanese have mastered for even the commonest of objects. Commentaries on each of the objects are given at the back of the book and do not distract one from the photographs. For the reader familiar with Japanese objects, this poses no problem, but as the book is very large—37.5 cm. x 26.5 cm.—this will mean that the not so familiar reader will either have a very difficult time trying to flip back to each numbered description or be content with viewing these objects and utensils as mere design.

Though mere design may not have been the objective of these impressive photographs, as such they succeed admirably. This is a volume that will delight the eye, but not one that will inform or attract the reader to the warmth of the hand-crafts of Japan.

Eleanor Eddy
Kyoto, Japan

The Japanese Pottery Handbook by Penny Simpson, Lucy Kitto, and Kanji Sodeoka. Tokyo, New York, and San Francisco: Kodansha International Ltd., 1979; 118 Pages; ¥1,300, \$8.95.

In recent years there has been a tremendous increase in the number of Westerners studying ceramics in Japan; hardly a pottery village can be found that does not have a foreign apprentice in one of its workshops. Yet the difficulties facing the student remain formidable, not the least of which is language. In addition to everyday Japanese conversation, there is a plethora of technical and descriptive words that form the vocabulary of the workshop, museum, and literature in the field.

Penny Simpson, an English potter studying ceramics in Kyoto, has addressed herself to this problem with thoroughness and authority. As she relates in the introduction to *The Japanese Pottery Handbook*, difficulty with the language and concepts of Japanese pottery prompted her to compile an informal handbook of useful terms. With the assistance of her teacher, Kanji Sodeoka, and the drawings and layout of Lucy Kitto, the handbook was polished and expanded into its present form.

Yet this book is more than just a glossary of useful words—it also details many of the processes and implements basic to Japanese ceramics. Five chapters attending to the tools, forming, decoration, and basic types of Japanese ceramics are illustrated with explanations in Japanese, romanized Japanese, and English. The text is also thoughtfully prefaced with a guide to Japanese pronunciation.

The entries are comprehensive and up to date. For example, in the section on tools, the authors have described everything from the very modern *poribaketsu* (the plastic bin used for storing materials) to how to make the *tombo*, the traditional measuring device. Step-by-step instructions make it possible for the potter to attempt traditional Japanese procedures in his own studio. The authors have omitted glaze recipes and the like—no short cuts are offered. In addition to the wealth of technical

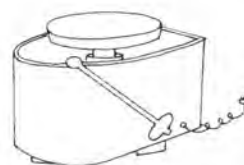
HANDWHEEL

手回し
te rokuro



ELECTRIC WHEEL

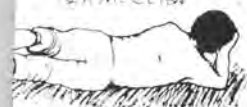
電動ロクロ
dendō rokuro
denki



NEROKURO

寝ロクロ

THIS TYPE OF WHEEL IS STILL
USED IN THE ISLAND OF SHIKOKU
FOR MAKING LARGE STORAGE JARS.
青磁を作る場合、四国地方では
まだこのような寝ロクロが
使われている。



JIGG

W

機械
kikai

THE JAPANESE POTTERY HANDBOOK

Wernicke
Liedtke
Karl Schmid

information, the *Handbook* features a well organized section on information for the enthusiast and connoisseur, including a guide to kiln visiting and lists of exhibitions and museums. Books for further reference are briefly evaluated. The colorful vocabulary of Japanese pottery appreciation is offered in translation. This paperbound volume is sufficiently portable to be one's guide through a potter's Japan.

Lest one think that *The Japanese Pottery Handbook* is a complete "open sesame" to Japanese ceramics, it must be said that many surprises still await the visitor or aspiring apprentice. The remarkably wide variations of local technique and language, the reluctance of many traditional teachers to use any verbal instruction, and the emphasis on development of attitude over mere technical dexterity or knowledge still largely characterize the Japanese pottery world. The techniques and implements featured in this book are the manifestations of a centuries long distillation of foreign influences, the impact of chanoyu, and the rich local diversity of Japanese pottery craft. While a discussion of the factors is beyond the scope of this book, it is worthwhile to note that any attempt at understanding the Japanese way of pottery will fall short without considering them. Yet in attending to the prospect of communication between potters East and West, the authors have given us tools with which to ask, and, in turn, receive answers. Further discoveries await the reader who uses these tools wisely.

