



CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 26



Hōun Kinran

The embossing on the cover is adapted from a gold embroidered fabric favored by Sen Sōshitsu XV, fifteenth-generation grand master of the Urasenke school of tea. The motif is composed of a *hō*, phoenix, amid *un*, clouds, and is the graphic representation of his Buddhist name, Hōunsai.

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

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Chanoyu, the tea ceremony, is a synthesis of arts and expresses in principle the many aspects of Japanese culture. From its beginnings in Japan during the fifteenth century until the present, it has been both catalyst and medium in the development of distinctive art forms. Under the guidance of Sen Sōshitsu 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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A Dream Remembered

Sen Sōshitsu XV

China, a land so vast it staggers the mind, lies just to the west of the long, slim Japanese archipelago. China is one of the oldest, most populous civilizations the world has ever seen. Relations between our two nations reach back to ancient times when emissaries and soldiers of fortune plied the stormy Japan Sea. Each succeeding wave of Chinese art, thought, and religion that has broken on Japan's shores has brought a new way of drinking tea. In the Nara period came the practice of drinking brick tea; in the early twelfth century powdered green tea was brought to Japan. The latter, in time, gave birth to the discipline of *chadō*, the way of tea.

Now, after thirty years of virtual isolation from most of the world, China has joined the community of nations with a force unprecedented in recent history. In July of 1980 I headed a delegation of five hundred chanoyu instructors and students on a goodwill mission to The People's Republic of China. Being so deeply involved in chado, I eagerly anticipated visiting the country that had given us tea. The size of the delegation and the fact that it consisted entirely of chanoyu practitioners made the event worthy of attention by the Japanese press.

Reporters must have searched their files for background material and photographs for soon after our trip was announced articles began to appear with frequency long before our actual departure. But one of these articles seemed to be written for me alone. I saw a photograph of my father in the newspaper! I remember being first surprised and then perplexed when, after reading the article, I realized that it was in fact about our upcoming trip. That afternoon a very red-faced editor from the newspaper paid me a visit to apologize for the error.

He explained that one of his reporters, apparently rummaging through some very old files looking for material, came across a photograph of my father. Seeing the name Sen Soshitsu written on the back, the reporter assumed it was a photograph of me and submitted it to his editor. To understand how this could happen you must know that each succeeding master of the Urasenke school of tea takes the name of Soshitsu upon officially assuming the position.

After hearing the editor's story, rather than anger I expressed heartfelt gratitude. I imagine he expected to be harangued for the mistake because his eyes opened wide in surprise when he heard my reply. My father had often said he dreamed of going to China to share chanoyu with the nation that brought tea to Japan. It was a source of deep sorrow that the political climate would not allow him to make the trip. The morning I saw his photograph I was reminded of his dream which, in the rush, I had forgotten. I thanked the editor for having stirred my memory.

Each of us has a legacy that imbues our lives with meaning in unperceived ways. This gift is the sum total of experiences shared and bequeathed by our ancestors. Like genes they influence us in ways we will never fully know. In times of

deepest sorrow or momentous joy, we sometimes chance upon circumstances that reveal our legacy to us. In the midst of rushing to prepare for our mission to China I had been given the opportunity to see deeply into my father's dream—as if with his own eyes.

The practice of chanoyu presents us—whether tea master or beginner—with any number of opportunities to discover this legacy. For in the tearoom we can see into our own true selves. The bowl of tea that we prepare for our guests or drink in the company of friends is a mirror that reflects our heart, our learning, and our heritage; these we share with others in the stillness of a tea gathering. ☞



Yuteki Temmoku teabowl

The Temmoku Teabowl

Okuda Naoshige

In today's academic world there is a tendency to use the word Temmoku beyond the boundaries of its original meaning. If one were to look up the word Temmoku¹ in the *Kōjien*, a Japanese dictionary commonly used today, one would find the following entry:

A type of teabowl used in chanoyu. Open and shallow, shaped rather like a mixing mortar. The name originates from the fact that such bowls were used in the Buddhist temple on Mount T'ien Mu (Japanese, Temmoku) in the Chinese province of Chekiang. In China the products of the Chien kilns in northwestern Fukien province are considered to be representative. In Japan Seto wares are well known.

In actuality, Temmoku bowls were used not only for tea drinking. In the *Taiheiki* (*Shinsen no koto*) we find that they were used for taking medicine, and in

¹"The Temmoku Teabowl" is a translation of the author's "Tommoku" that appeared in the catalog *Tommoku* for the exhibition with the same name organized by the Tokugawa Bijutsukan and the Nezu Bijutsukan in October 1979. *Chanoyu Quarterly*, no. 26, 1981 © by Chanoyu Quarterly. All rights reserved.



Illustration from *Ming k'an Ming shan t'u pan hua chi* by Ho Lo-chih of Mount T'ien Mu in the Chinese province of Chekiang. Photo courtesy of Idemitsu Art Gallery.

the catalog of treasures of Butsunichian temple dated Jōji 2 (1363), they were listed as vessels for hot water. Moreover, apart from the odd exception, they are not as shallow in shape as mixing mortars. On the contrary, a certain depth is one requisite of a Temmoku bowl. The explanation in the *Kōjien* is nevertheless basically correct, something one cannot necessarily say about definitions given in some dictionaries of terms used in chanoyu.

Nowadays, however, not only teabowls but also bottles, jars, and large bowls are described as Temmoku simply if they are covered in the black so-called Temmoku glaze that is typical of Chien wares. The use of the term Kanan Temmoku² for the black- and brown-glazed wares of North China is one case in point, and it seems that this wider usage of the word Temmoku is common not only in Japan, but also in China and in the West. In his book *Temmoku*, vol. 26 of the *Tōki zenshū* series (Heibonsha, 1962), the late Koyama Fujio wrote, "The word Temmoku was originally used to mean Chien bowl, it seems, but in time teabowls from the Chi-Chou kilns also came to be called so. Later all black-glazed wares, regardless of shape or place of provenance, were designated Temmoku. Then in the Edo period (1615-1868) the term came to be used as a synonym for teabowl or ceramics in general." This explanation suggests that at some stage before the Edo period the word Temmoku was used as a general term for black-glazed ceramics. Unfortunately there is no documentary material to substantiate this suggestion, and sadly Koyama is no longer here to enlighten us.



天目
弓

Temmoku *torige*, a kind of military standard with a cluster of feathers in the shape of a Temmoku teabowl. From the *Sengoku buke jiten*. Photo courtesy of Seiyabo Publishing Company.

Even now there are areas in Japan where people say “o-Temmoku” when referring to the container used for offering water at a Buddhist altar regardless of whether or not it is an actual Temmoku bowl. In most cases, these people are ignorant of the Chinese ideograms that designate this word. According to Koyama, in Kyoto the bowls used to serve Buddhist monks at memorial services are also called Temmoku, although they may be underglaze blue, overglaze enamel, or any other kind of ware. In Chiba prefecture we find the most extreme use of this word to mean a glass “cup-sake” container. The point here is that in each instance the word Temmoku is not used in connection with any particular type of glaze, but refers to a teabowl or something serving a similar function.

A *temmoku torige* is a kind of military standard in which a Temmoku-bowl-shaped cluster of feathers is fitted into the end of a pole. A *temmoku saya* is a type of spear sheath shaped like an inverted Temmoku bowl. *Temmoku atama* is a derogatory term for someone whose head is shaped like a Temmoku bowl. In each case the shape of a Temmoku teabowl is meant.

Among *chaire* (thick tea containers) there is a category of wares known as “Temmoku type.” According to the *Chaki bengyokushū* (1672), “the glaze is black, smooth, and glossy, and the name *Temmoku-de* (Temmoku type) arose because of the similarity of the glaze to that of a Kensan Temmoku.” In this case the problem is one of glaze, but it is noticeable that *-de* (or *-te* meaning, in the manner of) is suffixed to

Temmoku to clarify this point. If not, one would of course end up with the absurdity of a chaire being a Temmoku bowl.

Briefly, then, the word Temmoku as used in Japan usually means Temmoku teabowl, or sometimes teabowls in general. There is a Ko-Seto (Old Seto) water jar with the inscription "Eishō 8 (1521) Temmoku-ya Matashirō." Whether *Temmoku-ya* means china shop, a medieval equivalent of the *chawan-ya* of early modern times or, as has also been suggested, tea merchant, one cannot tell; but it is clear that the term Temmoku is of central significance in the world of chanoyu.

In the *Zenrin shōka*, thought to have been written in the early Muromachi period (1392-1568), we find the entry, "Tommoku (the name of a mountain)," substantiating the theory that the name Temmoku derives from that of Mount T'ien Mu. Oddly enough, the term Temmoku is peculiar to the Japanese language. It has been in continual use, though not without fluctuations in scope of meaning, for several hundred years. Changes and extensions in the use of a word are inevitable, and scholars, be they from the East or West, are clearly free to use the word as they see fit to interpret it. At the same time, it can be argued convincingly that the word Temmoku specifically means a Temmoku teabowl.

In Jen T'ao Kou's *Ching I Lu*, written in the Five Dynasties period (907-960), we find the passage, "In the province of Fukien they make teabowls. The flowery markings resemble the speckles of a partridge. Such bowls are highly prized by tea connoisseurs." We cannot be sure whether the phrase "the speckles of a partridge" refers to the "hare's-fur" effect or to the "oil-spot" effect, but it was an expression commonly used by poets and tea connoisseurs of the Northern Sung (960-1127) and later dynasties to describe Chien bowls. It seems that Chien bowls gained wide acclaim during the Northern Sung dynasty, but were not produced on a large scale until the Southern Sung (1127-1279) and Yuan (1260-1368) dynasties. According to the late James Plumer, who first visited the site of the Chien kilns in 1935, they were of a production capacity inconceivable in Japan. The wasters, consisting largely of Temmoku teabowls but including a number of larger bowls, formed heaps the size of small mountains.

Exactly when Temmoku were first brought to Japan is still a debatable point, but it is generally thought to have been in the Kamakura period (1185-1392) at the same time that powdered green tea was introduced. We know from a passage in the *Azuma kagami* dated Kempō 2 (1214), second month, fourth day, that members of the shogun's family were deeply pleased when Yōjō Sōjō, hearing that the shogun Minamoto Sanetomo (1192-1219) was suffering from the previous night's alcoholic excesses, came to the palace to offer the shogun a bowl of tea together with a treatise expounding the merits of the then new beverage. Yōjō Sōjō was none other than Eisai Zenji (1141-1215), the Buddhist priest who is supposed to have introduced the practice of drinking powdered green tea to Japan, and the treatise he offered to the shogun was the *Kissa yōjōki*. In this we find the following passage:

Ō (also read as *u* or *hotogi*) means teabowl. The mouth is wide and the bottom narrow. The bottom of the bowl is



A black-glazed Chinese Temmoku with the inscription "Cho-ko" in black ink on its foot, found in Fukuoka City. Photo courtesy of Tokyo National Museum.

deep and narrow in order to keep the tea warm. The bowls are small. Tea should not be drunk from shallow bowls.

Although not expressly stated, the description strongly suggests a Temmoku. It is quite likely that Temmoku were used by Eisai and Sanetomo. Unfortunately we have no documentary evidence from the early Kamakura period that would prove the existence of Chien bowls in Japan at that time, but there has been the recent archaeological find of a black-glazed Chinese Temmoku during reclamation work on the coast at Sunoko-chō, Fukuoka City. On the foot of this bowl there is the inscription "Chō-kō³," in black ink. We know that a certain *Kōshū* Chō Kōan⁴ of Hakata was killed in Kempō 6 (1218) and that there was a *Kōshū* Chō Ko⁵ registered at the Hakozaki Shrine during the Kenchō era (1249-1256), (Okasaki Kei, *Fukuoka-shi Hakata Shōfukuji bakken no ibutsu ni suite*, 1968). *Kōshū* seems to have been an official post, *Kō* being the name of some sort of organization, possibly a group of overseas Chinese merchants. If we could establish a connection between the Chō family and this Temmoku, we would then be able to say that Temmoku were definitely known in Japan by the late Heian or early Kamakura period. Subsequently a second Temmoku with the ink inscription "Sō-kō" was found. Neither of these bowls are true Chien wares, but seem to be from Chien-related kilns.

Black-glazed Temmoku of the Sung, Yuan, and sometimes Ming dynasties are found at sites all the way from Hokkaidō to Okinawa. In recent years they have

been discovered at an increasing number of sites that can definitely be dated to the Kamakura period. The Tōkatsuji temple site in Kamakura is a good example. It was here that in the fifth month of Genkō 3 (1333), Hōjō Takatori (1303-1333) with family and retainers, some eight hundred and seventy people in all, put themselves to the sword in the face of Nitta Yoshisada's forces. The Chinese Temmoku found on the site can be dated to the late Kamakura period or before.

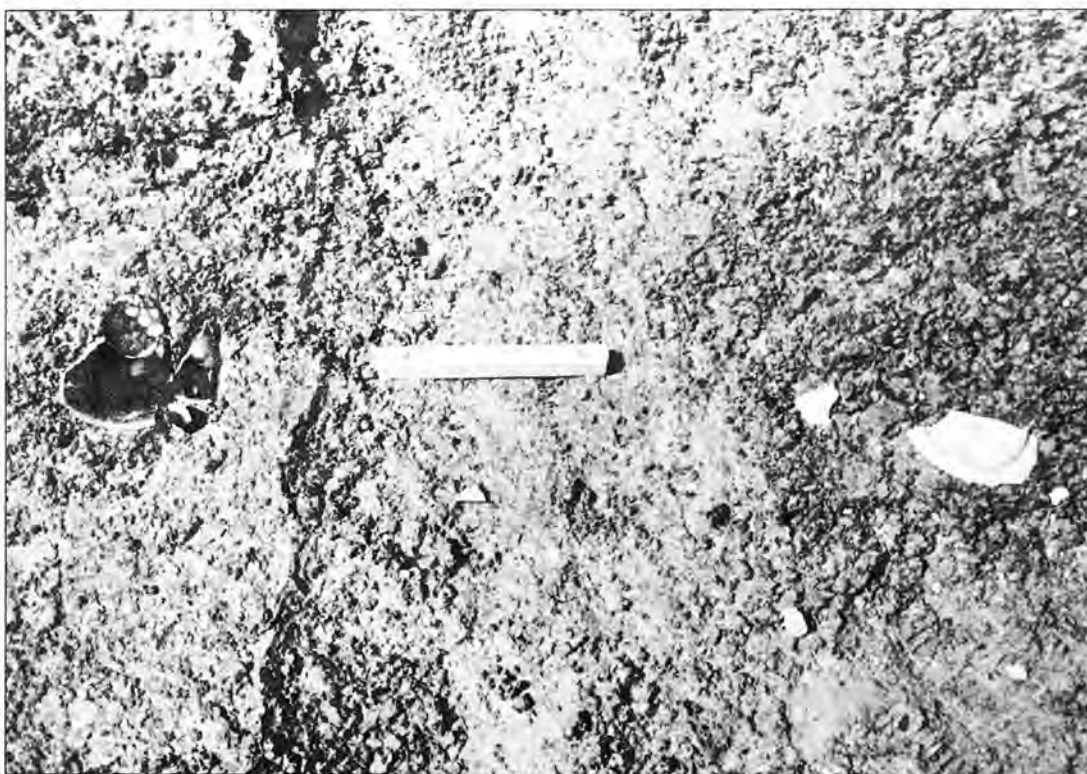
It is surprising that of the many Chinese black-glazed Temmoku found at such sites, the number of actual Chien wares is extremely small. A single shard was found at the governor's palace in Naoetsu City, built by Nagao Kagetora (later Uesugi Kenshin, 1530-1578). There is also a Chien Hare's-Fur Temmoku that was found at the site of the Asakura mansion at Ichijōdani near Fukui City. Both of these sites date from the Sengoku era (c.1480-1570) and it may well be that the Chien bowls found there were objects passed down from earlier generations. There is a third report of a Chien Hare's-Fur Temmoku from a medieval tomb in the village of Sasakami, Kitakambara-gun, Niigata prefecture.

One cannot help being struck by the disparity between the high proportion of Chien bowls among Temmoku passed down in Japanese collections, and the archaeological situation where non-Chien Temmoku make up by far the greater part of Temmoku finds. It is, nevertheless, reflective of the type of classification historically applied to Temmoku in Japan.

Non-Chien black-glazed Temmoku are generally less carefully executed than Chien wares and differ considerably in detail. The majority are products of various different kilns made in obvious imitation of Chien originals.

Uozumi Sōgorō, in his notes to the *Kissa ōrai* in the *Chadō koten zenshū* (1956) has written, "As for teabowls, we find in Kamakura-period documents the use of the terms Kensan, Temmoku, and Usan." Unfortunately he does not give specific references, but it may be possible to find the use of these words through a closer scrutiny of Kamakura-period documents. The first recorded use of the name "Kensan" occurs in a letter from Kanazawa Sadaaki (d. 1333), the regent who succeeded Hōjō Takatori. Sadaaki is famous for his statement, "The rage for tea and the collecting of Chinese objects grows daily more feverish." Very little is yet understood about the relationship between the terms Kensan, Temmoku, and Usan. One point that can be made, however, is that from the middle of the Nambokuchō period to the late Muromachi period there did exist a system of classification in which the terms Kensan and Temmoku had clearly differentiated meanings. Kensan seems to have been a general term for Chien bowls (its wider sense), though it could also mean a particular type of Chien bowl (its narrower sense). Temmoku meant something different again.

In the *Shinsatsu ōrai* (1367?), for example, we find the listing, "Kensan, Yuteki, Yōhen, Bessan, Tosan, Nyōjūwan, Temmoku, Chawan" in which Temmoku is used to define a distinct category. Yuteki and Yōhen are Kensan in its wider sense, while Bessan is thought to refer to the products of the Chi-Chou kilns in Kiangsi province. A similar distinction between Temmoku and Kensan can be found in dictionaries and textbooks of various date where comparable listings are given. Such works include the *Isei teikin ōrai*, the *Teikin ōrai*, the *Zenrin shōka*, the *Katsuragawa*



Old Seto (Ko Seto) Temmoku teabowl shard (left) and shard of Ming dynasty Chinese ware (right) in situ at excavation of the site of a lord's manor in Niigata prefecture. Photo courtesy of Heibonsha Publishing Company.

Jizō ki, the *Kagakushū*, the *Satsujōshū*, the *Sekiso ōrai*, the *Shinsen ruiju ōrai*, and the *Unpo irohashū*.

Further substantiation for this argument can be found in the *Kundaikan sōchōki*, a work said to have been begun by Nōami (1397-1471), cultural advisor to the eighth Ashikaga shōgun Yoshimasa (1436-1490), and completed by Sōami (d. 1525). It would be valuable to look at this more closely, the Tōhoku University Library version being suitable for present purposes.

