

CHANOYU Quarterly
TEA AND THE ARTS OF JAPAN

No. 32



Houn Kinran

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

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CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

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The names of Japanese persons throughout the text of this magazine are written in accordance with the Japanese practice, with surname first. Chinese characters for the important romanized terms and proper nouns occurring in the articles are listed following the book reviews.

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Chanoyu is a synthesis of arts that gives expression to many aspects of Japanese culture. From its beginnings in the fifteenth century down to the present, it has been both catalyst and medium in the development of distinctive art forms. Under the guidance of Sen Soshitsu XV, the Urasenke Foundation and the Urasenke Foundation of Hawaii seek to encourage the development of these arts and promote a worldwide understanding of the spirit of chanoyu.

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Tradition and Adaptation

Sen Soshitsu XV

A jolt may be in store for the person who entertains an image of Japan as the country it was years ago, before it opened its doors to Western culture. Coming in contact with present-day Japan, the visitor encounters something quite different. City scenes present skyscrapers, people dressed in suits and ties or skirts and high heeled shoes, and signs flashing familiar English words. The dwellings, whether highrise apartments or individual houses, are very likely furnished with chairs and tables, beds rather than fold-up mattresses for sleeping, floors of hardwood, not tatami, and very possibly have oil paintings decorating the walls. Toast and coffee for breakfast, and perhaps a hamburger for lunch? Nothing unusual.

The initial jolt for the unsuspecting soon turns into bewilderment, I am told. It may at first appear that Japan has lost itself—that is, if Japan is presumed to be the country it was years ago; but time means change.

In its long history, Japan has gone through many major cultural shifts, the nineteenth century Meiji Restoration marking probably the most clear cut. In fact, the Restoration itself was the result of a deliberate, all-out national policy to adopt a foreign culture—the culture of the Western world. For Japan to reach its present state has taken but shortly over a century, since the beginning of the Restoration in 1868.

When the doors, which had shut our country off from outside influences for several centuries, were flung open, we eagerly adopted the newly introduced European ways and ideas in all facets of our everyday lives, as we had done in the past with Chinese and Korean culture. Education was converted to the European system. Western clothing and hairstyles, food, and modes of housing all became highly fashionable. After World War II, the inevitable process of change that comes with time went into high gear. The people's appetite for Western ways seemed insatiable; their ability to accept and incorporate foreign modes, without hesitation, was amazing. Changes were made at the expense of destroying old traditions—not in the name of Westernization, but of "modernization." It was a cultural revolution that engulfed the whole country, and all realms of life, altering the whole society.

Exemplary of some of the changes and how they have thoroughly taken hold in our lives, the Japanese palate has become more than just accustomed to Western cuisine; when weighing the relative proportion of Western food to Japanese food in the average daily diet, the balance leans heavily to the Western side. The same can be said about Western versus Japanese architecture and interior design. In fact, current architects seldom design a tokonoma—the traditional place of honor in a house—into their floorplans, though in the past, space would have been reserved for a tokonoma in even the smallest, most humble home. The kimono, now worn only on special occasions, or by persons whose occupations necessitate it, has been replaced by suits and dresses, fur coats and blue jeans.

This dynamic cultural shift is only the most recent example of a peculiarly Japanese pattern of cultural adaptation. The lives of the Japanese people have been broadened by foreign influences, which have been absorbed not tangentially but centrally, as comfortably balanced ingredients in the great blend that is the modern Japanese lifestyle. In our ready acceptance and assimilation of new modes and ideas, something unique in the Japanese psyche has unfailingly come to the fore, pushing us one step further than mere satisfaction with inheriting and copying. We instinctively syncretize, so we adapt and give place to things brought in, not by altering our basic taste to suit things but by altering things to suit our basic taste.

The great diversity that exists in our modern culture, and the fact that it exists harmoniously, might understandably cause bewilderment for newcomers. Moreover, to draw a line between "Western" and "traditional Japanese," as is often done, and yet fit them both into our lives with equal enthusiasm, may strike one as being oddly contradictory.

For example, a bride and groom may choose either a Western or traditional Japanese style of wedding ceremony. Both are equally admired and equally common. Common, also, are houses with two different rooms for entertaining guests—both a "Western room" and a *zashiki* tatami room. The versatility of the traditional, sparsely furnished tatami room which allows freedom of movement and the enjoyment of space, is appreciated along with the comfort of Western furnishings. Balance between old and new, traditional and Western, is sustained by the Japanese enthusiasm for both.