Richard L. Wilson
Lawrence, Kansas



Kano Eitoku by Tsuneo Takeda, translated and adapted by H. Mack Horton and Catherine Kapura. Tokyo, New York, and San Francisco: Kodansha International Ltd. and Shibundo Publishing Co., 1977; 178 pages; ¥3,480, \$12.95.

Two years after Michelangelo finished painting his "Last Judgment" in the Sistine Chapel in the Vatican, on the other side of the world a child was born to Kano Shoei of the famous Kano painting school. The child's name was Eitoku and he was destined to become the greatest Japanese painter of the Momoyama period. At that time the old Italian master was sixty-eight; when he died, Eitoku was twenty-one and receiving his education in the traditions of the Kano school, specially tutored by his grandfather Motonobu. In two years he would be ready to start painting at the Juko-in temple with his father Shoei.

Michelangelo had exalted humanity. He had penetrated all the secrets of human anatomy, all the depth of the human soul. In his "Last Judgment" he had portrayed the last act of humanity's history representing it as a cosmic tragedy whirling about the judging Christ. At the same time he altered the laws of perspective, opening his painting to boundless space. He was the first to use the "Gran Maniera" depicting with his chisel and brush the heroic world in which his fantasy moved. In Japan, Eitoku would have the same revolutionary effect, gaining for the period in which he lived the name of "Japanese Renaissance."

A man of the Far East, Eitoku concentrated his attention on nature. He was the first in Japan to paint nature focusing on its monumentality. He took out of nature its deepest secrets and conceived his colossal trees as twisted, tormented giants dominating space. He expressed, by means of vigorous and bold brushstrokes, the endless and titanic effort of nature to constantly renew itself.

Michelangelo and Eitoku: two different views of the world, two great artists. One fascinated by the colossal, powerful essence of Man; the other attracted by the extraordinary forces of nature. Both reached the highest level of art; both were responsible for the beginning of a new and revolutionary direction in the arts.

Michelangelo's fame reached all the corners of the civilized world and thousands of books and articles have been written about him. Quite different has been the fate of Eitoku. His painting is unknown in the West, except by specialists, and the bibliography about his work in Western languages is short. Mr. Takeda's book has the undeniable value of showing to the average reader the feudal splendor of Momoyama painting represented by its most talented artist and his circle. At the same time specialists as well will find interesting and useful information in his book.

Kano Eitoku is the third volume of the Japanese Arts Library, a series of translations into English of the excellent series in Japanese entitled *Nihon no bijutsu* that has been written by leading Japanese scholars. Mr. Takeda belongs to this select group of scholars.

The book is divided into five chapters preceded by an introduction of about eight pages written by Catherine Kapura on Japanese painting schools and the medieval organization of the Japanese guild. It is a short but clear summary of the Kano tradition from Masanobu to Eitoku and his circle. The first chapter briefly treats the origins of the Kano school, from Masanobu's individual work to the systematic organization of the school for training young painters that was established by Masanobu's son Motonobu and responsible for the preservation of the stylistic unity of the school. The second and third chapters are dedicated to Eitoku and his style. The former gives a biography of the artist from his first work at Juko-in, until his last paintings at the imperial palace which were interrupted by his premature death. The growth of his reputation, under Nobunaga's and Hideyoshi's sponsorship, is also pointed out. The third chapter discusses Eitoku's painting style, the importance of his revolutionary *taiga* style "which served as a model for future generations of Kano artists," and the characteristics of Eitoku's "compositions and pictorial themes that are monumental in spirit and executed with a vigorous handling of the brush." All the extant works in *taiga* and *saiga* styles, in *kimpeki* and *suiboku* techniques are carefully analysed. The author gives a precise description of each painting. He bases his attributions to Eitoku on documents or on convincing analogies of style, brushstrokes, and so on. Mr. Takeda also analyses a series of paintings bearing Eitoku's jar-in-a-circle seal, as well as a group of unstamped and unsigned works traditionally attributed to Eitoku.