The various types of Temmoku bowls are listed under the heading *Tsuchi no mono* (literally, objects of clay; seems to cover the range of Temmoku bowls). The first entry is Yōhen⁶:

The very highest grade of Chien bowl. Extremely rare. The body is intensely black and the glaze is covered in light and dark blue starlike markings. There are also examples which have areas of yellow, white, and pale blue that combine to give the effect of brocade. Such bowls are valued at ten thousand *biki*⁷.

There is no doubt that the few remaining examples found in Japanese collections belong to this category. The classification as a type of Chien bowl is in accordance with recent scholarship. Following Yōhen we find Yuteki⁸:

Second only to Yōhen. These also have an intensely black glaze and body. The glaze is covered all over in silvery purple markings. Less rare than Yōhen. Five thousand *biki*.

There is also a kind of Yuteki made in Northern Chinese kilns, examples of which have been handed down in Japanese collections. However, the description "an intensely black glaze and body" and the passage in the Tokyo National Museum version of the *Kundaikan sōchōki*, "Yōhen. A type of Chien bowl. Very rare. . . ." and "Yuteki. The same. Less rare than Yōhen." suggest that it is the Chien type of Yuteki that is under discussion. Kensan⁹ follows:

Compare favorably with Yuteki. The glaze, like the body, is intensely black and has a silvery luster. Some examples have spots similar to Yuteki bowls. Three thousand *biki*.

The description corresponds to those bowls known in China as Togōsan and in Japan as Nogime Temmoku¹⁰. We can be certain of this for there is a passage in the *Yūgaku ōrai* that reads, "Drinking vessels include two pairs of blue-and-yellow Togō Kensan."

Fourth we have Usan¹¹, a slightly problematic category:

Shaped like a Tōsan, in body and glaze similar to a Kensan.
Found in both large and small sizes. Inexpensive.

The glaze is like that of a Kensan, and must therefore be black. The phrase "in body and glaze similar to a Kensan" could be taken to mean that Usan were from a different kiln altogether, Kensan being used in its wider meaning of Chien bowl. But if Kensan is taken in its narrower meaning of Togōsan, one could equally argue that Usan is just one category of Chien ware. In his book *Temmoku*, Koyama states that the term Usan is used in China to mean a Chien Temmoku teabowl. The meaning of Tōsan remains unclear, but perhaps it refers to a bowl for hot water¹². According to Nambokuchō- and Muromachi-period documents, Temmoku were used for hot water as were Nyōjū, Seiji, Hakuji, and Kannyū wares¹³. In this case the Temmoku is probably not of the typical Chien bowl shape. The *Chanoyu shōdenshū* (1694) tells us that "Usan . . . are similar in shape to Temmoku but have a deep bottom and a mouth that opens outward." One does indeed come across the occasional Chien bowl with a strongly flaring lip.

The Chinese ideograms 胡盞 are read "Usan," "U" being the T'ang dynasty pronunciation. "U" means Northern barbarian, and this has led people to suggest that "Usan" refers to Northern Chinese Temmoku. However, it is notable that in old textbooks the use of "Usan" written 胡盞 and that of "Usan" written 烏盞 are mutually exclusive. And in the *Katsuragawa Jizōki*, for example, "Usan" is written 羽盞 to the total exclusion of 胡盞 and 烏盞. In short, it seems that the different renderings of "Usan" all mean the same thing. What is more, if Usan were Northern Chinese Temmoku, they would not be similar in body to Kensan.

Finally we have Bessan, Taihisan¹⁴, and Temmoku which for present purposes are best dealt with together:

Bessan. The clay is like that used for Temmoku. The glaze is yellow and black, decorated variously with bird and flower motifs. One thousand *biki*.

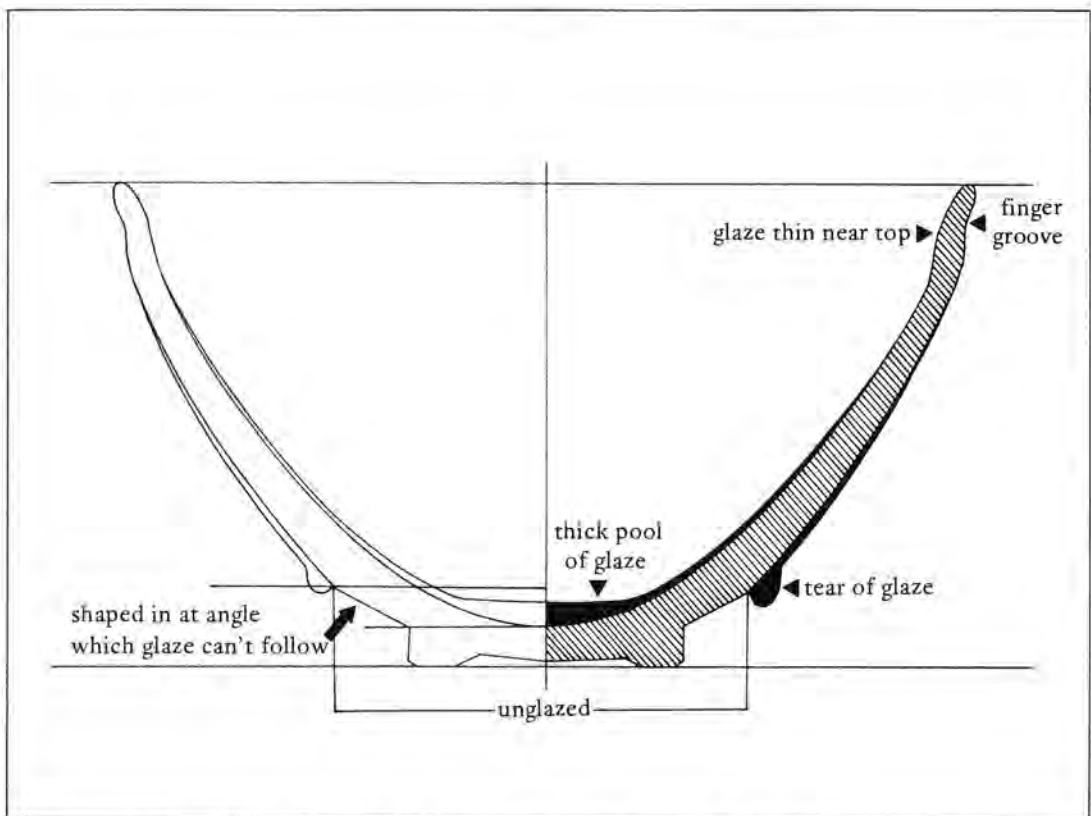
Taihisan. Also made from clay like that used for Temmoku. The glaze is yellow and caramel with purple starlike markings all over. Inexpensive.

Temmoku. As usual. Haikatsugi¹⁵ rank highest among them. Since such wares are not employed in the shogun's palace, their value is omitted.

Taihisan is generally written 垚皮盞, but the use of the Chinese ideogram 能 for "Tai" as found in the *Kundaikan sōchōki* is by no means incorrect. Taihisan and Bessan are both kinds of Temmoku made at the Chi-Chou kilns in Kiangsi province and are commonly known as Kishū Temmoku or Kian Temmoku¹⁶. The body is typically buff or light grey. What is remarkable is that they are described as being made of clay like that used for Temmoku. This leads to the surprising conclusion that the body of a Temmoku is not at all the intensely black color so typical of Chien wares. The statement, "Haikatsugi rank highest among them," is also interesting. Among those pieces now known as Karamono Haikatsugi, there are indeed some that are clearly from the Chien kilns, but there is also a group of bowls that, while in the same style, differ from Chien wares in the execution of the foot and the greyish color of the clay body. The bowls *Yūbi* ("Setting Sun") and *Niji* ("Rainbow") are famous examples included among the Higashiyama meibutsu art treasures of Ashikaga Yoshimasa (1436-1490) and there is a strong possibility that it is this kind of non-Chien Haikatsugi Temmoku that is meant in the preceding passage from the *Kundaikan sōchōki*. It is notable that some of the non-Chien black-glazed Temmoku found at medieval sites also seem to fit this category.

As far as we can tell from historical sources it appears that in the late Muromachi period the word Temmoku assumed the broader meaning that it has today. In an entry in the *Sōtatsu jikaiki* dated Temmon 17 (1548), twelfth month, eighth day, we find the expression "Temmoku Kensan." This represents a surprising change in that the term Temmoku had come to embrace a wide range of wares including the hitherto distinct category of Kensan. In the *Bunrui sōjimboku*, said to have been written by Shinshōsai Shunkei in 1564, there is a passage describing the etiquette to be observed when using a Temmoku teabowl. The term Temmoku appears to be used in its wider modern sense. This is followed by a section on how to prepare tea and descriptions of the tea whisk, water ladle, and so on. Then, somewhat unnaturally, the following addition appears:

There are various kinds of Temmoku. In order of rank there are: Haikatsugi, Ki-Temmoku¹⁷, and Tada-Temmoku¹⁸.



Cross-section of a typical Temmoku teabowl. (After a drawing by James M. Plumer)

Tadehiyajiru¹⁹ is a type of Ki-Temmoku. Haku-Temmoku²⁰ is also a type of Ki-Temmoku. Shukō (Murata Shukō, 1421?-1502) owned such a bowl. According to Sōju (Murata Sōju, Shukō's adopted heir), the bowl *Yūbi* got its name from its oddly reddish glaze. The name *Asabi* ("Morning Sun") intimates a certain superiority over *Yūbi* ("Setting Sun").

This classification is essentially the same as that found in the *Kundaikan sōchōki*. It may well be that the author of the *Bunrui sōjimboku* found the passage in an earlier work and added it out of interest.

The section on Temmoku in the *Yamanoue Sōji ki*, completed at the end of the Tenshō era (1573-1592), clearly uses the term Temmoku in its wider sense.

Temmoku:

Meibutsu Temmoku. There is one that was owned by Jōō (Takeno Jōō, 1502-1555). Of the three existing pieces two belong to the *Kampaku* (Toyotomi Hideyoshi, 1536-1598). The Temmoku that Insetsu (a student of Shukō, dates uncertain) owned now belongs to the Aburaya family in



Two pages of a listing of the types of Temmoku teabowls and a brief description of each that appears in the *Chaki meibutsu zu i* (1827) by Kusama Naokata (1753-1831). Photo courtesy of the Konnichian Library.

Sakai. All three bowls are Haikatsugi. Haikatsugi can be ranked into three classes and are very common. These three pieces, however, stand like jewels among the rest. All this is transmitted information.

Ki-Temmoku. These are easily confused with Haikatsugi. Tada-Temmoku are very common. These three types of bowl are called Temmoku. A certain softness of glaze and depth in shape are sought after in a Temmoku. This, too, is transmitted information.

Kensan. Included are Yōhen, Yuteki, Usan, Bessan, and Taihisan. These are all types of Chien bowl and are fairly inexpensive. This, too, is transmitted information. I have actually seen all of these Temmoku.

From the structure of this passage it is obvious that the final “all of these Temmoku” refers to the various types of Chien bowl. Temmoku is clearly used in its modern, comprehensive sense. What is amazing, however, is the complete reversal of values expressed here. A Yōhen bowl, hitherto prized as the rarest of treasures and valued at ten thousand *biki*, suddenly becomes “fairly inexpensive,” while a Haikatsugi bowl,



Tadahiya-jiru (Haikatsugi) Temmoku teabowl. Height 6.9 cm., diameter of mouth 13.1 cm., diameter of foot 4.9 cm. Photo courtesy of Kyoto National Museum.

hitherto no more than a superior type of Temmoku (in the narrower sense as in the *Kundaikan sōchōki*) and too lowly an object to be used in the shogun's palace, rises to become the envy of all connoisseurs. It is a good indication of the degree to which wabi tea had revolutionized esthetic values. That Bessan and Taihisan should be listed as types of Chien bowl is obviously incorrect, but hardly blameworthy considering that the same mistake appears in dictionaries compiled only thirty years ago.

However, one should not overlook the fact that the first two entries deal with Temmoku in the narrow Muromachi-period sense of the word while the third deals specifically with Kengan. In other words, the distinction between Temmoku and Kengan still existed. The statement, "These three types of bowl are called Temmoku," refers to Haikatsugi, Ki-Temmoku, and Tada-Temmoku, Temmoku being used in the narrower sense.

It is still too early to be categorical, but it seems that the distinction between Temmoku and Kengan had been established by the end of the Kamakura period. From archaeological evidence we know that Temmoku other than Chien wares were imported into Japan. There is also little doubt that the Chinese of the thirteenth and fourteenth centuries had considerable knowledge of the famous Chien kilns. The classification established by tea connoisseurs of the Muromachi period was very accurate and surely due to some sort of transmitted knowledge from an earlier age. That "the word Temmoku was originally used to mean Chien bowl" is still open to debate, and we cannot, in fact, be certain that the Temmoku used in temples on Mount T'ien Mu were limited only to Chien wares.

Seto Temmoku²¹ is another type of bowl that we know to have been included under the term Temmoku in medieval times. Some rare examples display the hare's-fur effect and the large number of pieces with a dark iron wash on the foot seem to have been made in imitation of Chien wares. The same phenomenon can be found in certain Northern Chinese wares, a good example being the small Yuteki bowl in the Ryūkōin subtemple at Daitokuji temple in Kyoto. This bowl's greyish white body is also covered in a dark iron slip. On the other hand, the execution of the foot and the glazing techniques used on many Seto Temmoku are reminiscent of Haikatsugi Temmoku rather than Chien wares, a point once made by Mitsuoka Tadanari.

In the *Chagu bitōshū* (1554), we find the statement: "Seto Temmoku. Made in the province of Owari. Finished with a rim of brass, tin, or lead." By the time of this work, the word Temmoku had already assumed its broader modern meaning, and we are unfortunate not to have documentary material to tell us how Seto Temmoku were classified before this. Seto Temmoku were first made at the end of the Kamakura period and production on a large scale began in the Nambokuchō period. They were quite probably used for purposes other than the drinking of tea, but the fact is that at the kilns where these Temmoku were made one also finds various kinds of little iron-glazed *kotsubo* (small jars). The simultaneous emergence of Temmoku and *kotsubo* seems to reflect currents of taste in an age when "the rage for tea . . . grows daily more feverish." A lot of the early *kotsubo* are particularly small in size and are known as *mametsubo* (bean jars). Many people feel that their smallness renders them unsuitable for tea, but this is not necessarily true. Even now one finds the use of so-called



Yōhen Temmoku teabowl on the black and gold lacquer Amagasaki stand that has been transmitted with it. Height of teabowl 7.0 cm., diameter of mouth 12.1 cm., diameter of foot 3.9 cm. This teabowl, today designated a National Treasure, was once a part of the collection of Shogun Ashikaga Yoshimasa (1436-1490). It is often referred to as the *Inaba Temmoku* after Inaba Mino-no-kami (1516-1588) who received it as a gift from the Tokugawa family.

ippuku chaire or *ippuku natsume* (containers with capacity for only one bowl's worth of powdered tea), and in the *Bunrui sōjimboku* there is a passage thought to refer to an old Chinese chaire passed down in Japan:

Hana no bōshi ("Flower Hat"). Thus called because it holds enough for one and a half bowls. Though small, the quality of its body and glaze make it a *meibutsu* (famed utensil).

In that part of the *Boki e-kotoba* picture scroll thought to have been completed by 1351, there is a depiction of a tray on which four Temmoku teabowls are arranged on *Temmoku dai* (stands for Temmoku bowls). In front of this there is a second tray holding four chaire. It strongly suggests that an individual chaire was provided for each guest, though this must remain conjecture until further research is carried out on the tea-drinking habits of the late Kamakura and Nambokuchō periods.

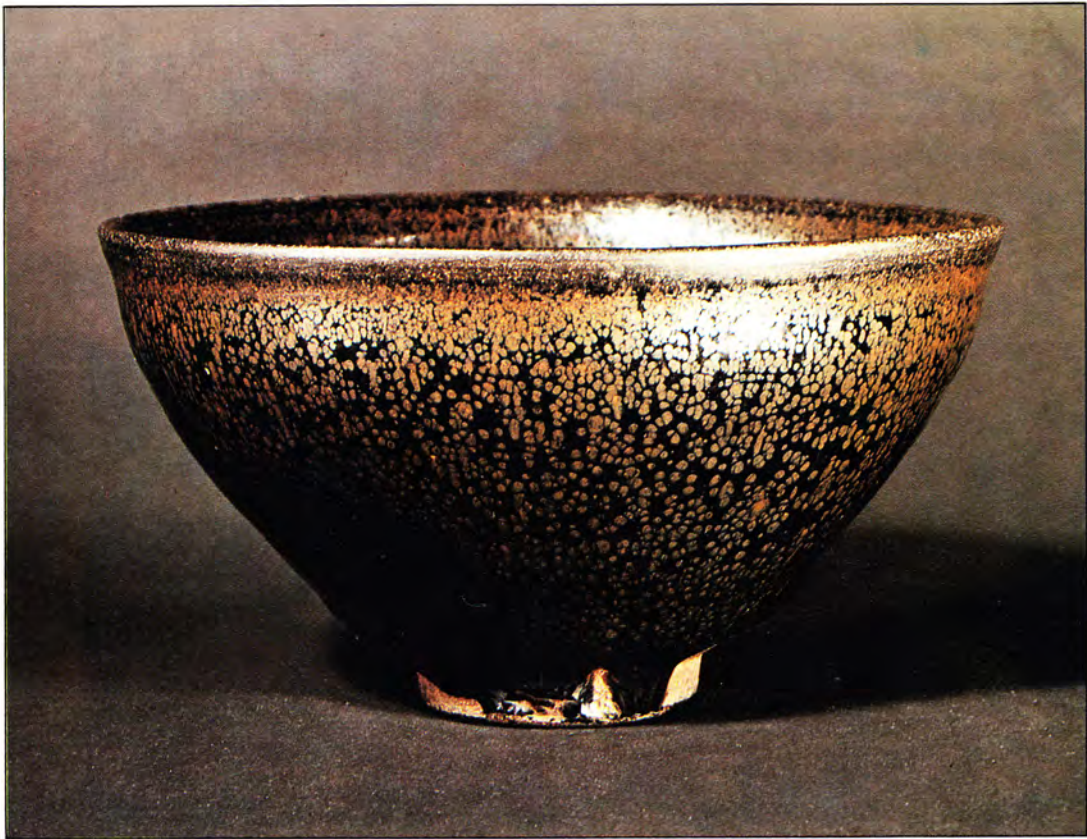
The term Haku-Temmoku also appears in the *Chagu bitōshū*. It is a somewhat problematic category as it includes wares of Chinese and Korean as well as Japanese origin. The emergence of Seto Haku-Temmoku in the late Muromachi period is, however, of particular significance and new material has recently come to light both from collections and from archaeological sites. The most famous examples of Haku-Temmoku are those pieces known to have belonged to the tea master Takeno Jōō which have been passed down in the Owari Tokugawa and Kaga Maeda family collections. On the box of the later bowl there is the inscription "Jōō Seto Haku-Temmoku," written by Sen Rikyū (1522-1591). These pieces were probably made in Mino rather than Seto, and the peculiar color has been explained by Narasaki Shōichi as being the result of the ash and feldspar components of the glaze separating out at high temperatures. These were forerunners of the latter Shino Temmoku²² and most were in existence before 1555, the year of Jōō's death. These Haku-Temmoku present something of a problem to those who advocate that Temmoku means any kind of black or dark brown glaze.