Recently, however, I have noticed that people are reviving many traditional customs, as a result of conscious reevaluation of our unique aesthetic values. Part of the joy of New Years, the Coming of Age Day, graduation, and other such festive occasions after all, is the pleasure of dressing in a kimono.

Strong traditional convictions have allowed little room for change in some areas. People still remove their shoes before entering a house, whether the house is in Western or traditional style, because the Japanese sense of cleanliness taboos tracking outdoor dirt into the house. The Japanese fondness for rice, and their respect for its symbolic value as nature's gift of sustenance, continues to make it a must in the daily diet.

Modern adaptations from the West give Japanese culture breadth and variety; variety bridged by conformity to an implicit Japanese standard. Transformed to meet this standard, everything exists in harmony. The heterogeneous become compatible; outside introductions are no longer seen as foreign elements, but come to have a typically Japanese quality.

What is this typically Japanese standard? What is the quality that has proved, again and again, to hold such meaning, disciplining us and giving us direction? It is the unique sense of beauty, that is manifest in condensed form in Chanoyu. Inherent in the Japanese psyche, and infusing Chanoyu, is an appreciation for the beautiful. This is the root of the Japanese way, and the Way of Tea. 

Instructions for the Monastery Cook

Dogen Zenji's *Tenzo Kyokun*

Thomas Wright

The *Tenzo Kyokun* (Instructions and Teachings for the Cook) was written in medieval Japan by Dogen Kigen Zenji, a priest intimately familiar with both the Rinzaï and the Soto schools of Zen.

At the time Dogen Zenji was writing the *Tenzo Kyokun* he had already left Kenninji temple in Kyoto and had set up his own monastery at Koshoji temple located in Fukakusa, just south of the city. At Koshoji, Dogen gained a reputation for being a strict teacher, and the number of his disciples and followers increased rapidly. Hence, it was only natural that some regulations be established to ensure that everyone could practice with as few difficulties as possible. These regulations were born out of the situation over a period of years. Dogen finished writing the *Tenzo Kyokun* in the spring of 1237, at the age of thirty-seven. *Tenzo Kyokun*, the first chapter of *Eihei Daishingi* (Regulations for Eiheiji Monastery), is one of the more easily understood works of Dogen, since it deals with practical matters. The remaining chapters of the *Eihei Daishingi*, which deal with other aspects of monastic life, were completed later on: *Taidai Gogejariho* (Regulations Regarding Behavior Toward Senior Priests) at Kippoji temple in 1244; *Chiji Shingi* (Regulations Regarding Chiji [Senior] Priests) at Eiheiji temple in 1246; *Bendoho* (Regulations Regarding Behavior in the Sodo), *Fushukuhampo* (Behavior and Manners Regarding Meals), and *Shuryo Shingi* (Regulations in the Shuryo) at Eiheiji temple in 1248 or 1249.

Tenzo Kyokun would have no relevancy at all today if the problems which Dogen dealt with concerned only a small group of Buddhists practicing in Kamakura period Japan (1185-1382). What possible pertinence, then, could a text written for a group of monks some 750 years ago have for present-day Europeans and Americans neither living in monasteries nor familiar with Dogen's society and way of looking at life, which differ totally from ours? The answer to that question is in the universal nature of the subject which is being addressed.

What are the activities of "true adults"—bodhisattvas—in the world today? What are clear or undefiled activities? That is what *Tenzo Kyokun* is all about. My teacher Uchiyama Roshi, retired abbot of Antaiji temple, subtitled his interpretive translation of and commentary on the *Tenzo Kyokun* "*Jinsei Ryori no Hon*," or "Cookbook for Life." The meaning of the word *ryori*, which to be sure includes the cooking and preparation of food, also has broader connotations. "Ryori" may also be used in the sense of conducting, treating, or handling one's affairs. The subtitle, thus, gives us an idea of the deeper nature of the text; how we should go about conducting our life and treating everything that comes up in our life.

The author's book on the *Tenzo Kyokun* is soon to be published by John Weatherhill, Inc., under the title *The Practice of Refining Our Life*.

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I first began working on the *Tenzo Kyokun* about nine years ago. At the time, I was told that it was an important religious text and that it would be good if someone were to translate it for Western readers. With the advice and encouragement of the senior monk at Antaiji temple, where I was studying at that time, I was able to put together the first translation in about a year. The next eight years have been spent refining it into the translation which follows. I have continued to practice and use the text as a guide for my own life. In studying my own life, and in reading the text over and over, I have found the truth in a remark made to me by the senior monk at Antaiji that "it's not reading the *Tenzo Kyokun* that is difficult, it is doing the *Tenzo Kyokun* that takes all you've got!"