The fourth chapter is on Eitoku's circle: his father Shoei and his younger brother Soshu. The former, a conservative, was the fourth-generation head of the Kano school; the latter was a faithful follower of his brother's revolutionary style. All the works of Shoei are analysed, including the painting of flowers and birds of four seasons which, in spite of the lack of the jar-shaped "Naonobu" seal, are attributed to Shoei for stylistic reasons. According to Mr. Takeda, Soshu's painting "in general reflects the style of his brother Eitoku and do not demonstrate freshness or originality."

The rather extensive last chapter is dedicated to Eitoku's son, Mitsunobu, after his father's death. It is an accurate study of Mitsunobu's style, rich with keen observations.

In about fifty pages of text, Mr. Takeda analyses all the paintings of Eitoku and Eitoku's circle. He discusses the validity of the attributions after a careful study of old records and through the examination of distinctive qualities.

One area could have received more emphasis. A more meticulous analysis of the composition, colour, brushstrokes, and so on, of each artist would have been welcomed by both the interested beginner and the well-informed connoisseur.

The book contains a table of Japanese art periods and a list of 120 illustrations, fifteen of which are in color. It is regrettable that only four of Eitoku's works are in color, while there are seven (one is a double page) showing Mitsunobu's painting. It would have been of more benefit to the reader to see all of Eitoku's extant "ink and color with gold leaf ground" works reproduced in color—they are only eight in number. This would have provided a more precise knowledge of the great artist's palette. It also would have helped to focus the attention of the reader on Eitoku. In spite of its title, less than half of the text deals with Eitoku's biography and style. Actually, the title of the fourth chapter, "Eitoku and His Circle," seems to fit better as a title for the whole book. In spite of what may be a drawback, the illustrations are carefully and richly captioned.

In addition to the text there are many examples of seals (*shushin*) and certificates of authenticity. They are of real interest as reference material for the identification of Eitoku's works. The book also contains notes and the genealogy of the Kano school. In the latter an easily understandable code is used to distinguish blood descendants from adopted sons and pupils. A glossary gives indispensable explanations of the essential Japanese words used in the book.

Special mention must be made of the bibliography. It is an excellent, essential, and precious guide for anyone who wants to delve deeper into the study of Eitoku and Momoyama period art. The Japanese sources—twenty-six titles with a short explanation of each book—were selected by the author and annotated by Catharine Kapura. Ms. Kapura was also responsible for the selection and annotation of a list of books recommended for further reading in both Japanese and English.

A general index includes the names of painters, noble families, and important people of the Momoyama period; the names of all the paintings commented on in the book; the names of temples, palaces, and so on, where the paintings are found; and, finally, general information such as "Japanese Architecture" and "Painting Schools."

As can be seen the book is a rich source of information. It is written in a fluent, pleasant style. Although detailed, it never becomes tedious. By all means it is indispensable reading for anyone who is interested in the Momoyama period, the Japanese Renaissance.

Francesca Cavalli
Sao Paulo, Brazil 🍵

CHANOYU Quarterly

Contents of Numbers 1 Through 24

Issue No. 1

Volume I, No. 1: Spring, 1970

Understanding Chanoyu	Sen Soshitsu
A Precious Moment with a Bowl of Tea	Matsushita Konosuke
My Thoughts on Chanoyu	Inoue Yasushi
Tea in World History	Yamaguchi Osamu
The Art of Tea in the World	Oozono Yoshioki
Chanoyu for the West	John Young
Rikyu and Michelangelo	Yamamoto Ichiro
A Short History of Japanese Ceramics	Yoshida Mitsukuni
Chanoyu in New York	Milly Johnstone
Kyoto—Ville Eternelle (French)	Jean-Pierre Hauchecorne

Issue No. 2

Volume I, No. 2: Summer, 1970

Return to Nature	Mushakoji Saneatsu
The Second Mind	Oka Kiyoshi
Tea: Folly and Profundity	Burton E. Martin
Beauty and Man	Tada Yukei
Tea and Liquor	Nishimura Koji
Mi amistad con las damas de la Familia Sen (Spanish)	Esperanza B. Hamolsky
Introduction to the Aestheticism of Chanoyu	Dan Ino
Historical Review of Chanoyu, Part I	Hayashiya Tatsusaburo
A Philosopher Looks at "The Way of Tea"	Umehara Takeshi
Science of Tea, Part I	Kida Taiichi
Graceful Summer	Nagai Michiko