Seto Temmoku have been found at the majority of medieval sites excavated to date. They occur with particular frequency at castle and mansion sites, but are found at ordinary dwelling sites as well. Even with the limited information available we are able to get a reasonable picture of the market Seto Temmoku enjoyed. They have been found all through Japan from Aomori prefecture in the northeast to Hiroshima prefecture in the west. Of great interest is the report of a Seto Temmoku from the Hama no Yakata site in Kumamoto prefecture in Kyushu. Kyushu is well known for the paucity of Seto wares found at its archaeological sites and the discovery of this Seto Temmoku is a matter for careful consideration.

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1. 天目
 2. 河南天目
 3. 張綱
 4. 綱首張光安
 5. 綱首張興



Konoha Temmoku teabowl. This type of Temmoku teabowl was fired with a leaf (*konoha*) in its glaze. Photo courtesy of Tokyo National Museum.



Yuteki Temmoku teabowl. Height 6.5-7.0 cm., diameter of mouth 12.4 cm., diameter of foot 4.0 cm. This teabowl, today designated an Important Cultural Property, was once part of the collections of Shogun Ashikaga Yoshimasa (1436-1490) and the daimyo-tea masters Furuta Oribe (1544-1615) and Matsudaira Fumai (1751-1818). Transmitted with it is a black and gold lacquer Amagasaki stand that features the signature of the tea master Sen Rikyū (1522-1591).



Nogime Temmoku teabowl. Height 7.7 cm., diameter of mouth 20.5 cm., diameter of foot 5.4 cm. Photo courtesy of Sakamoto Manshichi Shashin Kenkyusho.



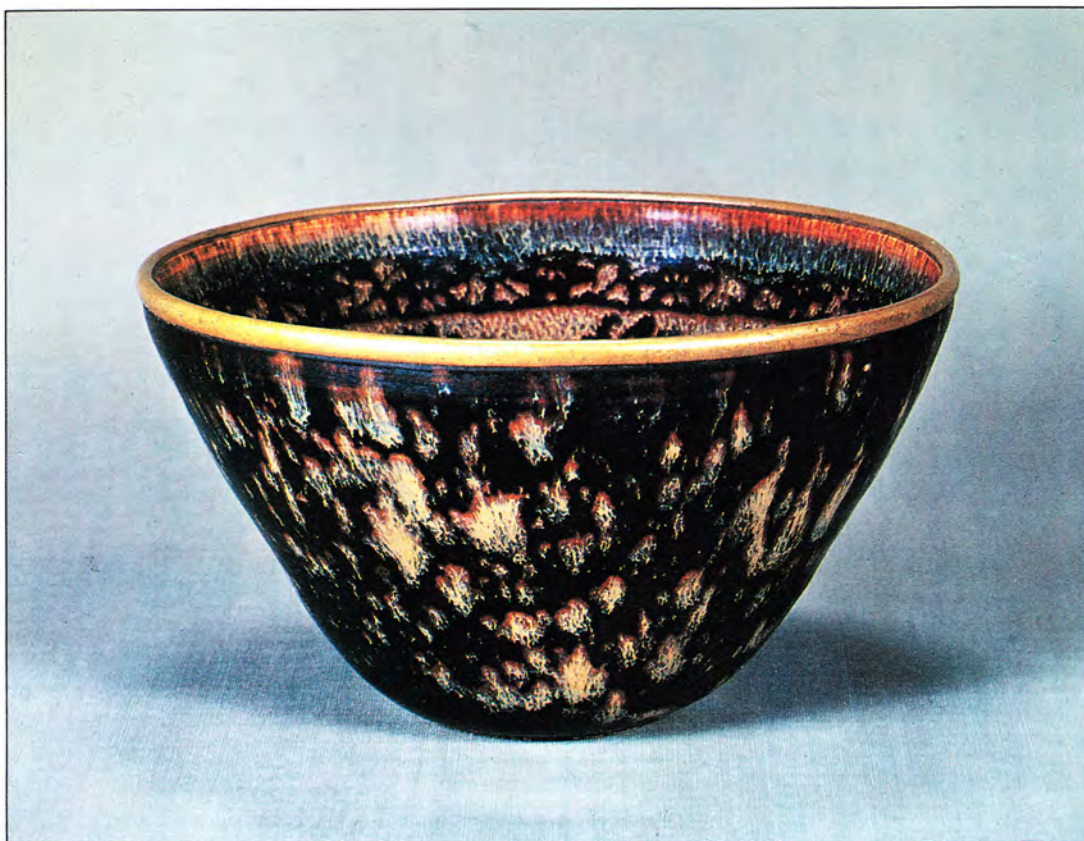
Seto Temmoku teabowl named *Chiga*. Height 7.3 cm., diameter of mouth 13.2 cm., diameter of foot 4.5 cm. Photo courtesy of Tokugawa Reimeikai.



Haikatsugi Temmoku teabowl named *Umorebi*. Height 6.4 cm., diameter of mouth 11.4 cm., Diameter of foot 3.4 cm. The tea master Kobori Enshu (1579-1647) once owned this teabowl. Photo courtesy of Benrido.



Haikatsugi Temmoku teabowl. Height 6.8 cm., diameter of mouth 13.2 cm., diameter of foot 4.2 cm. Photo courtesy of Tokugawa Reimeikai.

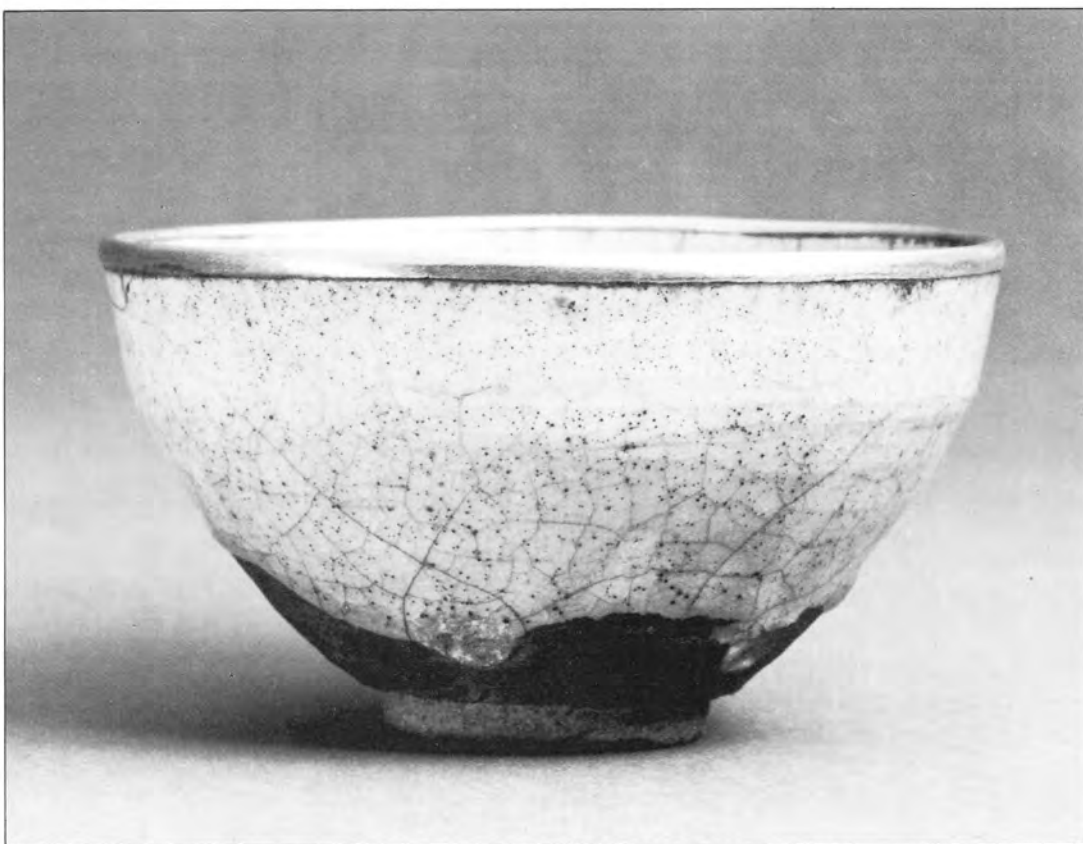


Taihizan Temmoku teabowl. Height 6.3 cm., diameter of mouth 11.7, diameter of foot 3.5 This teabowl, today designated a National Treasure, was once part of the collection of the daimyo Matsudaira Fumai (1751-1818).



Uguisu Taihizan Temmoku teabowl. Height 6.7 cm., diameter of mouth 12.3 cm., diameter of foot 3.8 cm. This teabowl features a distinctive tortoise-shell-like glaze and a stylized design of a bush warbler (*uguisu*) on the inside surface. The tea master Imai Sokyū (1520-1593) once owned this teabowl. Photo courtesy of Kyoto National Museum.





Seto Haku-Temmoku teabowl. Height 6.4 cm., diameter of mouth 12.1 cm., diameter of foot 4.2 cm. This teabowl was once owned by the tea master Takeno Jōō (1502-1555). Photo courtesy of Tokugawa Reimeikai.

6. 曜変, sometimes translated as Iridescent Temmoku
7. A monetary unit that fluctuated widely in value. Also a unit for measuring silk for kimono.
8. 油滴, usually translated as Oil-Spot Temmoku
9. 建盞, in its narrower sense
10. Togōsan 兎毫盞 and Nogime Temmoku 禾目天目 are usually translated as Hare's Fur Temmoku
11. 烏盞
12. i.e. 湯盞
13. 曉川, 青磁, 白磁, 瑄瑤
14. 玳皮盞 and 能皮盞
15. はいかつぎ literally covered in ash, often written 灰被
16. 吉州天目 or 吉安天目
17. 黄天目, literally yellow Temmoku
18. 只天目, literally plain, simple Temmoku
19. 蓼冷汁, the greenish glaze resembles a type of soup (*shiru*)
20. 白天目, literally white Temmoku
21. 瀬戸天目
22. 志野天目, Temmoku bowl with the white feldspathic glaze that was developed at kilns in Mino during the 1580s.

Translated by R. F. J. Faulkner

The Esthetics of Chanoyu, Part 3

Tanikawa Tetsuzo

In a discussion touching first on the garden one passes through before entering a tearoom, then the tearoom itself, the utensils used at a tea gathering, and the actual procedures for preparing tea, I would like to consider the question of artistic detachment.

I. The Garden: A Path from the Mundane to a World Apart

Most often referred to as a *roji* is the garden through which one passes before entering a tearoom or tea hut. There are certain standard features in many such gardens. Many *roji* are divided into an inner *roji* and an outer *roji*; the division between the two is marked by a gate or portal. The tearoom or tea hut is located at the end of the inner *roji*. The outer *roji* has facilities where guests may assemble, straighten their clothes, or place their belongings before the gathering. One proceeds from the outer *roji* to the inner *roji* through the gate or portal. Some *roji* have a second waiting area provided with benches. Another feature, perhaps one of the most important, of the inner *roji* is a stone water basin where each guest rinses his mouth and hands before entering the tearoom. The rinsing of mouth and hands at the stone water basin is an act that, besides preparing one to receive food, also symbolizes the cleansing of the mind. This helps the guest isolate himself from the outside world.

The *roji* functions as a path leading from the realm of everyday life into the world of chanoyu. This is its foremost role. Accordingly, it should not be an extension of the realm of everyday life; if it were it could not serve as the path to the world of chanoyu. Yet the garden should not assert itself too boldly. As the guests approach the tearoom, should they become fascinated by the garden, its role is compromised. Beautifully manicured trees with impressive branches are unsuitable for such a path. Trees should be planted so as to act as a screen in concert with the walls or fences that surround the garden. It has been said that since his time, Sen Rikyū (1522-1591) "considered a good arrangement of steppingstones to be one in which sixty percent are for walking on and forty percent are for viewing." (*Roji kikigaki*, *Chadō tetsui shū*; Sutemi Horiguchi, *Rikyū no chashitsu*¹). Further, the steppingstones should not be arranged with a concern for their attractiveness. Once, guests to a tea gathering remarked admiringly to Kuwayama Sakon² that the stones in the *roji* were splendidly placed. After their departure Sakon, following Rikyū's teaching, immediately rearranged the stones because he was concerned that their attractiveness had disturbed the harmony of the gathering as a whole. The tea master Tomita Sakon (d. 1599) asked Rikyū how to arrange the garden for a tearoom; Rikyū answered that it should have a lonely feeling like the scene described in the old poem:

¹"The Esthetics of Chanoyu, Part 3" is the third of four installments of a translation and adaptation of the author's *Cha no bigaku* [The Esthetics of tea] published in 1977 by the Tankosha Publishing Company. The first installment appears in *Chanoyu Quarterly*, no. 23, and the second in *Chanoyu Quarterly*, no. 25, both published in 1980. *Chanoyu Quarterly*, no. 26, 1981©by Chanoyu Quarterly. All rights reserved.

*Fallen red oak leaves
Covering the lonely
path to a temple,
Deep in the mountains*

kashi no ha no
momijinu kara ni
chiri tsumoru
okuyamadera no
michi no sabishisa

Chawa shigetsu shū

This story and poem, suggestive of solitude in a natural setting, clearly show how a roji can aid in the creation of artistic detachment.³

Originally, roji was written with characters meaning “an alley” or “a lane,” indicating its primary significance as a path, but after the appearance of the *Nampōroku*⁴ the characters for a term from Buddhist scripture with the same pronunciation “roji” were adopted. This attachment of Buddhist meaning to the word roji may be questionable as far as the interpretation of sutras is concerned, but it is a correct interpretation of the roji’s role in chanoyu. According to a variant text of the *Nampōroku* (the *Koji ruien* version):

The term “roji” refers to the lonely and quiet realm of the grass hut. The “Parable” chapter of the Lotus Sutra teaches how the children of a wealthy man left the burning house—the three realms of existence—and sat in the roji (the exposed ground); moreover, it speaks of the “whiteness of the roji” and the “white roji.” This indicates the purity of the self entire, in which not a single thing exists. . . . This is the true meaning of Rikyū’s expression that one is to leave the dust of the world behind and obtain purity of mind. Simplifying the rules and specifications from the elegant service of tea in the formal *shoin* reception room with a *daisu* [stand], Rikyū revealed the realm of the roji and prepared tea in a thatched hut; this was done to guide the popular world of dust to emancipation.

While the significance of detachment is described primarily from a religious standpoint, the direction of the interpretation is correct, and all that needs to be done is to substitute artistic detachment for this religious detachment. Rikyū’s famous poem, quoted in the *Nampōroku*, comes alive when it is read in this light:

*A roji is simply
a path leading from
this floating world.
Why bestrew it
with the dust
from the mind?*

roji wa tada
ukiyo no soto no
michi naru ni
kokoro no chiri o
nini chirasuran

II. The Tearoom: A World Apart

The section in the *Nampōroku* concerning outdoor tea gatherings states, "At an outdoor tea gathering one cannot immerse oneself in the gathering if one is captivated by the scenery." A tea gathering held in the open, utilizing a natural setting, is delightful. Yet if the participants are fascinated by the surroundings they will not be able to focus their attention on the tea gathering. In the same section of the *Nampōroku* it says it is a good idea to use especially treasured utensils "to attract the attention of the guests." But:

It takes great skill on the part on the host to give a successful outdoor gathering, for if the host and guests amuse themselves too much [with the utensils], the gathering will become disorderly and weary; they might become fascinated with the scenery.

This kind of difficulty is caused by the outdoor tea gathering not having artistic detachment.

The importance of a tearoom lies in the fact that it is a facility for artistic detachment. To create a world of tranquility that is separate from the world of everyday life, attention is paid to every detail of the structure of a tearoom—its location and size, the placement of window openings and the use of natural light, the size and construction of the entrance, and so on. Ultimately, a grass-hut style was adopted for the tearoom. One reason for this is that chanoyu had come under the influence of the culture of seclusion.⁵ Another is that, because chanoyu developed among the wealthy and the nobility, a structure suggestive of a grass hut was a most suitable means to set apart such people from their daily environment. But more than these, the grass-hut style was chosen because it complied logically with the development of the self-determined world that is chanoyu.

The most notable characteristic of a Japanese house is its openness, whether it is built in the palatial *shinden* style of the Heian period or the formal *shoin* (reception room) style of the following Kamakura and later periods. Considering Japan's climate with its dry and relatively warm winter and very humid, hot summer, structural openness is an inevitable requirement. It is even written in the *Tsurezuregusa* [Gleanings from my Leisure Hours], written by Yoshida Kenkō in the early fourteenth century, that it is best to construct a house that will be cool during the summer. But, interestingly, a tearoom lacks this openness. It is not possible to see the garden from the inside of the room and, once a person is inside, free interaction with the outside is impossible. Some tearooms have as many as six, eight, or nine windows, making it possible for complicated and delicate lighting adjustments, but the light in the room is still kept dim and the atmosphere subdued. Furthermore, the small crawling-in entrance, called a *nijiriguchi*, that is a feature of many tea huts is compact and kept closed during a tea gathering.

Originally rooms where tea was served were built differently. Prior to the appearance of the tea hut a formal *shoin* was used. In this type of room the utensils

for the service of tea were placed on a large lacquer *daisu* (stand). Later the more rustic hut-like structure came into use. At first four and one-half tatami mats was the most common size for the latter type of structure. This was followed by the appearance of a three-mat room, a two-and-one-half-mat room and a room of two mats. Finally, a still smaller room, only one and one-half mats in size, was built. This gradual shrinking of the dimensions of a tearoom followed Rikyū's dictum that the smaller the tearoom the simpler it is to collect oneself and concentrate on the meeting of host and guests. According to the *Nampōroku*:

It is best during any tea gathering to have the mental attitude of serving tea in the small space of a grass hut where the spirit of *wabi* tea is made use of best.

III. Tea Utensils

The Occasions for Their Use

In chanoyu utensils are called *chadōgu* and are clearly distinguished from household items used daily. However, *chadōgu* are not the only utensils that are set apart from those that are used every day. Furnishings and utensils specifically for the New Year celebration or for Buddhist memorial services also are set apart because they are used only on these formal occasions. Similar distinctions are made in language when an exchange of civilities or an address calls for formality, or where formal wear is distinguished from clothes worn every day. Likewise *chadōgu* are utensils for formal occasions and are given special status.

There are many tea utensils that were originally made for daily use. Many renowned tea containers and teabowls were at one time ordinary utilitarian wares. But this does not necessarily mean that anything can be used as a tea utensil. There is no question that many famous teabowls were originally ordinary tableware from Korea; these bowls were chosen and adopted for specific use in chanoyu. Once adopted, they were sanctioned, in a sense, and were no longer used as ordinary tableware. Furthermore, they were chosen by discerning, critical eyes from among many thousands of similar bowls.