The Tenzo Kyokun

Significance of the Tenzo

From ancient times, communities practicing the Buddha's Way have established six offices¹ to manage their affairs. The monks holding each office are disciples of the Buddha and all carry out activities of Buddha² through their respective offices. Among these is the tenzo who is responsible for preparing the community's meals. It says in the *Chanyuan Qinggui*³ (*Zennen Shingi*, Regulations for Zen Monasteries) that "the function of the tenzo is to manage meals for the monks."

This work has always been carried out by teachers settled in the Way and by others who have aroused the bodhisattva spirit within themselves. Such a practice requires the exertion of all your energies. If a man entrusted with this work lacks that spirit, he will only endure unnecessary hardships and suffering that will have no value in his pursuit of the Way.

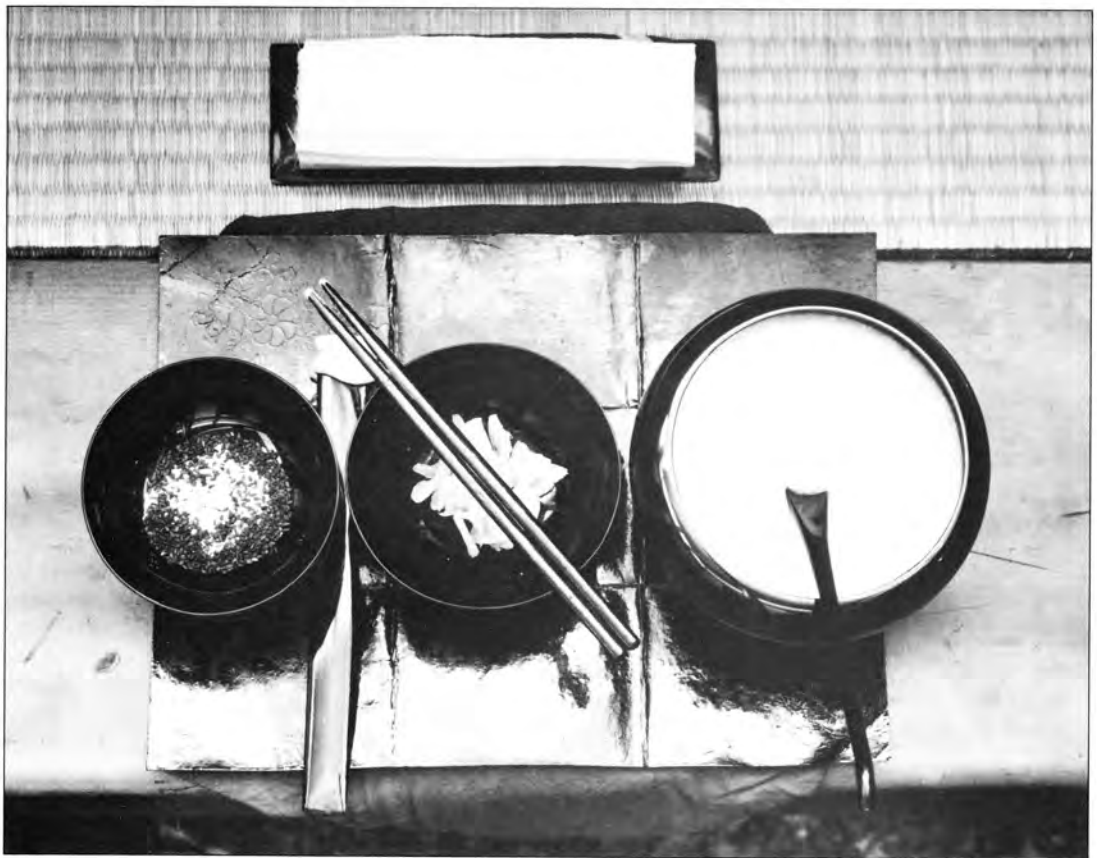
The *Chanyuan Qinggui* also says, "Put your awakened mind⁴ to work making constant effort to serve meals full of variety which are appropriate to the need and the occasion and which will enable everyone to practice, with least hindrance, with their body and mind."

Down through the ages many great teachers and patriarchs such as Guishan Lingyou (Isan Reiyu, 770-853) and Dongshan Shouchu (Tozan Shusho, 807-869) have served as tenzo. Although the work is simply to prepare meals, it is, in spirit, different from the work of an ordinary cook or kitchen helper.