Issue No. 3

Volume I, No. 3: Autumn, 1970

Where Cool Breezes Blow	Sen Soshitsu
The Alcove	Shimizu Hajime
The Japanese Mind	Suzuki Daisetz
Character of Japanese Gardens	Nakane Kinsaku
Takayama Ukon (German)	Hubert Cieslik

Historical Review of Chanoyu, Part II
Science of Tea, Part II
The Sound of Rain

Hayashiya Tatsusaburo
Kida Taiichi
Jugaku Bunsho

Issue No. 4

Volume I, No. 4: Winter, 1970

Stillness	Kushida Magoichi
Two Cultures: A Comparison	Peter Martin
Inanimate Life	Yasuda Yojuro
Water	Inui Yoshiaki
Shinkei's Aesthetics in the Art of Chanoyu	Yoshimura Teiji
Wood and Bamboo	Taniguchi Yoshiro
Transcending the Mundane: Chinese Poems and Japanese Literature	Matsuo Yasuaki
Zen and Japanese Gardens	Nakane Kinsaku
Historical Review of Chanoyu, Part III	Hayashiya Tatsusaburo
Science of Tea, Part III	Kida Taiichi
My Domestic Outlook on Kyoto: Three Different Tea Gardens	Jon Carter Covell

Issue No. 5

Volume II, No. 1: Spring, 1971

Harmony and Space in Chanoyu	Inui Yoshiaki
The Development of Japanese Calligraphy	Nakada Yujiro
Unmasking the "Work of Art"	Mizuo Hiroshi
Woodcraft in Japan	Kenmochi Isamu
Simplicity and Sincerity—Folk Art	Okamura Kichiemon
The Humanism of Chanoyu	Yoshimura Teiji
The Concept of Hosomi	Kawakita Toshiaki
Essential Silences	James Kirkup
Modern and Traditional Craftsmanship	Okada Yuzuru
The Aesthetic Principle of Shibumi	Ishimaru Hisashi
The Character and Development of the Tea Garden	Nakane Kinsaku
Historical Review of Chanoyu, Part IV	Hayashiya Tatsusaburo
First Disillusionments	Sawano Hisao
The Beauty of Earthen Walls	Shimizu Hajime

Issue No. 6

Volume II, No. 2: Summer, 1971

Host and Guest	Sen Soshitsu
Poetry Without Words and Painting in Words, Part I	Eto Shun
A Tomb	Charles S. Bavier
The Beauty of Lacquerware	Tanikawa Tetsuzo
Nō Notes	Lindley W. Hubbell
Historical Review of Chanoyu, Part V	Hayashiya Tatsusaburo
Science of Tea	Kida Taiichi
Ogata Korin	Okamoto Taro
Stone	Inui Yoshiaki
The Ontological Lag	Kenneth K. Inada
The Teacup	Cid Corman
Book Reviews: Gunji, Masakatsu. <i>Buyo: The Classical Dance</i> ; Nakamura, Yasuo. <i>Noh: The Classical Theatre</i> (William T. Furbush)	

Issue No. 7

Volume II, No. 3: Autumn, 1971

The Spirit of Wabi	Karaki Junzo
Poetry Without Words and Painting in Words, Part II	Eto Shun
Chanoyu: Its Meaning and Its Forms	Partrick M. James
Chanoyu and the Early Christian Missionaries and Converts in Japan	
	Murai Yasuhiko
Historical Review of Chanoyu, Part VI	Hayashiya Tatsusaburo
The Roof-Tile Maker	Sawano Hisao
Japanese Paper	Inui Yoshiaki
Umbrella Poems	James Kirkup
Book Reviews: Austin, Robert and Ueda, Koichiro. <i>Bamboo</i> (William T. Furbush)	

Issue No. 8

Volume II, No. 4: Winter, 1971

Reflection at Year's End	Sen Soshitsu
The Nishi Honganji Volumes: An Anthology of the Thirty-Six Poets	
	Osawa Shinobu, M.D.
Art and Everyday Life	Patrick M. James
Notes on Lacquer	Matsuda Gonroku
Buddhist Intonation	Gyosei W. Flygare
Chanoyu Through the Eyes of Visitors to Japan	Okada Akio