The Significance of Irregular Shapes

Some of the bowls used in chanoyu have irregular shapes that are not seen in ordinary tableware, like the shape of a wattle hat, a peach, or a horseshoe. They appear in records of tea gatherings in entries such as "a warped teabowl" (*bizumi chawan*) or "an irregular teabowl" (*yugami chawan*). At first, warped bowls that were formed by accident in the kiln were considered interesting and were selected as teabowls, but later bowls were purposely warped. "The warped shape teabowl," mentioned in *Tsuda Sōkyū chanoyu nikki* [Tsuda Sōkyū's records of tea gatherings], entry for the sixth day of the third month of Tenshō 12 (1584) must be the same one as "the warped *Kōrai* [Korean] teabowl" that appears in the entry for the second day. The distortion of this bowl probably occurred accidentally during firing. "The irregular teabowl"

that is frequently mentioned in the same record in the entries made between the first and eighth months of Tenshō 13 (1585) is likely the same bowl. However, the teabowl mentioned in the *Sōtan nikki* [Diary of Kamiya Sōtan] in the section for the tea gathering held in the second month of Keichō 4 (1599) that was hosted by the tea master Furuta Oribe, "The Seto teabowl had an irregular shape and was humorous," must have been what is known today as Seto-guro, Shino, or Oribe ware. It is mentioned in the *Sōjimboku*⁶ that irregular-shaped teabowls were being made in Japan. It states that "irregular-shaped teabowls that have been made in Seto in recent years are brought to Kyoto every year." The shapes of these bowls were distorted purposely. Many are strained and ugly, some are large and humorous looking, and others express a unique sense of molding with strong lines and surface. When I was young, I used to dislike all such purposely shaped teabowls, but now I am able to distinguish between those that are natural-looking and those that are artificial-looking or between those that are beautiful and those that are not. At the same time, I have come to accept the attitude that considers such teabowls to be tasteful or that produces teabowls based on stereotyped ideals of how tea utensils should look without regard for beauty itself. The awareness of the detachment that distinguishes tea utensils from everyday tableware is at work here. What is important is whether there is or is not beauty when the teabowl is viewed as an object for appreciation; we can reject anything that is not beautiful. Actually, there are hardly any beautiful bowls among those intentionally warped teabowls that were made in later years. This is an indication of the popularization and corruption of chanoyu. Only those accidentally created irregular-shaped bowls that have been selected in the old days have a beauty that goes beyond ordinary beauty. But even still some of those with purposely distorted shapes are beautiful. The Shino teabowl named *Unohanagaki*, registered recently as a National Treasure, is such a bowl.

Using the notes I wrote while once holding *Unohanagaki* in my hands and looking at it carefully, I will illustrate what makes this teabowl unique to Japan and unparalleled in the world. (1) A touch of madder red-brown is seen in places on the opaque and milky thick glaze that is unique to Shino. Casually drawn, fading in places, yet forceful are dark brown vertical and horizontal lines that show a suggestion of red. The name must have been given while likening the beauty of these lines and the white glaze covering the bowl to *unohana* (flowers of the *Deutzia crenata*) in full bloom along a fence. However, the most important feature of this teabowl is the complex, irregular shape of the body and the uneven surface suggestive of hand molding, even though we know this bowl was made on a potter's wheel. In spite of its uneven surface and the intricate irregularity of the body, it stands dignified and straight. (2) There is a distinct horizontal ridge about one-third of the way down from the rim on the outer surface of the teabowl. At first I thought it was made with a pallet following a spiral line left by the original shaping, because the ridge appears quite natural and slightly slanted. But according to the contemporary Seto potter Arakawa Toyozō, the ridge was made after the bowl was removed from the potter's wheel. There are three forceful vertical lines which contrast with the horizontal line that goes more than halfway around the teabowl. Two of the vertical lines are side by side, giving a chamfering

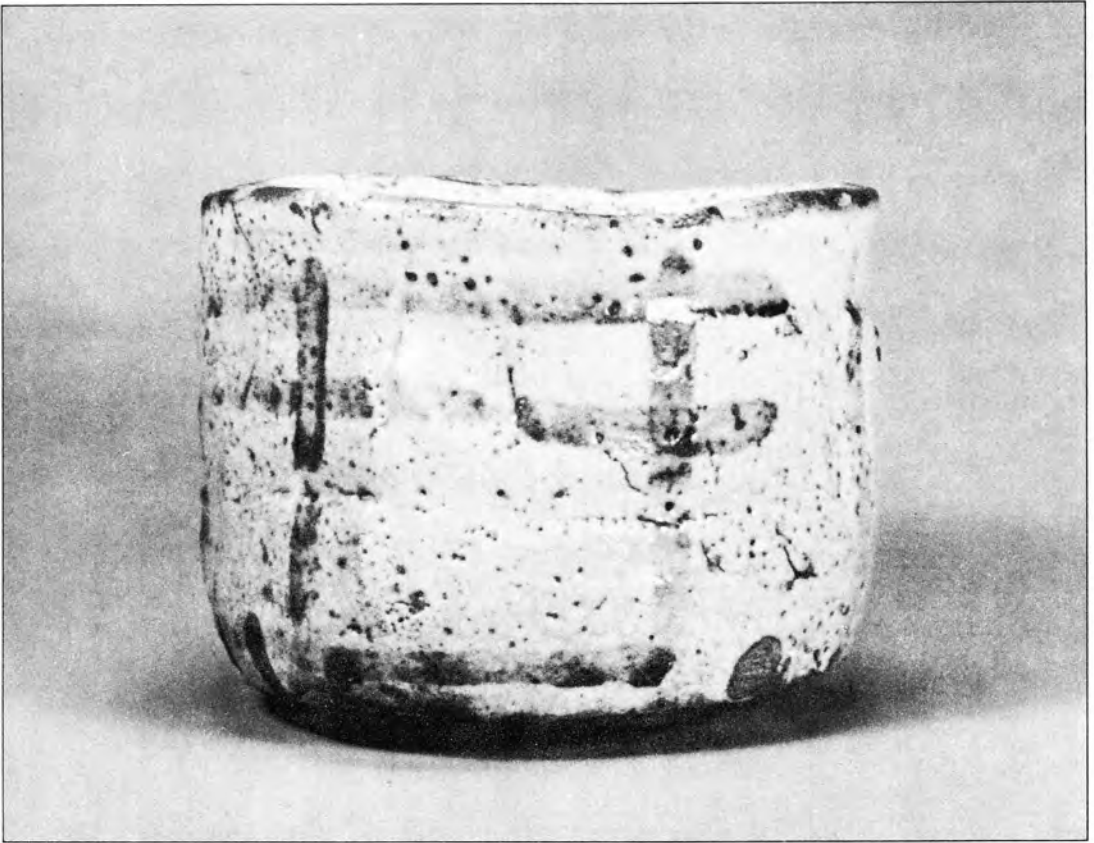
effect. The third vertical line is separated from the first two and cuts through another horizontal ridge apparently made like the first and located on the side opposite the first ridge about two-thirds of the way down from the rim. There are several other conspicuous pallet lines, but these three are effectively placed with splendid results. (3) In addition to the surface markings, the outside of the teabowl is a truly intricate blend of convexity and concavity. The shape of the rim is an irregular oval, somewhere between a triangle and a horseshoe in shape. The bottom has the same irregular oval shape but is rotated about 180 degrees. If this teabowl were cut at one centimeter intervals parallel to the rim, the shape of each slice would vary. Furthermore, if the cuts were made perpendicular to the rim each section would have a different shape. A cylinder if cut in the same manner would yield rings or half-cylinders of the same shape. But the slices of this teabowl would be an intricate mixture of convexity and concavity in total contrast to those taken from a cylinder. (4) The shape exhibits a complexity that is not in the least sense strained but rather seems as natural as the shape of a mountain or a rock. When it is viewed from different angles, each perspective presents a different aspect that is both natural and beautiful.

The beauty of irregularity seen in *Unobanagaki* is found in all ceramic utensils in chanoyu. The tradition of creating such beauty still survives in the ceramic production centers of Iga, Shigaraki, Bizen, Seto, Karatsu, and Hagi. The master potters of Raku ware, following after Chōjirō, have also maintained this tradition under the careful supervision of each successive master. But many contemporary ceramic utensils have an ugly, artificial look. There is a cause-and-effect relationship with chanoyu in modern times; in this turn of events, the art is losing creativity and may be ossifying. But whether it be a teabowl, a tea container, a water jar, or a flower container, a few masterpieces have a type of beauty not found in any other ceramic tradition extant in the world. Through the shape, texture, and color created naturally by the glaze, one can sense a moss-covered rock, a cliff with a cascading waterfall, a plain with lingering snow, or distant mountains. Created by the exertion of the utmost ingenuity, these masterpieces have a quality of beauty that makes one feel close to nature and that enlarges the dimensions of beauty in the world of chanoyu. Achieved hand-in-hand with the art of chanoyu, this beauty helps to reveal its basic nature.

Descriptive Terms and Tea Utensils

Since the earliest days, the expressions "proximate" (*chikai*) and "remote" (*tōi*) have been used in connection with tea utensils. According to the *Bunrui Sōjimboku*⁷:

There are proximate (*chikai*) and remote (*tōi*) utensils. *Chaire* (thick tea containers) and *Temmoku* [teabowls] are the most proximate. *Mizusashi* (water jars), *mizukoboshi* (waste water receptacles), *chashaku* (tea scoops), *hishaku-tate* (water ladle stands), and *futaoki* (lid rests), are the next most proximate. *Ha-chatsubo* (leaf tea storage jars), *koro* (incense burners), paintings, and *hanaire* (flower containers) are re-



Shino ware teabowl named *Unohanagaki*. National Treasure. Sixteenth century; height 9.6 cm., diameter of mouth 11.8 cm., diameter of foot 6.3 cm.

mote. However, it is said by some that *ha-chatsubo* are the very most proximate.

Rikyu also touched on this subject in his *Chanoyu mokuroku*⁸:

Chaire and *Temmoku* [teabowls] are the utensils most proximate to tea.

Mizusashi and *mizukoboshi* are the utensils second in proximity.

Chashaku, *bishaku-tate*, and *futaoki* are the utensils third in proximity to tea.

Koji or *Hisuji* (metal chopsticks used to handle charcoal) and *sumitori* (charcoal scuttles) are fourth in proximity.

Hanaire are utensils considered to be remote.

Paintings and writings are still more remote.

Kōro and *kōgō* (incense containers) are the most remote of all.

Follow reason and good judgment for the rest. The *kama* (kettle) is a must. It is good to have an old one of suitable size and shape. Choose the *ba-chatsubo* on the basis of its quality. These are the essentials of tea.

Rikyū held this view after considering most carefully the act of preparing tea for guests or for himself from the most practical standpoint. Thus the use of the descriptive terms “proximate” and “remote” when referring to utensils is based neither on esthetic considerations nor on the significance of the role played by the utensils in the creation of artistic detachment. Furthermore, the use of these terms is not dependent upon the actual usage of the utensils. For example, despite the statement in the *Nampōroku*, “There is no utensil more important than the hanging scroll,” a tea gathering can be held without a scroll. Examination of old records of tea gatherings shows that there were more gatherings recorded without mention of hanging scrolls than those with mention. The *Chadō shiso densho*⁹ records many gatherings with the special notation “hanging scroll was not present.” According to Horiguchi Sutemi, Rikyū’s own *Hyakkaiki* records of one hundred gatherings clearly noted scrolls for only thirty-two gatherings. It is presumed that either they were not used at the remaining tea gatherings or Rikyū had decided there was no need to mention them.

If we were to interpret the terms “proximate” and “remote” concerning tea utensils to be equivalent to the terms “heavy” (*omoi*) and “light” (*karui*) used in the same connection, then waste water receptacles, water ladle stands, lid rests, and even metal chopsticks used to handle charcoal are “heavier” than hanging scrolls. This is unthinkable, for it is stated in the *Bunrui sōjimboku*, in the chapter on guests, under the heading of “On entering the room as a guest:”

First take a look at the *tokonoma* (alcove) and *katte* (host’s mat) from outside by the veranda. Compose yourself, then enter the room. [Proceed to the *tokonoma*.] First take a

look at the hanging scroll in the tokonoma, next the flower container and the incense burner if there is one, and then look at the *ro* (sunken hearth).

It also suggests that the guest "view the hanging scroll without crossing the tatami directly in front of the tokonoma." These statements do not refer to whether the utensils are "proximate" or "remote"; rather they are made in connection with the concept of "heavy" or "light" referring to the significance of each utensil in the attainment of artistic detachment. As a result of the development of spiritual ties between chanoyu and Zen training, calligraphy by Zen priests has been highly prized for hanging in the tearoom. Such calligraphy has an important effect in setting the stage for a tea gathering. The *Nampōroku* states, "Through concentrating on chanoyu both guests and host can attain salvation. Calligraphy is the most important factor: Respect the spirit expressed in the words written with black ink and praise the virtues of the calligrapher, a spiritually enlightened Buddhist, and a Zen monk of high virtue." In sum, the expressive nature of the scroll enables it to play a major role in separating the tearoom from the outside world. Thus, the *Nampōroku* states appropriately, "There is no other utensil as important as the hanging scroll."

IV. The Procedures of Chanoyu

The procedures of chanoyu, called *temae* in Japanese, also function to achieve artistic detachment. Some people place particular emphasis on the fact that a rationalized form of an everyday routine is actually practiced in chanoyu, in exactly the same way that teabowls and other utensils evolved from miscellaneous vessels used in everyday life. Though the procedures were devised by tea masters, there is no question that they are everyday, routine movements arranged in the smoothest, most efficient manner. In this sense, *temae* is related to everyday life. But regardless of how they came into being, the great importance and function of *temae* lies in the fact that the procedures have an independent significance. To put it differently, the procedures have become formal conduct, and performing them makes both the host and guest feel that the event at hand is a formal occasion and not simple, everyday activity.

Naturalness

Chanoyu procedures performed by a person who has mastered them are not at all conspicuous and, at first sight, appear to be the same as movements in everyday life. "The movements should be natural and should not be conspicuous," are well-known words the tea master Murata Shukō (or Jukō, 1421-1502) wrote in a letter to his disciple Furuichi Harima. Further, the tea master Katagiri Sekishū (1605-1673) once said, "The movements should not be expressive at all." These two opinions have been shared by all tea masters. However, the naturalness of the movements is not simply an extension of the naturalness of everyday life. Rather, it has been acquired through years of training. *It is a naturalness that is beyond art and not a naturalness that is before art.* To think that persons without training can attain this kind of naturalness and freedom just as those who have undertaken training is a mistake. As has been said

by people in the theatrical arts for a long time, the naturalness acquired after going through an artificial process appears even more natural than actual naturalness.

Because chanoyu takes place in the gap between everyday life and formal occasions, there is a unique exchange between it and the conduct of everyday life. What has been acquired through chanoyu training is naturally reflected in everyday life. Furthermore, this reflects back on chanoyu and makes the movements used in the preparation of tea both spontaneous and natural. But, again, it is an acquired naturalness; the movements become natural through training. In art, unaffected naturalness does not exist.

Rikyū stated in a note to his disciple Nomura Sōkaku:

One's *temae* should show firmness of character, but it should also have an air of gentleness and modesty, like the dead branch of a tree broken by the weight of fallen snow. This is very difficult to accomplish. One must attend to practice.

The phrases "firmness of character" and "an air of gentleness and modesty" imply that harshness and artlessness as well as ordinary dexterity should be rejected. The movements of the procedures are greatly removed from those that have become everyday habits, but they are based on an awareness of their relationship with those that are used on formal occasions. The aim is to perform the *temae* naturally; if it is not natural, it becomes affected. *Temae* becomes an art when movements that are remote from everyday life are performed with a naturalness characteristic of the movements of everyday life. This is indeed "difficult to accomplish" and it is absolutely essential that "one must attend to practice."

Dancelike Elements

From an artistic standpoint, any graceful and beautiful movement of the body can be viewed as dance. In this respect alone do calisthenics and such sports as skiing, skating, *sumō* wrestling, and acrobatics approach art. Matsuya Hisashige once commented: "The way he [Kobori Enshū] puts powdered tea [taken from a tea container, into a teabowl] is magnificent. He scoops it with force and gently puts it into the bowl" (*Chadō shisō densho*). The tempo and *ma* (the balancing of intervals of activity and rest) of the movements relate to the progress of the entire procedure for preparing tea. One absolute condition for mastery of chanoyu is to be able to adjust the tempo and the balance of the procedures to any given situation. It is considered distasteful when they are not orchestrated smoothly, leading to a situation described as "becoming dull" (*namaru*). The essence of the dancelike element in chanoyu rests in the perfect tempo and balance of the total progression.

However, as is clear from the other examples cited, there are numerous varieties of dancelike elements and many levels of their expression. Just as a purely artistic dance performed by a master dancer is not necessarily beautiful in execution, the movements of a person skilled in chanoyu are not invariably beautiful. Still, while not giving any hint of a dancelike element, one may find dancelike beauty in the way one

walks, the way one sits, the way one moves the hands, and the way one rests. It is a question of tempo and balance regulated by time and not just a question of movement and repose. It is also a question of the mind.

Since antiquity, the fundamental question in the field of traditional Japanese dance can be found in the role of the dancer's state of mind. Commenting on the art, Busensai Goto, the third-generation master of the Yamamura school of Japanese dance said:

The most difficult part of dance is positioning the hips, then the shoulders, fingers, and movements of the eyes and feet. It takes a tremendous amount of training to master these movements. . . . But what is more difficult to achieve is the proper state of mind. However, it is not good to give too much thought to the state of mind. The mind is most important in Japanese dance, but one must not reveal one's heart or thoughts. That goes for dancing postures (*furi*) also. It becomes a cheap show when the postures are expressed through the body alone and without heart. It is not Japanese dance unless the mind and body are one.

Even though Busensai Goto was not well known, she was well versed in the art of dance and thus was able to make the foregoing statements which reflect a deep-rooted tradition common to most, if not all, of the Japanese arts. These may also be applied to the procedures of chanoyu because in chanoyu the same tradition is maintained.

V. The Tea Gathering as Impromptu Drama

If one views a tea gathering as an impromptu drama, the guests are the audience for the performance of the host, and the fellow guests and the host are the audience for the performance of each individual guest. The host is the producer and plays the leading role; the guests are costars. Therefore, the participants cannot become merely spectators as if they were watching a dance performed on a conventional stage.

What is revealed when chanoyu is viewed as an impromptu drama of this sort? First of all, a cooperative relationship between the host and the guests is indispensable; the host tries to facilitate the guests' performance and likewise the guests try to do the same for the host. A similar kind of cooperative relationship exists between the performers and the audience of a conventional stage performance, but it is not indispensable. Cooperation between the star and costars is necessary, of course; the guests at a tea gathering resemble costars more than they do an audience. This explains why it is said that there cannot be a good tea gathering unless the guests are well-versed in chanoyu and willing to cooperate with the host. In the section titled *Chanoyusha kakugo jittei* [Ten points of attention for the man of tea] in the *Yamanoue Sōji ki*¹⁰, the statement "For those who engage in chanoyu, in all things earnest consideration, close attention," reflects the demand for an attitude of cooperation on the part of the host and guests. The following tale from the *Nampōroku* illustrates this concept:

Tennōjiya [Tsuda] Sōkyū's style is extraordinary. [He holds] two or three [tea] gatherings during the winter and one or two during the summer. His accomplishments are such that people always hear about them. One snowy and delightful dawn, Sōkyū went to Rikyū's house on the spur of the moment. As Sōkyū had expected, the gate of the roji was slightly ajar. After looking around, he went to the waiting bench and rested. Fine, fragrant wood incense was burning in the distance and a dim light could be seen coming from the tea hut. Sōkyū recognized that the incense was *Ranja*¹¹. This was to be expected, for Sōkyū was an expert on incense. Sōeki [Rikyū], wearing a *jittoku*¹² coat over a *kamiko* (paper kimono), came out to meet him. After Sōkyū had entered the tearoom, he asked to enjoy the scent of the incense, so it was brought out [still lit] in the incense burner. While the host and the guest faced each other and exchanged greetings, the sound of the opening of the door of the *mizuya* (preparation room) was heard. Rikyū said that he had sent someone to Samegai¹³ to get water. It seemed that he had been delayed and had just returned. Saying he would change the water, Rikyū lifted up the kettle [from the hearth] and took it to the *mizuya*. After that, Sōkyū went over to the *daimē* (a three-quarter-size tatami mat) and looked at the [charcoal] fire. The fire, built for a dawn tea gathering, had been well laid and had an indescribable appearance. Sōkyū took down the filled charcoal scuttle that had been placed on a shelf nearby. As Sōkyū was dusting the *daimē* [after having laid fresh charcoal] and attending to the fire, Rikyū returned with the kettle. Sōkyū said that the fire had run its course; he assumed that Rikyū would want a strong fire since he had changed the water in the kettle. To save Rikyū trouble, he had added the charcoal. Rikyū was very impressed and talked about his guest's attitude for a long time, saying that having such a guest made the effort of boiling the water and making the tea worthwhile.

Dramatic Discords Between Host and Guest

At times, the host may take the guest by surprise or the guest may trouble the host. When this occurs, a quick response is necessary. This ready wit is called *bataraki*, meaning resources or talent. In the past, this also took place between the star and costars on the stage. In early forms of drama it was customary to prearrange a plot outline and improvise lines and actions as the play progressed. This improvisatory

aspect can still be seen in the form of the farce which existed in many countries. The *commedia dell'arte* of Italy is typical. There were fixed parts for the characters, and their masks and costumes, depending on the nature of each character, were predetermined. Comedians clamoring for attention on the stage today are offspring of the characters in the *commedia dell'arte* such as Pierrot, Harlequin, Columbine, or Pantaloon. Actors playing these roles were required to improvise lines and actions according to a lightly sketched scenario, like pouring liquid into a vessel, just as the patter and shenanigans of today's comedians generally have set patterns. Dramatic discords were created and solved on the spot, and there was always a happy ending.

This is also true at a tea gathering. If there should be dramatic discord created by the host surprising the guests or by a guest causing the host to be perplexed, the outcome must be a happy one. Furthermore, the dramatic discord must be minor in nature with everyone being able to anticipate ultimate cooperation. It must never become unresolved tragedy.

Any tea gathering that ignores the wishes of the others or leaves one with a bitter feeling is not a good tea gathering, no matter how splendid the quality of the utensils. A spirit of harmony and respect is present in a good tea gathering. This applies to both host and guest.

Another story involving Rikyū may serve to illustrate this point. Hechikan, a tea master who lived in Yamashina near Kyoto, once invited Rikyū to a tea gathering. Hechikan, a well-known eccentric, purposely misinformed Rikyū of the time he was to arrive for the gathering. When Rikyū did arrive at Hechikan's house, the gate was closed and, seemingly, no one was expected. Barely managing to squeeze through the gate, Rikyū noticed that a pit had been dug and then covered with a board and soil. Pretending he hadn't noticed it, he stepped onto the board and fell into the pit, dirtying his clothes. At that moment a surprised and apologetic Hechikan appeared. He quickly led Rikyū to the bath. The bath water was at just the right temperature, as if a guest had been expected. When Rikyū came out he found a new kimono had been laid out, ready for him to wear. Hechikan invited him into the tearoom where he was received warmly and both men enjoyed themselves. Rikyū had been aware all the time of the practical joke the host had played on him but he had cooperated with the host's production, pretending to have been completely taken by surprise.

There are also times when acts that seemingly ignore the wishes of the other party result in a good tea gathering. The following story concerning one of Tokugawa Ieyasu's sons, Yorinobu (1602-1671) is written in *Kikō Genkōroku*. Once, Hosokawa Sansai (1564-1645) told Yorinobu's vassal, Watanabe Ichigaku, that he found himself getting old and that he might not be able to come to Edo again after returning to his provincial home. He said it would please him very much if he could see the calligraphy by Kidō (Hsu-t'ang Chih-Yu) that was treasured by the Kii family, to adorn the end of his life.¹⁴ Yorinobu, the lord of Kii, hearing of Sansai's wish gladly consented to it and set a date for a tea gathering. Sansai was very pleased and anticipated the event. Arriving at the appointed hour, Sansai entered the tearoom but to his surprise, hanging in the tokonoma was not the calligraphy of Kidō but one by Seisetsu. He thought this strange but without making mention of it he participated in the gathering. As he was

about to leave after having talked for a moment in the *shoin* reception room, Watanabe Ichigaku appeared waiting by a door in the corridor. He brought out a box and drew from it a rolled hanging scroll, placing it on the box lid. He then said, "My master said that he was supposed to display the scroll of Kidō today, as you had requested, because you felt you were growing old and might not be able to come to Edo again. However, my master wishes you to live for many more years and make many more trips to Edo. Therefore he purposely did not hang the calligraphy of Kidō, even though he had promised to do so. It is here and if you still wish to see it, you may do so in the *shoin*." Sansai was very touched and impressed and said, "What a kind thought. Your master is very considerate even if he is young." Voicing his appreciation, he declined to view the unopened calligraphy saying that he would make many trips to Edo. In the following year Sansai came to Edo and at a tea gathering held for him the calligraphy was hung in the *tokonoma*.

At the first gathering he held for Sansai, Yorinobu had ignored the wish of his guest and broken his own promise. The cooperative relationship in its ordinary sense was absent. But his disregard for the guest's stated desire and his promise rested on a thoughtfulness for the guest that went deeper than ordinary cooperation. Therefore, Sansai could not help accepting his host's thoughtfulness with appreciation, even though his wish had not been granted. His dissatisfaction must have been fully assuaged by his gratitude for the sincere thoughtfulness.

These are two of the best illustrations of episodes of dramatic discord in *chanoyu*, but there are other forms of dramatic discord. The phrase "tea is alive" (*cha ga ikiru*) means that the tea gathering can become memorable by a dramatic turn of events. Rikyū's gathering where he displayed a single morning glory blossom fits this category. Hideyoshi, expecting to see a garden filled with morning glories, felt betrayed and was displeased upon entering Rikyū's garden with not a blossom in sight. But the single, dew-laden morning glory that was waiting for him in the *tokonoma* immediately turned his disappointment and displeasure into satisfaction and joy. There was a dramatic discord in this event. The term *sakui*, or creativity, covers the development and resolution of dramatic discord such as this.

The Utensils Speak for the Host

Seen from the point of view of impromptu drama, utensils also have significance as living things; they, too, cooperate with the host, who is the producer and who plays the leading role. Instead of speaking himself, the host speaks through the utensils and their various combinations. Of course, the host will not be understood and his efforts will not be appreciated unless the guests perceive his intentions and respond accordingly. The guests' responses need not be verbal; on occasion the host will sense the impression he has made on his guests by their very silence. This, in and of itself, will produce a truly memorable tea gathering.

One such unforgettable gathering, which I was fortunate to have attended, was hosted by Hara Sankei¹⁵, on August 19, 1937 at the Sankeien garden in Yokohama.

The invitation read "to view the lotus blossoms at their finest." Watsuji Tetsurō and I spent the night before the gathering at Mrs. Saigō's home (Mrs. Saigō was a daughter of Sankei-sensei) which was in the Sankeien. We got up at four o'clock in the morning and proceeded to the lotus pond at five. Sankei-sensei was already there to greet us and led us to the entrance of the Gekkadon Pavilion. According to tradition, this building was originally a part of the Momoyama castle of Hideyoshi. The building was given to the Uji tea merchant Kambayashi Sannyū when the castle was dismantled, but later was donated by the Kambayashi family to Konzōin of the Mimurodoji temple.

We were served a Buddhist-temple style breakfast in the Gekkadon. The night had not yet lifted completely and the room was still dark. White rice was served on several red lotus petals that had been placed on a lotus leaf within a large lacquerware vessel. The vessel had been used to serve rice at an old temple. In the dimness of pre-dawn, the green of the lotus leaf was barely distinguishable and the red of the petals showed but faintly. I cannot recall the kind of smaller, individual bowls used to serve the rice on the petals, but poured over the rice in our bowls was a soup that had lotus seeds in it. The only other side-dish served was fermented soybeans prepared according to ancient methods at Daitokuji temple in Kyoto. A calligraphy by Dankei Myōyō (Tuan-Hsi-Miao-Yung) was hanging in the tokonoma. I asked Sankei-sensei to read some of the characters I could not read. Turning to face the scroll he read the entire poem in a soft voice:

To Zen priest Kung-Hae-Yen, a guest at the Lian-Hon-Tan house:

For one whole summer
We looked at the same clouds over the mountain
Chu-Ling;
Each of us saw different things in them.
When I see clouds tomorrow,
My eyes, turned in a different direction,
Will be focused on another mountain.
My heart will be filled with the sorrow of parting
As I lean against the veranda railing and think of you.

By Tuan-Hsi-Miao-Yung

In the next room, fruits were served on a table. In a corner of the room a *biwa* (Japanese lute) was displayed. The lute was inscribed with the word *omokage* (memory) and it had once belonged to Prince Takanaga (1311-1337), the first son of Emperor Godaigo. At the end of a long passage we entered the tearoom named Kim-mōkutsu. An image of Kannon (Avalokitesvara), drawn by the shogun Minamoto Sanetomo (1191-1219) was hanging in the tokonoma. This Kannon has been referred to as *Sanetomo nikka no Kannon* [The Kannon of Sanetomo's daily task].¹⁶

During the gathering, Sensei conversed quietly with us; there was nothing unusual or revealing in his expression or behavior; this gathering however was being held in memory of his son Zenichirō who had died just two weeks earlier.

Sensei revealed what was in his heart not with words but rather through the lotus petal rice, through the sense of the delicately brushed poem of Tuan-Hsi-Miao-Yung, through the display of the lute with the inscription “memory,” and through the well-known fate of the young shogun, Sanetomo, who had drawn the Kannon in black ink. (to be continued)

1. Both sources are manuscripts of unknown authorship in possession of the former Ueno National Library, now a branch of the Diet library.
2. Also called Sōsen, Kuwayama Sakon (1560-1632) was the third son of Kuwayama Sōei, who was given the *Chaki meibutsu shū*, a version of *Yamanoue Sōji ki*. Sakon was a daimyo and tea master who studied chanoyu under Sen Dōan (1546-1607). He taught chanoyu to Katagiri Sekishū (1609-1673), who later established his own school of tea.
3. A different version of the *Chawa shigetsu shū* states that it was Kuwayama Sakon, not Tomita Sakon, who posed the question. But if this is true the periods are not in agreement. The significance of this story, and others like it, lies in the fact the story has been passed down—or invented. Whether the story actually relates fact is of secondary importance.
4. The *Nampōroku* is a seven-volume book reputed to be the teachings of Sen Rikyū as they were transmitted to his disciple Nambō Sōkei. The oldest version is a 1690 copy made by Tachibana Jitsuzan.
5. This was the esthetic and literary culture created by low-ranking courtiers and commoners who took the ton-sure and severed their connections with everyday life. However, unlike hermits or ascetics, these recluses enjoyed associating with a small circle of friends. The poet Saigyō (1118-1190), the author of the *Tsurezuregusa*, Yoshida Kenkō (1238-1350), the linked verse poet Sōgi (1421-1502), and Matsuo Bashō (1644-1694) were important contributors to the formulation of the culture of seclusion.
6. The *Sōjimboku* is a three-volume work of unknown authorship on the procedures and etiquette of chanoyu. This book was the first on tea to be published in Japan.
7. The *Bunrui sōjimboku* is a manuscript of three volumes divided into ten categories such as manners for the guests, hanging scrolls, flower containers, tea containers, and so on. It is presumed to have been written in 1564. The *Bunrui sōjimboku* is included in the *Chadō zenshu*, 1936.
8. The *Chanoyu no mokuroku* [Catalog of the utensils of chanoyu] is mentioned in *Chadō Kyūbunroku*, a book about the tea practice of Fujimura Yōken (1613-1699) edited by Yōken's son Sei-in. There it states, “The above-mentioned is found in the *Chanoyu no mokuroku*, from Rikyū's lifetime, Genki 3 (1572).” My reference is based on this quotation.
9. The *Chadō shiso densho* is Matsuyama Ginshōan's revision of Matsuya Hisashige's records of the tea practices and achievements of Sen Rikyū, Furuta Oribe, Hosokawa Sansai, and Kobori Enshū. Hisashige, head of the prosperous Matsuya merchant family in Nara, compiled the records of three generations of heads of his family: Hisamasa, Hisayoshi, and himself, into a book that consists of writings about the four famous tea masters based on the records of tea gatherings of his family and his own personal records and memory, with special emphasis on the philosophy of chanoyu.
10. The *Yamanoue Sōji ki* is the book of the tea records of the tea master Yamanoue Sōji (1544-1590). The *Chaki meibutsu-shū* is a version of this book.
11. *Ranja*, or *Ranjatai*, is the name of a famed chunk of wood incense brought to Japan from China in the eighth century. That Rikyū had it in his possession illustrates the great esteem accorded him by Oda Nobunaga, who had cut a piece from the large chunk and given it to him. Today, as in the time of Rikyū, this chunk of wood incense is kept in the Shōsōin repository in Nara.
12. A *jittoku* is a short over-jacket of black linen or silk gauze worn by a tea master over a kimono.
13. Samegai was one of the famed wells of Kyoto whose water was said to be of an especially fine quality. It is said the tea masters Murata Shukō (or Jukō, 1421?-1502) and Takeno Jōō (1502-1555) used water from this well for making tea.
14. In 1619, the fief of Kii (present-day Wakayama prefecture) was presented to Tokugawa Yorinobu (1602-

1671), the eighth son of Ieyasu. The Kii family branch of the Tokugawa family was one of the three families (*go-sanke*) from which the shogun could be chosen.

15. Hara Sankei was a silk trader in Yokohama. He was a distinguished collector of fine arts and a tea devotee. Respectfully called Sankei-sensei, he was also known as a patron of many famous painters when they were young and poor.
16. Sanetomo was the second son of Minamoto Yoritomo, who, though shogun, cared little for the martial arts. During his reign his mother, Hōjō Masako, held power while he occupied himself with literature and other genteel accomplishments. At twenty-eight years of age he met his fate at the hands of his nephew, Kugyō, and thus brought an end to the Minamoto bloodline. Tradition says, Sanetomo in his later years drew with black ink the image of Kannon (Avalokotesvara) as a daily task. Several of these images are treasured today by tea devotees because Sanetomo was an excellent *kajin* (*waka* poet) and disciple of the famous poet of the Kamakura period, Fujiwara Teika.

Men of Tea : An Evaluation by Yamanoue Sōji, Part 1

Tanihata Akio

Introduction

According to Yamanoue Sōji, a tea man and contemporary of Sen Rikyū, accomplished practitioners of chanoyu could be roughly divided into three categories: *chanoyusha* (man of tea), *wabi suki-sha* (practitioner of tea in the spirit of *wabi*), and *meijin* (master). As examples he listed Matsumoto Shuhō and Shino Sōshin as *chanoyusha*, Awataguchi no Zempō as a *wabi suki-sha*, and Murata Shuko, Torii Insetsu, and Takeno Jōō as *meijin*. Each of these men left their mark on the history of *chadō*. But why were these men selected by Sōji as representatives of the three categories? And what was the character of their practice? To answer these questions let us first look at Yamanoue Sōji and his record of tea traditions, the *Yamanoue Sōji ki*, and then examine each of these three categories.

The *Yamanoue Sōji ki*

Yamanoue Sōji (1544-1590) was a merchant and respected tea man from Sakai; his family operated a store called Satsumaya. It is said Sōji studied tea under Rikyū for twenty years and, along with Rikyū, served Toyotomi Hideyoshi as a specialist in chanoyu (*sadō*). Later, Sōji, after losing his position, moved to Odawara and stayed with the Hōjō clan. While there, Sōji was killed on orders of Hideyoshi because Sōji's conduct was contrary to his ruler's wishes. Let us turn now to the *Yamanoue Sōji ki*. Three versions of *Yamanoue Sōji ki* have been published*:

1. *Chaki meibutsu shū* (contained in *Zoku gunsho ruiju*). The version in this book is addressed to Kuwayama Shuri Taifu and dated the twenty-seventh day of the second month of Tenshō 16 (1588).
2. *Yamanoue Sōji ki* (contained in *Chadō koten zenshū*). This version is addressed to Kosetsusai and is dated the second month of Tenshō 17 (1589).
3. *Yamanoue Sōji ki* (contained in *Chadō koten zenshū taikōhon*, a revised edition of *Chadō koten zenshū*). This version was addressed to Minakawa Yamashiro no kami and dated the third month of Tenshō 18 (1590).

*For detailed research on various versions of the *Yamanoue Sōji ki* see Kuwata Tadachika, *Yamanoue Sōji ki no kenkyū* (Kyoto: Kawara Shoten, 1957).

In addition to these three there are other versions that have not yet been made public. I will refer to these three published volumes, the volume in the collection of the Konnichian Library, and the *Shukō issbi mokuroku*.

The copy of *Yamanoue Sōji ki* in the Konnichian Library collection is a sixty-four-page paper volume. Although Sōji's *kaō*, artistic cipher, appears in the postscript, the volume is considered to date from the Edo period, judging from the quality of the paper and the style of the characters used in the book. There is, however, no specific mention of transcription. Originally it was probably divided into two volumes, for in the beginning there is reference to "the chapter on *hanairi* (flower containers)." Regrettably, the first volume is missing, but the second volume is not too different from various other versions. This version may be considered a variant of the one that was addressed to Kōsetsusai. However, the postscript in the Konnichian Library version is noteworthy. It reads:

To Rin'ami,

I understand that His Excellency Hōjō Ujinori wishes to continue to practice chanoyu in earnest even after we part. I would like to meet your wishes and present this book to His Excellency. Will you please give this to him and explain?