Historical Review of Chanoyu, Part VII	Hayashiya Tatsusaburo
Twilight at Koetsuji Temple	Sawano Hisao
The View from a Window	Shimizu Hajime
A Chronicle of One Year: Haiku in English	Dan Fraser
Book Reviews: Periodicals: <i>Korea Observer</i> , <i>Asian Studies</i> , <i>Quadrant</i> , <i>East Asian Cultural Studies</i> , <i>Monumenta Nipponica</i> (William T. Furbush)	

Issue No. 9

Special Issue on Architecture

Early Japanese Dwellings	Sekino Masaru
Traditional Japanese Roofs	Asano Kiyoshi
Aspects in the Development of Tearoom Design: Jo-o to Modern Times	Nakamura Shosei
Japanese Housing Today: Three Examples	Kojiro Yuichiro
Caffeine Culture	Yoshida Mitsukuni
In an Oriental Garden	Felix Marti-Ibanez
Haiku in Japanese and English	Alfred H. Marks
Island Pilgrimage	Lewis Bush
The Winter Field	Akutagawa Ryunosuke
Rikyu and the Mud Puddle	Sen Soshitsu
Book Reviews: Tanaka, Ichimatsu. <i>Japanese Ink Painting: Shubun to Sesshu</i> ; Takahashi, Seiichiro. <i>Traditional Woodblock Prints of Japan</i> (William T. Furbush)	

Issue No. 10

Special Issue on Calligraphy

Calligraphy as Zen	Haga Koshiro
Chanoyu and Calligraphy	Furuta Shokin
Sho as Creative Transformation of Self	Morita Shiryu
Calligraphy of Zen Masters	C.E. Kimos
Enku: His Life and Work	George E. Komarovski
Seventeen Syllables of Tea	Harold Stewart
Scientific Taste: The U.S. Government Tea Examiner	Robert H. Dick
Some Intimate Memories of Kabuki	Faubion Bowers
Poetry of Princess Shikishi	trans. Sato Hiroaki
Book Reviews: Mitchell, Elsie. <i>Sun Buddhas Moon Buddhas, A Zen Quest</i> ; Kageyama, Haruki. <i>Art of Japan 4: The Arts of Shinto</i> (John Hay- lock)	

Issue No. 11

1975

- | | |
|--|--------------------|
| Everyday Life and the Heart of Tea | Sen Soshitsu |
| Chanoyu as a Form of Non-Literary Art Criticism | Lennox Tierney |
| An Exercise in Awareness | Richard P. Leavitt |
| Esthetics in the Way of Tea: Three Forms | Kato Shuichi |
| The Zen Tea Bowl | Jon Carter Covell |
| The Early Europeans and Chanoyu | Michael Cooper |
| Tea Ceremony at Shimoda | Oliver Statler |
| An Invitation to Tea, Part I | Ishikawa Sojin |
| <i>Temae: Chaji—The Machiai and Roji</i> | |
| <i>Chadogu—Tea Utensils</i> | |
| Jakko-in: A Journey into Stillness | Martha Boyer |
| Book Reviews: Fujioaka, Ryoichi. <i>Arts of Japan 3: Tea Ceremony Utensils</i> ; | |
| Castile, Rand. <i>The Way of Tea</i> | |

Issue No. 12

1976

- | | |
|---|-----------------------|
| Notes on the Way of Tea | Sen Soshitsu |
| Confluence of East and West: Okakura Kakuzo and Tea | |
| | Kumamoto Kenjiro |
| <i>T'ai Chi Ch'uan</i> and Chanoyu—Steps Along the Way | Kenneth Cohen |
| Historical Review of Chanoyu, Part VIII | Hayashiya Tatsusaburo |
| <i>Temae: Chaji—Kaiseki</i> | |
| <i>Chadogu—Tea Utensils</i> | |
| Book Reviews: Akaboshi, Goro and Nakamaru, Heiichiro. <i>Five Centures of</i> | |
| <i>Korean Ceramics</i> | |

Issue No. 13

1976

- | | |
|---------------------------------------|--------------------|
| Martial Arts | Sen Soshitsu |
| Sen Sotan and Yuin | Iguchi Kaisen |
| Zen Priests and Their Concepts of Tea | Nishibe Bunjo |
| An Invitation to Tea, Part II | Ishikawa Sojin |
| The Time Talisman | Felix Marti-Ibanez |
| Kyoto Green | Sen Tomiko |
| An Introduction to Weaving | Kitamura Tokusai |
| <i>Chadogu—Tea Utensils: Ceramics</i> | Alan Palmer |
| <i>Okashi</i> for Spring | Suzuki Soko |