An auspicious day in the fifth month, Tenshō 16 (1588)

Sōji (cipher)
Yamanoue Hyōan [Sōji]

Although the salutation was to Rin'ami the book was actually given to Hōjō Ujinori. Hōjō Ujinori (1545-1600) was a son of Hōjō Ujiyasu. During the battle of Odawara in 1590 he fought against Hideyoshi, entrenching himself at the Nirayama Castle in Izu in the eastern part what of what is today called Shizuoka prefecture, but later he surrendered. After the war, which brought an end to the Hōjō clan's rule in that part of Japan, Ujinori was given a fief of seven thousand *roku* in Kawachi, modern-day Osaka prefecture. It seems that Rikyu's style of tea had penetrated the Hōjō clan through Sōji. Except for the versions that were given to Sōji's son Dōshichi and the one given to Kuwayama Shigeharu, which was later handed down to Katagiri Sekishū, various volumes of the *Yamanoue Sōji ki* were addressed to Hōjō Ujinori and several vassals of the Hojo clan, namely, Itabeoka Sukenari (also known as Kōsetsusai), and Minakawa Yamashiro no kami Hiroteru. Furthermore, an account given in *Odawara nikki* by Yamazumi Sadakatsu, a former vassal of the Hōjō clan, is convincing. He wrote that chanoyu flourished in those regions under Hōjō control.

Another document in the Konnichian Library is the *Shukō issbi mokuroku*, a sixteen-page handwritten volume completed in Bunka 13 (1816) by Yoshida Sōi who used the pseudonym Keisetsu-an. This volume is a copy of the version that had been

transcribed in Kyōwa 2 (1802) by Tamura Murasuke whose pseudonym was Futai-an. Murasuke had copied the version that was transcribed in Kansei 10 (1798) by Usetsu-an Gikan, who had copied the version made and held by a certain Shima, a great-grandson of Takeno Jōō. Shima used the copy of the *Shukō issbi mokuroku* made in Tensho 4 (1576) by Takeno Jōō's son Sōga. The content of the *Shuko issbi mokuroku* in the Konnichian Library is the same as the *Chanoyusha kakugo jittai* [Ten Points of Attention for the Man of Tea] and *Mata jittai* [Ten Further Points] sections of the *Yamanoue Sōji ki*. Another similar copy of *Shukō issbi mokuroku*—with a postscript by Takeno Sōga dated Tenshō 5 (1577)—has been mentioned by Kuwata.

Let us look then at the composition of the *Yamanoue Sōji ki* that was addressed to Kōsetsusai dated the third month of Tenshō 17 (1589). It consists of three parts.

- I. A history of tea utensil collections and tea men
- II. *Shukō issbi mokuroku*
 1. Leaf tea storage jars (*Otsubo*)
 2. Miniature landscapes of sand and stones laid out on a tray (*bonseki*)
 3. Stands for Temmoku teabowls (*Temmoku dai*)
 4. Temmoku teabowls (*Temmoku chawan*)
 5. Teabowls (*chawan*)
 6. Tea scoops (*chashaku*)
 7. Inkstones (*suzuri*)
 8. Kettles (*kama*)
 9. Water jars (*mizusashi*)
 10. Chains for hanging kettles (*kusari*)
 11. Examples of Fujiwara Teika's calligraphy on square pieces of paper (*Teika shikishi*)
 12. Charcoal scuttles (*sumitori*)
 13. Kettle hangers (*jizai*)
 14. Incense burners (*kōro*), incense containers (*kōgō*), incense (*kō*), and ash used for burning incense (*kōbai*)
 15. Calligraphy and paintings (*bokuseki* and *e*)
 16. Flower containers (*banaire*)
 17. Ceramic thick tea containers (*chaire*)
 18. Arrangements of tea utensils on a *daisu* stand (*daisu kazari*)

19. *Wabi*-style flower containers.
20. Flowers
21. Ten Points of Attention for the Man of Tea (*Chanoyusha kakugo jittai*) and Ten Further Points (*Mata jittai*)
22. Biographical sketches of tea men

III.

1. Tea men and tearooms
2. Lumber used in [the construction of] tearooms
3. Tea men who served Toyotomi Hideyoshi
4. Legends on eight picture scrolls by Yü-chien

Of the various versions of the *Yamanoue Sōji ki*, the Kuwayama version, contained in *Chaki meibutsu shū* dated Tenshō 16 (1588), is missing section I on the history of tea utensil collections and tea men, which is contained in the volume addressed to Kōsetsusai, but the rest of the contents are about the same; however, the subjects are listed in a different order. As mentioned before, the Sōga version has only the items contained under heading 21, *Chanoyusha kakugo jittai* and 22, *Mata jittai*. It is believed that the *Shukō issbi mokuroku* also contained the sections on tea utensils, but that portion is missing from the surviving copy.

Judging from these various versions of the work discussed here, the *Yamanoue Sōji ki* is composed of the *Shukō issbi mokuroku*, which is the heart of the book, and Sōji's memoranda on chanoyu. As stated in a revision, the *Shukō issbi mokuroku* is based on "Shukō's concept of the study of chanoyu that was written after he asked [his mentor] Nōami exhaustive questions on the subject." The concept was revised and corrected as it was transmitted to Murata Sōju, Takeno Jōō, and Tsuji Gensai. In this sense, the *Yamanoue Sōji ki* focuses on the core of *wabi* tea as it had been practiced since the time of Shukō and draws a picture in bold strokes of the practice of tea men at the time and the ideal way a tea man should behave.

Chanoyusha, A Connoisseur of Utensils

According to the *Yamanoue Sōji ki*, a chanoyusha is "a person who is a connoisseur of utensils and skilled in the tea manner, and who leads the life of a teacher of tea." In other words, a man is not a chanoyusha unless he meets these requirements: (1) he must be a connoisseur of utensils, (2) he must be well versed in the art of tea, and (3) he must make his living as a teacher of chanoyu. Of these requirements, the third does not present any problem, but the first two necessitate some explanation.

Connoisseurship heads the list of three requirements, because it was believed that to be a connoisseur of tea utensils was an indispensable condition for a tea man. Today, to be a connoisseur of utensils means having the ability to judge the authenticity of various utensils and is synonymous with possessing expert opinions, but that

was not Sōji's view. Sōji believed that connoisseurship was the ability to judge whether or not a utensil was suitable for chanoyu. To make that kind of judgment one had to be acquainted with what had been appreciated as *meibutsu*, or famed utensils, and had to know the criteria for their fame. The *Yamanoue Sōji ki* was a reference book in this sense. The fact that a major portion of *Shukō issbi mokuroku* is devoted to listing various *meibutsu* and describing their characteristics truly underscores the importance of this information.

What kind of things, then, were referred to as *meibutsu*? Sōji wrote, "the [objects listed as] *meibutsu* in this writing are independent of their prices. They are suitable for use at a tea gathering. They are top-class *meibutsu*." Or, put differently, "it is not based on whether the item is expensive or inexpensive. An item suitable to be displayed in a *tokonoma* is called *meibutsu*." These quotations from the *Yamanoue Sōji ki* indicate that the criterion of a famed utensil was its quality and not its price. It had to be suitable for display in the *tokonoma* and had to have the quiet taste appropriate for chanoyu. Were there other requirements for a utensil to be called *meibutsu*? I will consider this point after we examine the notes on leaf tea storage jars in the *Yamanoue Sōji ki*.

The description of leaf tea storage jars consists of three parts. They are the form, designation, and transmission. Of these three, foremost in importance was form which had to be appropriate for the quiet taste of chanoyu. Furthermore, the storage jar must have a respectable designation which could be derived from various sources—its shape, an anecdote pertaining to the container, or the title of a poem. Criteria for transmission had to do with whether it was a part of the Higashiyama collection of tea utensils (*gomotsu*) selected by the eighth Ashikaga shogun Yoshimasa from the Ashikaga family treasury, or whether it was owned by a famous tea man of the past. It seems that leaf tea storage jars occupied a relatively important place at that time and most of them had an important transmission. However, the standards for evaluation were not necessarily fixed, as evidenced by examples of the *Hyōgo tsubo* that was "discovered" by Araki Murashige (d. 1586) or the jar called *Torasaru* that was discovered among items offered for sale at an open market at Tennōji in Osaka. Both were discovered and then became *meibutsu*.

This concept of connoisseurship was also applied to other utensils. Yamanoue Sōji wrote that the *Amagasaki dai* (a type of stand for Temmoku teabowls) "is a utensil that came into use recently. How about using it for *wabi* tea?" Concerning Ido teabowls: "[They were] discovered by Yamanoue Sōji and became famed utensils. The chief advisor to the *kampaku* [Toyotomi Hideyoshi] owns them. Teabowls from China have declined in popularity and teabowls from Korea are in use today. If the shape is suitable, even a teabowl made [in Japan] in recent years is used in chanoyu." As for kettles, "If it has a suitable shape and good surface texture, a small kettle can be used as a *suki* (i.e., chanoyu) utensil." On the other hand, in the section on flower containers he wrote, "besides [these] there are about ten *kaburanashi* [shape] flower containers. They are rather ordinary items and not included in *suki* utensils."

In the above cases *suki* does not refer to utensils used for the orthodox style of tea that traces its origin to the practices in the shogun's villa, but means utensils suitable

ble for wabi tea. Therefore, it can be concluded that the view on utensils expressed in the *Yamanoue Sōji ki* was based on two criteria: (1) tea utensils that were Higashiyama *gomotsu* or owned and treasured by renowned tea men, and (2) items newly discovered and adopted as suki utensils. But these were not absolute criteria; in time they were modified. On *taikai*-shape chaire (generally large and squat ceramic thick tea containers with either a narrow or wide mouth), Sōji wrote, "There are many *taikai* chaire. However, they are not used for chanoyu today, even ones with a good shape or with a history of respectable transmission. In the past they were *meibutsu*." From this we can imagine that, as far as *taikai*-shape chaire were concerned, the view on utensils was based on the emerging wabi tea esthetic that began to flourish at that time and spread as if to drive a wedge into the esthetic of the orthodox famed utensils used earlier. However, it would be premature to conclude that the choice of tea utensils based on the concept of wabi overwhelmed the traditional view that gave importance to *meibutsu* wares. Rather it would be more accurate to say that beginning in this period the ideology of wabi advocated by Rikyu was strongly emphasized in the world of tea utensils and that two parallel criteria for evaluating utensils coexisted.

The *Yamanoue Sōji ki* indicates that Sōji expected a chanoyusha to know the famed utensils that were traditionally used in the then-flourishing wabi tea. Using these criteria, a chanoyusha was expected to acquaint himself with utensils and be esthetically creative by adopting forgotten utensils for use in chanoyu. This is the type of connoisseurship Sōji searched for in a chanoyusha.

Chanoyusha, Skilled in Tea Manner

Now let us consider the second requirement for a chanoyusha, "to be skilled in the tea manner." Fortunately there are two writings on this subject, the *Chanoyusha kakugo jittai* [Ten Points of Attention for the Man of Tea] and *Mata jittai* [Ten Further Points]. Both of these describe the requirements for a chanoyusha. There is not much variation among the existing versions of the former. In that sense, perhaps it well represents Shukō's original intent. I will not go into the specifics of the *Chanoyusha kakugo jittai* because they have been discussed by Dennis Hirota (See "The Wabi Tea of Takeno Jōō," *Chanoyu Quarterly*, no. 23, 1980, pp. 7-21). The contents can be divided roughly into halves. One half deals with chanoyu in general (1, 2, 3, 5, 7, and 10) and the other half deals concretely with tea gatherings (4, 6, 8, and 9). It requires the chanoyusha to conduct himself unceremoniously when dealing with a person having a higher social position than himself, to act with sincere courtesy when dealing with someone having a position below himself, and to learn from his predecessors in the way of tea. Furthermore, it requires paying scrupulous attention to everything. While participating in a tea gathering, the chanoyusha should not concern himself only with appearances but should "be pure" in his heart and should not indulge in drinking *sake*. His view was a type of moral standard. Furthermore, in concrete terms, the author of the *Chanoyusha kakugo jittai* preferred tea gatherings at dawn and in the evening to gatherings held at midday; the latter was an integral part of the orthodox tea gathering. He directs the chanoyusha to prepare diligently for a gathering (4),

according to the seasons (6), using utensils that had belonged to famed tea men since Shuko (9) and to select an appropriate tearoom (8).

The *chanoyusha*, as portrayed in the *Chanoyusha kakugo jittai*, is a man who secures relative independence in chanoyu. This he establishes by strictly gauging himself and adhering firmly to the form of behavior that would support it. In this writing there is no trace of the idea espoused by tea masters of a later age such as Hosokawa Sansai, Kobori Enshū, and Katagiri Sekishū who carried on the tradition of *daimyo* tea and made considerations for one's position in society. Rather the main idea expressed in the *Chanoyusha kakugo jittai* was to maintain a certain independence in the realm of chanoyu, as implied in the phrase "[conduct yourself] unceremoniously with those above."

Next, let us consider the *Mata jittai*. This list developed in more concrete terms the points discussed in the *Chanoyusha kakugo jittai*. However, this does not mean that it consists of ten items. The version addressed to Kosetsusai consists of fourteen points, the version that was copied by Sōga eleven points, and the version addressed to Rin'ami twelve points. While these versions may differ in wording, their contents are by and large the same. They contain the following eight points:

1. Illuminating discernment (*me-aki*) (The term *mekiki* is used in the Sōga and Rin'ami versions)
2. Tea procedure (*temae*)
3. Sunken hearth, portable brazier, charcoal, and ash
4. Movements
5. *Kaiseki*-style meals
6. Suitable manners and procedures for guests and host
7. Creativity (*sakui*)
8. Mental attitude for teachers of chanoyu

In passing, it is interesting to note that the accomplished tea master and statesman Ii Naosuke's ideas about the meeting of host and guest, which became an important element of chanoyu during the late days of the Tokugawa Bakufu, already existed as an ideology when the *Mata jittai* was written. It is he who said, ". . . He [the host of a tea gathering] realizes that the gathering of that day is over and it is impossible to have the same gathering again; that that particular tea gathering will take place only once in a lifetime. . . . Realization that one should participate in a tea gathering with an attitude that this gathering is only once in one's lifetime is the essence of the mastery of *ichigo ichie* (one lifetime, one meeting)."

In addition, the *Yamanoue Sōji ki* contains Sōji's notes on what he had heard Rikyū say concerning certain famous tea men, tearooms, and clothing for the man of tea. He concludes the book by saying, "This volume is valuable and handy for beginners but of no use to *sukisha*."

Chanoyusha Matsumoto Shuho and Shino Sōshin

Having outlined the attributes of a chanoyusha as they are given in the *Yamanoue Sōji ki*, let us consider why the two men, Matsumoto Shuho and Shino Sōshin, were designated by Yamanoue Sōji as representative chanoyusha. To do so it is necessary to examine their styles of tea. Unfortunately there is little documentation, much less detail, about either of these men and only the following was learned after probing records about them.

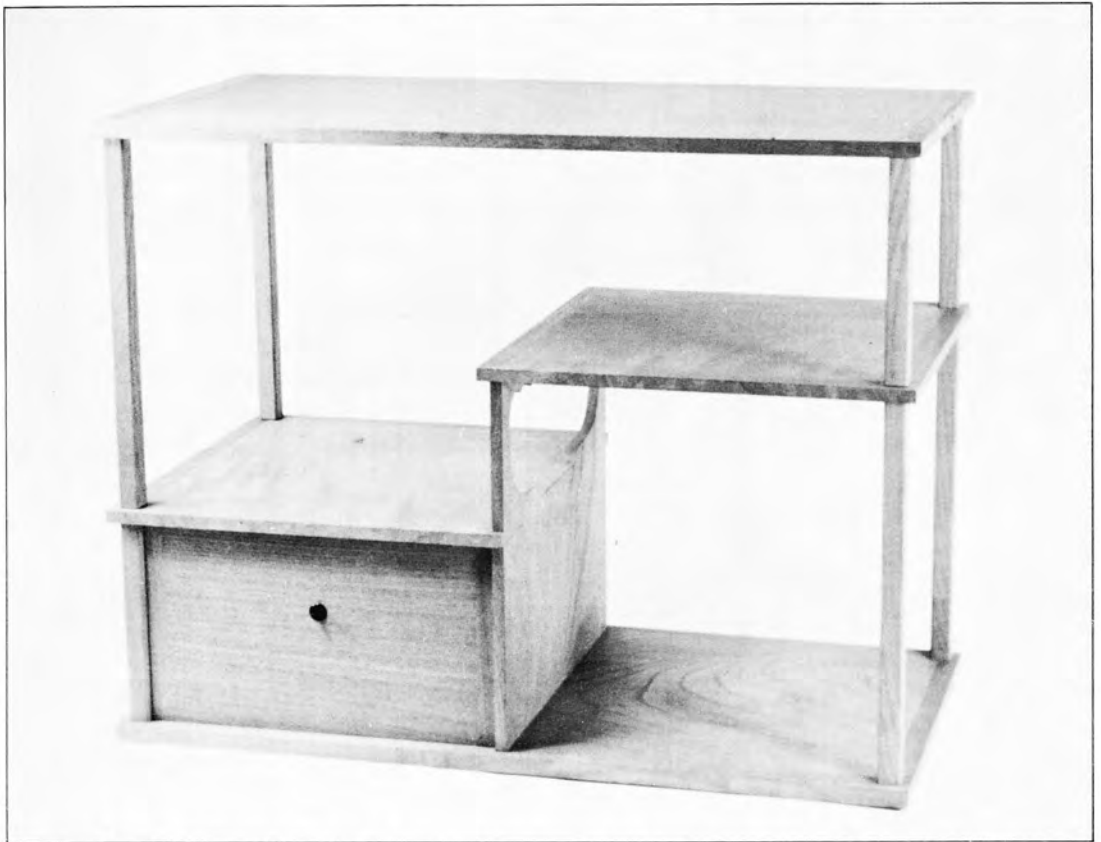
Matsumoto Shuho was a wealthy merchant who was a pupil of Murata Shukō. It is said that his residence was near the intersection of Shijō avenue and Muromachi street in Kyoto. After becoming a practitioner of tea, he called himself Eishōbō Shoraku. He seems to have hosted tea gatherings frequently. He drew water from his well, "Matsumoto no i," in the early morning and attended to preparations for tea gatherings. This conforms well to a condition set forth in the *Chanoyusha kakugo jittai*, "start the kettle at the hour of the tiger (4 a.m.)." Shuho must have been a respectable tea man, for it has been said that he drew water from "Matsumoto no i" every morning. He also owned many tea utensils. According to the *Matsuya mei-butsu shu*, he owned the *Tsukumo nasu*, the *Matsumoto fune*, the *Matsumoto nasu* and the *Matsumoto katatsuki* thick tea containers (the latter came to be known as the *Matsuya katatsuki*). In addition, Sōji noted in the *Yamanoue Sōji ki* that Shuho made habitual use of the *Matsumoto chawan* teabowl that cost 5000 *kan* (a *kan* was a unit of money) and a *hyotan* (gourd)-shaped ceramic thick tea container. In this respect, Shuho strayed from the category of chanoyusha, but Sōji took into consideration the fact that these tea utensils had been discovered by Shuhō and adopted by him for tea, and he valued Shuhō's ability as a "connoisseur." Because of this, Shuhō was well qualified to be a chanoyusha. But why did he remain in this designation? Why was he not considered a *meijin*, a master? Unfortunately this point is not clear. It could be that a lack of any accounts that attribute original and distinguished achievements to Shuho disqualified him from becoming a master. As he wrote in the *Yamanoue Sōji ki*, Sōji believed that "inner awareness, creativity, and distinguished achievements" were the qualifications required of a master.

Next, I will discuss Shino. There were two men of tea with the surname Shino among Shukō's pupils. They were Shino Sōshin (d. 1480) and Shino Dōji. It appears that the tea man, Shino, mentioned in the *Yamanoue Sōji ki* is Shino Dōji, judging from the ideogram used for his name. However, the biographical sketch of Shino written by Soji seems to refer to Shino Sōshin, the founder of the Shino school of incense, whose surname, Shino, was written differently. Sōji wrote, "Shino was a merchant who handled business affairs for the shogun. He owned many ordinary utensils. He came from a family that dealt in incense burners." It seems that these two, Shino Dōji and Shino Sōshin, were confused in the early days because their names had the same pronunciation and it is difficult to distinguish them accurately. For the present let us say that Shino Sōshin, the incense master, was the person Soji had in mind.

Shino Sōshin was accomplished in the way of incense and also used the names Shōinken and Kakōsha. He was well versed in chanoyu also. According to the *Kōdō*



Ceramic powdered tea container known as the "Matsuya katatsuki." Chinese; thirteenth-fourteenth centuries; height 7.8 cm., diameter of body 8.5 cm. Photo courtesy of Nezu Art Museum.



Portable shelf for tea utensils known as a "Shino-dana." Unfinished paulownia wood with metal fitting, in the style preferred by Sen Rikyū; height 60.0 cm., width 77.3 cm., depth of top shelf 38.8 cm.

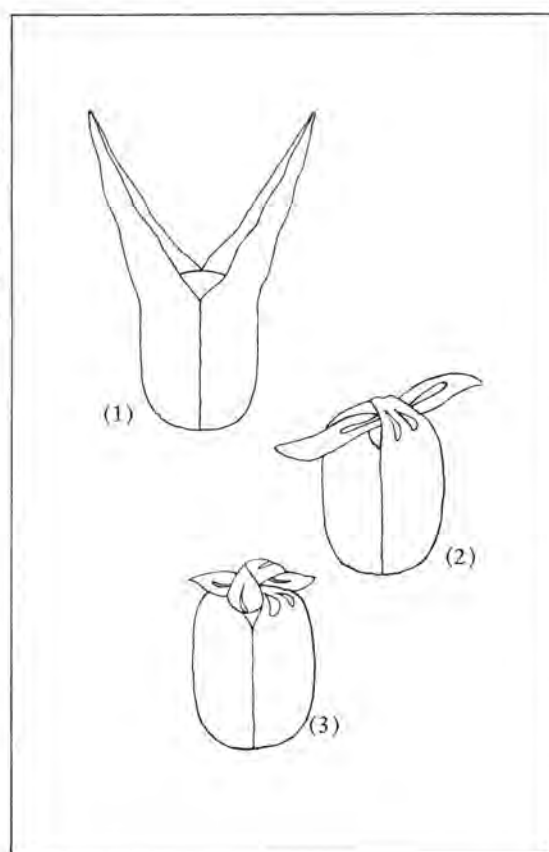
kiban, [Standards of the way of incense], he lived on Shijō avenue in Kyoto. He studied the way of incense under Sanjōnishi Sanetaka (1455-1537) and was accomplished in the art of *tanka* (a type of poetry). Since it is mentioned in the *Yamanoue Sōji ki* that he was a merchant and handled business affairs for the shogun, it is likely he was a financier who did business with the shogunate. It could be that he did not possess anything noteworthy, even though he owned many tea utensils, for Sōji wrote, "he owned many ordinary utensils." However, a stand for a Temmoku teabowl, a leaf tea storage jar, and a thick tea container that had belonged to Shino are listed in the *Matsuya meibutsu shū*. And Sōji noted in the *Yamanoue Sōji ki* that a leaf tea storage jar named *Sutego no hachatsubo* and a thick tea container named *Shino-dono enza* had belonged to Shino Sōshin. Thus the utensils owned by Shino were not necessarily "ordinary utensils."

Furthermore, if Sōshin invented the *Shino-dana* utensil stand that is still in use today, he did not entirely lack creativity either. Then why did Sōji rank Shino Sōshin as a chanoyusha? Probably it was because Sōshin was famous among practitioners of the way of incense. The *Yamanoue Sōji ki* contains criticism of the tea utensils owned by Sōshin as "ordinary utensils" but Sōji did not criticize Sōshin as an expert in the way of incense. Furthermore Sōji praised Shino stating, "There are two famous families of the way of the way of incense, the Sanjōs who are favored by the imperial court and the Shinos [who are favored] by the samurai."

As far as Yamanoue Sōji was concerned, Shino Sōshin did not meet one of the qualifications for the designation of *meijin*. That is to say he did not "possess a profound aspiration in this single way of tea." Therefore, he was designated a chanoyusha. It is stated in the *Chanoyusha kakugo jittai* "as with any discipline, there can be no mastery of the subtleties apart from simply immersing oneself ceaselessly in chanoyu. It is because wholehearted aspiration is lacking that practitioners are inept." Because Sōshin demonstrated his talents equally in chanoyu and the way of incense, Sōji could never place Shino Sōshin in the category of *meijin*.

If my conjectures are right, it is clear that these two men, Matsumoto Shuhō and Shino Sōshin, should not have been placed in the category of chanoyusha. There must have been many others who were "connoisseurs of utensils and skilled in the tea manner, and who led the life of a teacher of tea. . . ." Matsumoto Shuhō and Shino Sōshin far outdistanced many others who met the requirements to be designated chanoyusha, but unfortunately the two were judged to have had insufficient qualifications to be ranked at the seemingly higher level of *meijin*. In this sense these two should be referred to as rather distinguished chanoyusha. (to be continued)

Place the natsume into the Ōtsu-bukuro so that the two points rise from the left and right of the natsume (1). Lay the right point over the top of the natsume. Pick up the left point and, after crossing over the right point which rests on the top of the natsume, feed it from the back under the right point and out the front. Pull the two points taut so that the knot is snug (2). Tie the two points a second time so that they project to the right and left (3).



Temae—Tea Procedure: Ōtsu-bukuro

When a ceramic *chaire* is used for the presentation of thick tea it is encased in a *shifuku*, a small fabric bag which is tied at the top with a cord. On the occasion that the host of a tea gathering wishes to serve thick tea using a lacquer *natsume* he can wrap it either in his *fukusa* (see “*Temae*—Tea Procedure: *Tsutsumi-bukusa*,” *Chanoyu Quarterly*, no. 25, 1980, pp. 62–76) or in a small silk bag called an Ōtsu-bukuro.

It is said that the wife of Sen Rikyū, Sōon, made the first Ōtsu-bukuro, having been inspired by the bag, probably made of rough linen, that was used to carry rice from Ōtsu to Kyoto. Hence the bag is called an Ōtsu-bukuro (literally, “Ōtsu bag”). Made of a heavy silk crepe called *chirimen*, the small Ōtsu-bukuro features two long points. While a *shifuku* is tied with a silk cord, the two long points of fabric of the Ōtsu-bukuro are tied in a knot to close the bag. The color may vary; however, either a deep purple, brown, or white *chirimen* is preferred.

Whenever a *natsume* is used to serve thick tea, a plain, undecorated *natsume* is preferred. While one with gold or inlay decoration may be suitable for the more informal service of thin tea, the reserved and dignified plain black *natsume* better suits the quiet and introspective mood of the thick tea service. Further, when using the Ōtsu-bukuro the *natsume* should be one that is middle-sized and proportioned according to Sen Rikyū’s preference.

(1)

Prior to the thick tea presentation of Ōtsu-bukuro the host first positions the *mizusashi* to the right of the *furo* and *kama* and then places the *natsume* wrapped in the Ōtsu-bukuro in front of the *mizusashi* (1).



(2)

Placing the *chawan* containing the *chakin*, *chasen*, and *chashaku* 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 palm of the left hand (L). As R steadies the *chawan* the host stands, enters the room, and after proceeding to the host's mat, sits in the center facing the *furo* and *mizusashi* (2).



(3)

R grasps the center of the right side of the *chawan*. L holds the left front and places it near the wall (3).



(4)

R moves the *natsume* wrapped in the Ōtsu-bukuro to the right in front of the *mizusashi* (4).





(5)

L picks up the chawan near the front left side. R holds the center of the right side as L regrasps the center of the left side. L places the chawan to the left of the natsume (5). The host stands, turns, and leaves the room. The host re-enters the room carrying the *kensui* containing the *futaoki* and *hishaku* in L, turns, sits, and 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.

(6)

The host sits facing the *furo* and *mizusashi* and L rests the *kensui* to the left. L picks up the *hishaku*, lifts it in front of the host whereupon R steadies it. R picks up the *futaoki* from within the *kensui* and places it to the left of the *furo* baseboard. R rests the *hishaku* on the *futaoki* with a sharp rap and lowers the handle to the floor. The host and guests bow in unison to signal the beginning of the presentation. L moves the *kensui* forward. The host pauses to gather concentration and energy. R picks up the *chawan*, transfers it to L, and then regrasps the center of the right side of the *chawan* placing it in front of the host's knees. R picks up the *natsume* and places it in the space between the *chawan* and the host's knees (6).



R and L untie the first knot of the *Ôtsu-bukuro* (7) and loosen the second knot.

(8)

R picks up the *natsume* and places it in L (8).



(9)

R unties the second knot of the Ōtsu-bukuro (9). R separates the Ōtsu-bukuro from the right then the left sides of the natsume. As L holds the bottom of the Ōtsu-bukuro R draws the natsume from it and places the natsume between the chawan and the host's knees.



(10)

R folds the two points of the Ōtsu-bukuro on top of the body of the Ōtsu-bukuro. R picks up the bottom of the Ōtsu-bukuro, its forefinger on top and its thumb from beneath and then grasps the top fold between the forefinger and middle finger (10).



(11)

R places the Ōtsu-bukuro between the furo and mizusashi, first laying the top fold on the tatami aligning it with the far side of the furo base-board, and then laying the bottom of the Ōtsu-bukuro on the tatami (11).



(12)



L removes the fukusa from the host's sash. R and L fully open the fukusa, turn it slowly to examine all four edges (12), and fold it.

(13)

L folds the fukusa in R and picks up the natsume. R wipes the far side then the near side of the natsume lid. R unfolds the last fold of the fukusa and lays the fukusa on the lid of the natsume. R places its palm on the top of the fukusa, its fingers pointing away from the host (13). R moves slightly forward. The host moves the right elbow away from his body and the thumb of R moves toward the host, thus straightening the wrist of R. As R draws the fukusa off the top of the natsume to the right and, grasping it, brings it down to a position just above the host's right thigh, L places the natsume to the left in front of the mizusashi.



L and R refold the fukusa and R places it on the palm of L. R picks up the chashaku and places it on the folded fukusa. The host purifies the chashaku. R places the chashaku on the center of the natsume lid as L lowers the folded fukusa to a position just above the host's left thigh (14).



(15)

R picks up the chasen and places it to the right in front of the mizusashi (15).

(16)



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 mizusashi lid (16). (Note: If the lid is other than lacquer this step is omitted)



(17)

R transfers the folded fukusa to L and picks up the chawan and moves it closer to the host's knees (17).



(18)

R picks up the chakin and places it on the mizusashi lid just in front of the handle (18). R and L unfold the fukusa and together replace it in the host's sash. R picks up the hishaku, transfers it to L, and removes the lid of the kama and places it on the futaoki. R transfers the hishaku to R. R ladles hot water from the kama into the chawan and rests the hishaku on the mouth of the kama.



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 (19). After rinsing the chasen in the chawan, R places it to the right of the natsume. 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, wipes the chawan, and 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 from within the chawan and places it on the kama lid which is resting on the futaoki. R picks up the chashaku.

(20)

L picks up the natsume. R holds the chashaku with the last two fingers. As L holds the natsume at a slight angle over the left edge of the chawan, R removes the lid and places it in front of the host's right knee. R measures three scoops of tea into the chawan (20).



(21)

L tips the natsume toward the chawan and R, with the scoop of the chashaku, eases the tea remaining in the natsume into the chawan (21).



(22)

As L turns the natsume upright R rests the chashaku on the lip of the right side of the chawan. The thumb and forefinger of R wipe the mouth of the natsume (22) and then wipe off any tea clinging to the fingers on the kaishi kept inside the front of the host's kimono. R replaces the lid on the natsume. L places the natsume to the left in front of the mizusashi.



(23)



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 mouth of the chawan to remove any excess tea (23), and replaces it on the center of the lid of the natsume.

R picks up the lid of the mizusashi, L holds the left front side, R regrasps 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 water remaining in the hishaku into the kama and replaces the hishaku on the kama. 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. L leans the chasen against the left inside edge of the chawan. R pours the water remaining in the hishaku into the kama and replaces the hishaku on the kama. As L steadies the chawan, R again picks up the chasen and blends the tea to the proper consistency. R slowly raises the chasen from the chawan, allowing the tea collected on the tines to fall, and replaces it to the right of the natsume. 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. In this particular example a kobukusa is necessary. 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. (Note: The fold is toward the host's right) R crosses over the kobukusa and, with the thumb on top, grasps the kobukusa.



(24)

R, its fingers on the tatami, places the kobukusa on the adjacent tatami to the host's right of the chawan (24). After the guest who has taken the bowl of tea has sipped it the host asks if the taste is suitable. The host moves a quarter turn towards the guests. As the second guest begins to drink the first guest asks questions concerning the tea and sweets. The host, bowing slightly, answers these questions. When the last guest has finished drinking the tea, the host turns back toward the utensils. R picks up the hishaku, ladles one cupful of cold water into the kama, and replaces the hishaku on the kama.



(25)

The chawan and kobukusa are returned to the tatami adjacent to the host. R picks up the kobukusa and, its palm facing up, inserts the kobukusa in the front of the host's kimono. R picks up the chawan, places it in the palm of L, grasps it again, and places it in front of the host's knees. The host and guests bow in unison (25).

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, and replaces it to the right of the natsume. 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. L transfers the chawan to R and R places it on the tatami 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. 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 as L, grasping the fukusa, lowers the fukusa to a position just above the host's left thigh. R grasps the right side of the chawan and moves it to the left of the center of the tatami, in front of the furo baseboard. R picks up the natsume and places it to the right of the chawan. As L holds the fukusa, R brushes any tea that clings to the fukusa into the kensui. L and R unfold the fukusa and return it to the host's sash. R ladles one cupful of cold water from the mizusashi and pours it into the kama. R transfers the ladle to L and places the lid on the kama. R rests the hishaku on the futaoki.



(26)

R picks up the mizusashi lid, L grasps its left edge below R, and R grasps the lid handle to replace it on the mizusashi (26).



(27)

The main guest asks to examine the natsume and chashaku and Ōtsu-bukuro. The host bows in acknowledgement of the request (27).

(28)

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 grasps the chawan to place it against the wall (28).

R picks up the natsume and places it on the palm of L. The host, R held at the right knee, makes a quarter turn toward the guests. R places the natsume on the tatami 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 natsume. R wipes the far then the near side of the natsume lid. R unfolds the last fold of the fukusa and lays the fukusa on the lid of the natsume. R places its palm, its fingers pointing away from the host, on top of the fukusa. R moves slightly forward. The host moves his right elbow away from his body and the thumb of R moves toward the host thus straightening the wrist of R. R draws the fukusa to the right off the top of the natsume (29).



(30)

R places the fukusa on the tatami in front of the host's knees (30).



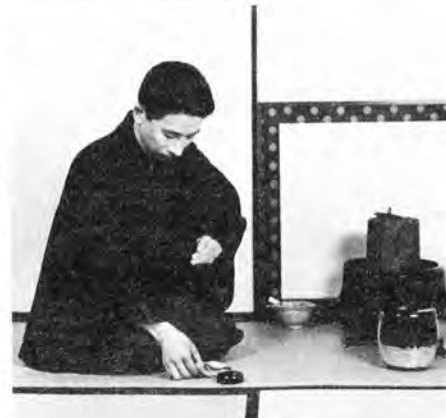
(31)

R removes the lid of the natsume and places it on the tatami on the far side of the folded fukusa (31).



(32)

R picks up the fukusa and, after folding it against the side of the natsume, wipes the lip of the natsume. R places the fukusa on the tatami between the host's knees and the natsume lid (32). R picks up the natsume lid and replaces it on the body of the natsume. R places the natsume on the palm of L, turns the natsume clockwise 90° twice and places it on the adjacent tatami facing towards the guests. R picks up the fukusa and with L replaces it in the host's sash.



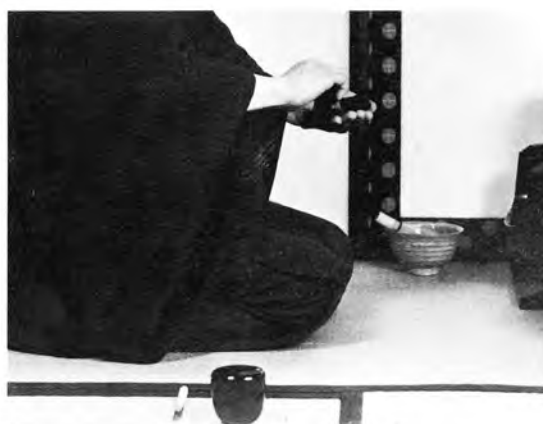
(33)

The host turns to face the furo and mizusashi and R picks up the chashaku and transfers it to L. The host, R held at the host's right knee, again makes a quarter turn towards the guests and R puts the chashaku to the host's right of the natsume (33).



(34)

The host turns to face the furo and mizusashi. L picks up the bottom of the Ōtsu-bukuro, its forefinger on top and its thumb from beneath, and then grasps the top fold between the forefinger and middle finger. R grasps the Ōtsu-bukuro and places it on the outstretched palm of L (34).



(35)

The host, R held at the right knee, makes a quarter turn to face the guests (35).



(36)

R picks up the bottom of the Ōtsu-bukuro by grasping it between the middle finger on top and the forefinger from beneath (36).