Temae: Chaji-Shozumi

Allan Palmer

Book Reviews: Hayashiya, Tatsusaburo et al. *Japanese Arts and the Tea Ceremony* (Allan Palmer); Haga, Hideo. *Japanese Folk Festivals Illustrated* (Constance Kimos)

Issue No. 14

1976

A Cuckoo Singing!

Sen Soshitsu

Kobori Enshu and Mittan

Nakamura Shosei

Men of Power and Their Tea Masters

Kuwata Tadachika

Tea in My Life

Kenneth Cohen

Hon'ami Koetsu—His Ceramic Works

Hayashiya Seizo

Chadogu—Tea Utensils: Bamboo

Allan Palmer

Okashi for Summer

Suzuki Soko

Temae: Chaji—Koicha

Allan Palmer

Book Reviews: Sato, Masahiko. *Arts of Japan 2: Kyoto Ceramics*; Itoh, Teiji. *The Elegant Japanese House: Traditional Sukiya Architecture* (Michael Kane)

Issue No. 15

1976

Host and Guest

Sen Soshitsu

Sen Rikyu and Taian

Itoh Teiji

An Introduction to Mounting

Oba Takemitsu

Four Elements of Tea

Tanikawa Tetsuzo

The Zen of Dogen

Nakamura Hajime

Dogen on Food

Okubo Dofu

Chadogu—Tea Utensils: Lacquerware

Allan Palmer

Okashi for Autumn

Suzuki Soko

Temae: Chaji—Usucha

Allan Palmer

Book Reviews: Yuho, Yokoi with Daizen, Victoria. *Zen Master Dogen* (Sondra Castile); Tsune, Sesoko ed. *The Rice Cycle: The Grain that Created a Culture* (Constance Kimos)

Issue No. 16

1976

Two Attitudes Toward Nature

Sen Soshitsu

Kanamori Sowa and Teigyokuken

Jon Carter Covell

Introduction to Lacquer

Matsuda Gonroku

<i>Shikimatsuba</i>	Sen Tomiko
Sen Rikyu, Last Man of the Middle Ages	Hata Kohei
<i>Chadogu</i> —Tea Utensils: Wood	Allan Palmer
Presentation of <i>Okashi</i>	Suzuki Soko
An Invitation to Tea	Ishikawa Sojin
<i>Temae: Chaji</i> —Conclusion and Variations	Allan Palmer
Book Reviews: Roberts, Lawrence. <i>A Dictionary of Japanese Artists</i> (Constance Kimos)	

Issue No. 17	1977
--------------	------

The Master in Ourselves	Sen Soshitsu
Furuta Oribe and Ennan	Nakamura Shosei
Priests and Scholars of Kyoto	Naramoto Tatsuya
Uji Tea and its History	Wakahara Eiichi
An Introduction to <i>Donsu</i>	Kitamura Tokusai
<i>Chadogu</i> —Tea Utensils: <i>Kama</i>	
<i>Temae</i> —Tea Procedure: <i>Kinindate</i>	
Book Reviews: Morris, Ivan. <i>The Nobility of Failure</i> (Constance Kimos); Shurtleff, William and Aoyagi, Akiko. <i>The Book of Tofu</i> (Michael Kane)	

Issue No. 18	1977
--------------	------

The Classic of Tea: The World of Lu Yu	Sen Soshitsu
The Tearooms of Hosokawa Sansai	Nakamura Shosei
Observations on Haiku	Sato Hiroaki
The Korean Teabowl	Hayashiya Seizo
The Path to the Tearoom: An Expression of the Tea of Quiet Taste	Tachihara Masaaki
<i>Chadogu</i> —Tea Utensils: <i>Mizusashi</i>	
<i>Temae</i> —Tea Procedure: <i>Kinin Kiyotsugu</i>	
Book Reviews: Doi, Tsugiyoshi. <i>Momoyama Decorative Painting</i> (Constance Kimos)	

Issue No. 19	1977
--------------	------

The Classic of Tea: The <i>Ch'a Ching</i> of Lu Yu	Sen Soshitsu
Variations on a Theme of Basho	Sato Hiroaki

Oda Uraku and Jo-an	Nakamura Shosei
In Practice of the Way: <i>Sasamegato</i> , An Instruction Book in Linked Verse	
	Dennis Hirota
The Spirit of Stone	Kurita Isamu
<i>Chadogu</i> —Tea Utensils: <i>Chaire</i>	
<i>Temae</i> —Tea Procedure: <i>Chaire Kazari</i>	
Book Reviews: Covell, Jon and Yamada, Sobin. <i>Zen at Daitokuji</i> (Constance Kimos)	

Issue No. 20	1977
---------------------	-------------

The Green Oasis	Sen Soshitsu
Glimpses of the Life and Poetry of Ryokan	Furuta Shokin
The Calligraphy of Ryokan	Itami Matsuo
Understanding Ryokan's Calligraphy	Horie Tomohiko
The Way of Incense, Part I	Sanjonishi Kinosa
A Short History of Toji	Washio Ryuki
<i>Chadogu</i> —Tea Utensils: <i>Usuchaki</i>	
<i>Temae</i> —Tea Procedure: <i>Chawan Kazari</i>	
Book Reviews: Stevens, John. <i>One Robe, One Bowl: The Zen Poetry of Ryokan</i> (Leonard Nuvoloni); Murakami, Hoya and Harper, Thomas. <i>Great Historical Figures of Japan</i> (Constance Kimos)	

Issue No. 21	1978
---------------------	-------------

The Meaning of Kokoro	Sen Soshitsu
Seated in Solitary Contemplation	Kumakura Isao
A Brief History of Kimono	Ichida Hiromi
The Way of Incense, Part II	Sanjonishi Kinosa
The Soul of <i>Chashaku</i>	Yoshimura Teiji
<i>Temae</i> —Tea Procedure: <i>Chashaku Kazari</i>	

Issue No. 22	1979
---------------------	-------------

Four and One-half Mats	Sen Soshitsu
The Practice of Tea 1: Heart's Mastery: <i>Kokoro no fumi</i> , The Letter of Murata Shuko to his Disciple Choin	Dennis Hirota
The History and Variety of Hagi Ceramics	Yoshiga Taibi
Sengai: Among Cherry Blossoms, Rivers, and Willows	Furuta Shokin

Flavor and Taste in *The Tale of Genji* Shimizu Yoshiko
Chadogu—Tea Utensils: *Hanaire*
Temae—Tea Procedure: *Chasen Kazari*
 Book Reviews: Hughes, Sukey. *Washi: The World of Japanese Paper*
 (Constance Kimos); Hauge, Victor and Takako. *Folk Traditions in*
Japanese Art (Michael Kane)

Issue No. 23 1980

The Role of Research in the Way of Tea Sen Soshitsu
 The Practice of Tea 2: The Wabi Tea of Takeno Jo-o, The Letter on Wabi
 and Related Documents Dennis Hirota
 Katagiri Sekishu and Korin-an Nakamura Shosei
 The Esthetics of Chanoyu, Part I Tanikawa Tetsuzo
 A Short History of Kennin-ji Temple Itoh Toshin
Temae—Tea Procedure: *Kasane Chawan*
 Book Reviews: Sen, Soshitsu. *Tea Life, Tea Mind* (Beatrice Yamasaki);
 Ienaga, Saburo. *Japanese Art: A Cultural Appreciation* (Donald A.
 Wood)

Issue No. 24 1980

The Heart of *Temae* Sen Soshitsu
 Nameless Chefs Teruoka Yasutaka
 The History and Variety of Karatsu Ceramics Sato Masahiko
 The Transmission of Tea Traditions through Verse Tsutsui Hiroichi
Temae—Tea Procedure: *Nagao*
 Book Reviews: Iwamiya, Takeji et al. *Forms, Textures, Images: Traditional*
Japanese Craftsmanship in Everyday Life (Eleanor Eddy); Simpson,
 Penny et al. *The Japanese Pottery Handbook* (Richard L. Wilson);
 Takeda, Tsuneo. *Kano Eitoku* (Francesca Cavalli)

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