(37)

As L tilts toward R, the thumb and forefinger of R grasp the top fold of the Ōtsu-bukuro (37).



(38)



R places the Ōtsu-bukuro on the tatami to the right of the chashaku, first laying down the fold and then the bottom of the Ōtsu-bukuro (38).

The host turns to face the furo and mizusashi. 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. The host moves his knees 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 furo and mizusashi. R picks up the chawan and, after lifting it in front of the host, places it in the palm of L and steadies it as the host stands, turns, and leaves the room. The host returns 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.

(39)



After the guests examine and return the utensils to the mat adjacent to the host's mat, the host sits, opens the door, stands, enters the room, and sits so that the utensils are directly in front of him. He answers any questions the guests may have concerning the natsume, chashaku, and Ōtsu-bukuro (39).

(40)



R picks up the bottom of the Ōtsu-bukuro, its forefinger on top and its thumb from beneath, and then grasps the top fold between the forefinger and middle finger. R places the Ōtsu-bukuro on the outstretched palm of L, laying the fold down first, then releasing the bottom second (40).

(41)

R picks up the chashaku and transfers it to L where it is laid on top of the Ōtsu-bukuro and secured by the thumb of R (41).



R picks up the natsume (42). The host stands, turns, leaves the room, and at the host's entrance, sits and places the natsume to his side in view of the guests. R places the chashaku on the far side of the natsume. R picks up the bottom of the Ōtsu-bukuro, its forefinger on top and its thumb from beneath, and then grasps the top fold between the forefinger and middle finger. R places the Ōtsu-bukuro on the tatami on the far side of the chashaku, laying the fold down first then releasing the bottom second. The host bows to signal the end of the presentation. R. and L close the door.



The host places the chawan on the tatami adjacent the host's mat. Note that the host is sitting in alignment with the lower left inside corner of the hearth frame and the hishaku handle is aligned with the lower right inside corner.

Variations of Ōtsu-Bukuro When Presented with the Ro

Other than the basic differences of the furo and ro presentations, Ōtsu-bukuro when presented with the ro differs in one way. The host, when carrying the kensui, futaoki, and hishaku into the room and during the entire procedure, sits aligning his body with the lower left outside corner of the hearth frame. ☞

Book Reviews

Mirror for the Moon: Saigyō. *Translated by William R. LaFleur. Foreword by Gary Snyder.* New York: New Directions, 1978. 100 pp. Cloth \$10.95, paper \$3.95.

Saigyō is a key poet in Japanese literature, the touchstone and inspiration for many poets who followed, most notably the great haiku master Bashō. Yet up until now, only a handful of his poems have been available to Western readers, and these are scattered through various anthologies and works of a general nature. It is most welcome to see a book exclusively devoted to Saigyō's poetry, and it is a happy occasion that this first book of translations should be such a sensitive and elegant work.

Mirror for the Moon presents a selection of 173 poems by Saigyō taken from his major anthology, the *Sankashū*. *Mirror for the Moon*, directed at a general audience of poetry lovers, has not been weighed down with scholarly apparatus but still facilitates the specialist's appreciation by presenting the poems in romanized original beside the translation and by providing an index at the back for the poems' placement in the *Sankashū* and the *Shinkokinshū*. The foreword by Gary Snyder is stimulating, a good example of poetic prose in English that is influenced by a Japanese mode of thinking, particularly in the way the ideas are linked together. LaFleur's introduction contains just the right amount of information. The course of the narration of Saigyō's life gives all the background information necessary to understand references in the poems, thus making footnotes unnecessary in the translation.

The translations are treasures. LaFleur has managed to reproduce the complexity of the original poems which by virtue of their brevity and slenderness risk having their richness distilled away in translation. Of course, most of the time these are hidden riches because, in Japanese esthetics, suggestion has always been prized over direct statement. The Japanese poetic tradition was over three hundred years old by Saigyō's time, and, by limiting its material, had gone deep into exploring minute shades of nuance; therefore Saigyō had only to hint at one for his audience to know ten. The Western audience lacks this intimate familiarity with that tradition to be able to feel everything beneath the surface of these poems. Therefore LaFleur has taken the wise course of taking what is suggested in the original and making it explicit in the translation. Take this poem for example,

The wisps of smoke from Fuji
Yield to the wind and lose themselves
In sky, in emptiness—
Which takes as well the aimless passions
That through my life burned deep inside.

A more literal translation of this poem would go something like this—

Yielding to the wind,
The wisps of smoke from Fuji
Disappear into the sky,
Knowing not whither they go
Are my thoughts.

However, there is much more under the surface of this poem. To begin with, the word for sky in Japanese, *sora*, is the same word for "emptiness," the void, the Buddhist ground of the absolute, and therefore can always carry a religious connotation. LaFleur makes this explicit in his translation by

giving the two meanings side by side and furthermore by implying the religious statement, "my passions yield themselves to extinguishment in the void." Also, the word "thoughts" in its old spelling *omobi* has buried within it the word for "fire," *bi*, which would have formed a link in the intended reader's mind with, on the one hand, the fire within the volcano and, on the other, with the fire in a man's heart, the passions. This LaFleur brings out by replacing the surface meaning with the connotation, that is replacing "thoughts" with "passions," and at the end of the poem by evoking with the expression "burned deep inside" the image of the volcano. These are all things Saigyō's intended reader would have understood in the silence of the poem, but LaFleur brings out their resonance for the Western ear.

In many ways Japanese culture seems to be the mirror image of Western culture. When one is in the position of interpreting any aspect of Japanese culture to a Western audience, one has two options. One is to try and teach the Westerner to "read backwards" as it were, to see things through Japanese eyes; the other is to find equivalents to the Japanese experience within a Western framework. LaFleur masterfully does the latter with his translations, but with his selection of poems he does the former. Saigyō wrote a large number of poems about flowers and the moon. Gary Snyder's foreword says it well:

What is all this about—the moon and flowers? Saigyō the monk-poet traveled wide and far. His poems speak of monkeys, owls, fishermen, boulders, emptiness, love, war, the Buddha-dharma, and old acquaintances of Kyōto days; but most seem to keep coming back to the moon, watched from hundreds of places, hundreds of nights. And Saigyō keeps returning in poem and in body to the flowering cherry, sakura, especially the trees that bloom on the hills of Yoshino.

From a Western literary point of view where variety and originality in subject matter is a virtue, it is hard to appreciate how a poet could extract so much out of two subjects. LaFleur could have decided to adapt the material for a Western audience by emphasizing Saigyō's variety over his lunar and floral preoccupation, but wisely here he chose to trust his audience to acquire new eyes and learn to appreciate the subtle nuance each new variation brings to the same theme. Partly his arrangement of the poems aids his purpose. Following the practice of the ancient anthologies the poems are arranged according to topics pertaining to the four seasons—spring, summer, autumn, winter; and then through topics like love, separation, grief, miscellaneous, the gods, and the Buddha. This arrangement brings us a bevy of poems about the flowers and the moon in their particular seasons. When they have thus been made old friends, they then appear sporadically colored by a myriad of different emotional tones according to the topic. The work is entitled *Mirror for the Moon*, indicating that even more than for blossoms, Saigyō's predilection was for the moon. This is fitting for he lived in the autumn of an era, and he was a monk. The moon from ancient times has been a symbol of enlightenment. Saigyō gives us the moon—in full splendor—

To be just fifteen!
A time without infirmities,
The moon's age tonight,
As full in the midst of its life
It is suspended, perfect now. (p. 14)

as a property of loneliness,

Tree-filtered
Patch of moonlight fades with dawn;

Staring at it gives
Loneliness...deepened by winds
Soughing through pines on the peaks. (p. 15)

as a vision of enlightenment,

Limitations gone:
Since my mind fixed on the moon,
Clarity and serenity
Make some thing for which
There's no end in sight. (p.16)

as a reminder of love,

Somehow stretched
From then to now is my love
For you, held on this
Bridge of tension between tonight's
Moon and the one I saw here with you. (p. 55)

It is clear that the moon was as much a mirror for Saigyō's mind as his poems are mirrors for the moon.

In the mountains' deep
Places, the moon of the mind
Resides in light serene:
Moon mirrors all things everywhere,
Mind mirrors moon...in satori now. (p. 69)

LaFleur's translations are powerful; surely no one after reading this book in a reflective manner will be able to look at the moon and not feel the spirit of Saigyō.

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Li Ch'ing-chao, Complete Poems. *Translated and edited by Kenneth Rexroth and Ling Chung.* New York: New Directions, 1979. 118 pp. US\$4.95 (paper).

In traditional China, a civilization whose orthodoxy held that "woman's virtue lies in her ignorance," the number of female poets of genuine distinction is disappointingly small, but Li Ch'ing-chao (1084-c.1151) must certainly be counted among them. A passionate woman of enormous intelligence and learning, as well as a master of the technical aspects of poetry, she is one of the most attractive and rewarding figures in the Chinese literary tradition. The appearance of a complete translation of her poetry in English is a welcome event, because neither of the previous English-language books about her* was really adequate and because one collaborator, Kenneth Rexroth, is a major

* Hu Pin-ch'ing's *Li Ch'ing-chao* (New York: Twayne, 1966) and Lucy Chao Ho's *More Gracile than Yellow Flowers* (Hong Kong: Mayfair Press, 1968)

poet. Rexroth is the most distinguished poet presently publishing translations of Chinese poetry in English and also is one of the most prolific. This is his fourth volume; the earlier books are *One Hundred Poems from the Chinese* (1959; reprinted, 1971), *Love and the Turning Year: One Hundred More Poems from the Chinese* (1970), and *The Orchid Boat: The Women Poets of China* (1972). Like *Orchid Boat*, this Li Ch'ing-chao volume was done in collaboration with Ling Chung, described on the jacket as "a leading younger Chinese poet and film producer." It contains renderings of all sixty-one of the surviving poems of Li Ch'ing-chao (forty-four *tz'u* "lyrics" and seventeen *shih* "classical verse"), plus six *tz'u* poems selected from among the thirty-five whose authenticity is in doubt. No reason is given for the selection of just these six; nor is the existence of the other twenty-nine mentioned. The translation is based on the excellent edition of Li's works (*Li Ch'ing-chao Chi*) published in Shanghai in 1962, and the appended biography makes intelligent, if limited, use of the full biographical documentation and discussion included in that edition. The translations are accompanied by over twenty pages of notes. These are generally accurate and helpful, though a few slips are noted below.

Unfortunately, the book fails as an adequate presentation of Li Ch'ing-chao's work because of the quality of the translations. The poems read beautifully, to be sure, and they generally make sense, which is more than is true of some "philological" translations. But the sense they make is too often not Li Ch'ing-chao's. It would take a volume much larger than the one under review to document all of the palpable errors and misunderstandings, so only a representative selection can be taken up here.

To begin with, a troubling feature of all the translations is their utter disregard for the form of the original poems. Line endings and contrasting line lengths are ruthlessly ignored, and the stanza division, so crucial in the *tz'u*, is done away with. In translating the more regular *shih* poems, the couplet units, essential to the form, are ignored. One would have thought that a translator who is a master poet in his own language would have been more sensitive to the formal patterns of these poems, patterns at least as demanding as the *rondeaux*, and so on, of the Western poetic tradition. Sometimes, too, the translations are badly overstuffed, losing the brevity and allusiveness of the originals. Take, for example, this rendering, on p. 70:

To the Imperial Concubine
 You will give birth to a Prince.
 Now the gold bracelet of honor shines on your arm.
 Like Lady Kou Yi of the Han Dynasty
 Your son will succeed to the throne.
 You will be equal to the Empress
 In the Bright Sun Palace.
 Spring will be born in
 Your jeweled bed curtains of juniper seeds
 Where the Emperor drinks delight
 From his everlasting jade cup.

This is admittedly not one of Li's most interesting poems; nor is it one of the easiest to understand. But it is concise, made up of only twenty words in the original:

Your golden bracelet half an Empress's substance,
 Kou-yi is set beside Chao-yang. . .
 Spring is born within cedar-berry curtains;
 Rejoicing enters the myriad-years goblet.

Since almost a full page of notes is devoted to explaining the poem, it seems a pity to spoil the real "point" of it by robbing the translation of its most important qualities, conciseness and indirection.

Misrepresentation of formal patterns aside, there are simply too many failures to understand the meaning of the original text. The following examples should suggest the severity of this deficiency.

(1) p. 12 (*Li Ch'ing-chao Chi*, p. 13):

All men love the reflections in the water
Of the coloured mountains
And never stop talking of their beauty.

There is no reflection in the original, nor any color (*se* in this context means "appearance" or, at most, "beauty"); "all men" neither love nor speak. A more accurate, if prosaic, rendering would be:

The river's glow and the beauty of the hills draw close to us;
More than could ever be told,
So utterly beautiful—

(2) p. 27 (*Li Ch'ing-chao Chi*, p. 16):

Flowers, after their kind, flutter
And scatter. Water after
Its nature, when spilt, at last
Gathers again in one place.
Creatures of the same species
Long for each other. But we
Are far apart and I have
Grown learned in sorrow.

This is a wonder of ingenuity, and reads beautifully. But it is founded on an entirely mistaken understanding of several key words. *Tzu* does not mean anything like "after their kind/its nature," but rather "naturally, in the course of things"; *yi-chung* certainly is not "creatures of the same species," but rather "a single kind," modifying *hsiang-ssu* "love, longing"; and "grown learned" simply does not reflect anything discoverable in the original, which means:

Blossoms naturally wither and drift; rivers naturally flow;
A single kind of longing,
In two places, idle sorrow. . .

(Versions of these poems were included in both *One Hundred Poems* (p. 97) and *Love and the Turning Year* (p. 95), the former version being even less accurate than the present one, and the latter being identical to it).

(3) p. 38 (*Li Ch'ing-chao Chi*, p. 7):

The incense has faded,
But some wine remains.
My arms embrace nothing but remorse.
The wu-t'ung leaves fall—
The wu-t'ung leaves fall.
Autumn colors return.
My desolation returns.

The note to this poem, on pp. 101-102, mentions textual corruption in it (between the third and fourth lines of the extract above). It might have been simpler to be more precise—two characters are missing at the beginning of one line. Rexroth and Chung naturally do not translate them, since they are not there, but do not improve matters by failing to translate the next two characters as well. In the line preceding the gap in the text, *huai* is grossly overtranslated—as elsewhere in the volume—as “hold in the arms”; it means “feeling, deep longings, thoughts cherished in the breast.” *Se* is the word translated as “color” in the penultimate line; as natural as it seems to us in North America (or Japan) to think of “autumn color,” *chi’iu se* simply means “the beauty of autumn.” There is, incidentally, an inadvertant error in the notes. The botanical names *Sterculia plantanifolia* has somehow become *sterenlia plalanifolia*. In any event, the lines cited above ought to read:

Fragrance faded and wine run out, I am sick at heart;
[two words missing] press close about me; the phoenix trees shed,
The phoenix trees shed. . .
Again returns the look of autumn;
Again returns my desolation. . .

Note that on p. 47, a poem whose text is rather more seriously defective than is this one is translated with the gaps filled in as they are in a late copy of one anthology that includes the poem, without any reference to the textual problems being given in the notes.

(4) p. 49 (*Li Ch’ing chao Chi*, p. 13):

The River of Heaven turns across the sky.
All the world is covered with bed curtains.
It grows cold.
Tear stains spread on my mat and pillow.

The original says,

Aloft in Heaven the Starry River turns;
In the world of men, blinds and curtains hang.
A chill grows in the damp of tearstains on pillow and mat. . .

(5) p. 73 (*Li Ch’ing-chao Chi*, p. 23):

I answer, “It is a long road, alas,
Finally I’ve come to where the sun sets.”
I try to put into verse my experience
But my words only amaze me.

This actually means:

I reply that the road is long, and sigh that the day grows late;
In my study of poetry I have chanced to write some lines that caused
amazement.

The problem here was first a failure to understand that *chueh* is a verb, “to sigh at,” rather than simply an exclamation, and then a series, apparently, of errors in understanding the following line. The most important thing about the latter is that it is an allusion to a famous line by Tu Fu, one of Rexroth’s favorite Chinese poets, “If my words do not cause amazement, I will not cease until I die!” Failure to spot the allusion has naturally caused confusion in translation.

The preceding examples are just a few of those that anyone with some experience in reading Chinese poetry would notice in simply reading through the translation. Comparison with the original

text line by line turns up a dizzying number. Enough has been said to make it clear, one would hope, that whatever the merits of this book as verse in English, it seriously misrepresents the art of Li Ch'ing-chao. At the end of the introduction to *One Hundred Poems from the Chinese*, Rexroth explained, "I make no claim for the book as a piece of Oriental scholarship. Just some poems." Had the present volume been offered in the same spirit, there would have been little cause for complaint, for as "just some poems" it is delightful. Presented as the complete works of a Chinese poet, however, with annotation and other quasi-scholarly trappings, it is bound to disappoint.

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The Heibonsha Survey of Japanese Art, Volume 31, General Index. *Compiled by Richard Bird.* New York and Tokyo: John Weatherhill, Inc. /Heibonsha Publishing Co., 1980. 104 pp. US\$17.50, ¥3500.

The thirty-first and final volume in the *Heibonsha Survey of Japanese Art* series is a comprehensive index to the preceding thirty volumes. The index is presented in one alphabetic sequence which includes subjects, names of persons and things, and titles. There are many references which also have subheadings that provide more detailed information about the entries. Since none of the volumes in the series has its own index, owners of the complete series, as well as researchers, will find this index an absolute necessity. In a library, the thirty volumes are catalogued and shelved separately by subject and will probably not be found together as a set. Each time a volume is used, the index will have to be pulled from the shelves. This index matches the previous volumes of the series in size and binding. The cost of the index also matches the other volumes and seems a rather high price to pay if one has purchased only a few of the volumes.

This unified one-volume index brings together references that are scattered throughout the volumes, since many subjects are covered in more than one volume. Tea ceremony items, for example, can be found in volumes 12, 15, 20, 28, 29, and 30, among others. There are over six thousand entries, which include all relevant text and illustration references. Many entries are listed with brief explanations or definitions. The birth and death dates of many persons are appended to their names. Japanese names are listed with their surname first (in Japanese order), unless the given name or art name is better known, in which case this name will be listed first. A "see" reference leads the user from the Japanese to the English usage; "see also" references provide additional subject terms for searching.

A number of features make the index particularly easy to use: letter-by-letter alphabetical arrangement, a two-column format, bold type for volume numbers, italics for illustration numbers first and last entries at the lower outside corners of each two page spread, and large, readable type. Generally speaking, the entries are listed under the English-language form of the Japanese term, for example, tea ceremony, teabowls, and tea scoops. However, there are no entries for some important items, such as bamboo, water jars, flower containers, and so on. It is also cumbersome to locate illustrations, since they are listed by figure number and not by page number. Illustrations are numbered in a separate sequence and can be up to twenty pages apart from the page number.

In general, this is a useful index to a series which was begun ten years ago. It is unfortunate that researchers had to wait such a long time for it.

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