When I was in China, I talked in my spare time with many older monks who had years of experience working in the various offices. They taught me a little of what they had learned in their work. What they had to say must surely be the marrow of what has been handed down through the ages by previous Buddhas and patriarchs⁵ settled in the Way. We should thoroughly study the *Chanyuan Qinggui* concerning the overall work of the tenzo, and, moreover, listen closely to what those who have done this work have to tell us regarding the details. I shall now discuss one complete day's work of the tenzo.

Responsibilities of the Tenzo

After the noon meal, the tenzo should go to the *tsusu* and *kansu* [see note 1] to get the rice, vegetables, and other ingredients for the meals for the following morning and



"Serve meals . . . which will enable everyone to practice with least hindrance, with their mind and body." A typical breakfast at a Zen monastery, consisting of a mixture of salt and sesame seeds, pickles, and rice gruel. The rice gruel would be to the monk's left, chopsticks pointing toward himself [away from other people] as a rule of courtesy. Photo courtesy of Yagi Genjiro.

noon.⁶ Once he has these, he must handle the ingredients as carefully as if they were his own eyes. Renyong of Baoneng (Honei Ninyu, ? -1049) said, "Use the property and possessions of the community as carefully as if they were your own eyes." The tenzo should handle all food he receives with respect, as if it were to be used in a meal for the emperor. Cooked and uncooked food must be handled in the same manner.

Next, all the officers meet in the kitchen or pantry and decide what food is to be prepared for the following day; for example, the type of rice gruel, the vegetables, the seasoning, and so on. The *Chanyuan Qinggui* says:

When deciding on the amount of food and number of side dishes for the morning and noon meals, the tenzo should consult with the other officers. They are the tsusu, kansu, *fusu*, *ino*, and *shissui* [see note 1]. When together you have chosen the meals, the menus should be posted on the notice boards in front of the abbot's room as well as in front of the *shuryo*.⁷

When this has been done, preparations for the next morning's meal may begin. You must not leave the washing of rice or preparation of vegetables to others, but must carry out this work with your own hands. Put your whole attention into the work, seeing just what the situation calls for.⁸ Do not be absentminded in your activities, nor so absorbed in one aspect of a matter that you fail to see its other aspects. Do not overlook one drop in the ocean of virtue [by entrusting the work to others]. Cultivate a spirit which strives to increase the source of goodness upon the mountain of goodness.⁹

Again, in the *Chanyuan Qinggui* we find, "If the tenzo offers a meal without a harmony of the six flavors and the three qualities,¹⁰ it cannot be said that he serves the community."

When washing the rice, remove any sand you find. In doing so, do not lose even one grain of rice. When you look at the rice, see the sand at the same time; when you look at the sand, also see the rice. Examine them carefully. Then a meal containing the six flavors and the three qualities will come together naturally.

Xuefeng Yicun (Seppo Gison, 821-908) was once the tenzo under Dongshan Liangjie (Tozan Ryokai, ?-869). One day, while Xuefeng was washing the rice, Dongshan happened to pass by and asked:

"Do you wash the sand and pick out the rice, or wash the rice and pick out the sand?"¹¹

"I wash and throw away both the sand and the rice together," Xuefeng replied.

"Then what on earth do the residents here eat?" Dongshan pressed again.

In reply, Xuefeng turned over the rice bucket.

On seeing that, Dongshan said, "The day will come when you will practice under another master."¹²

In this same way, the greatest teachers from earliest times who were settled in the Way have carried out their work with their own hands. How are we inexperienced practitioners of today able to remain so negligent in our practice! Those who have come before us have said, "The way-seeking mind of a tenzo is actualized by rolling up your sleeves."

In order not to lose any of the rice when picking out the sand, do it carefully with your own hands. Again, in the *Chanyuan Qinggui* we find, "Pay full attention to your work in preparing the meal, attend to every aspect yourself so that it will naturally turn out well."

Next, you should not carelessly throw away the water that remains after washing the rice. In olden times a cloth bag was used to filter out the water when it was thrown away. When you have finished washing the rice, put it into the cooking pot. Take special care lest a mouse accidentally fall into it. Under no circumstances allow anyone who happens to be drifting through the kitchen to poke his fingers around or look into the pot.

Prepare those vegetables for cooking which will be used in a side dish for the following morning's meal. At the same time, clean up the leftover rice and soup from the noon meal. Conscientiously wash out the rice container and the soup pot, along with any other utensils that were used. Put those things that naturally go on a high place onto a high place, and those that would be most stable on a low place onto a low place; things that naturally belong on a high place settle best on a high place, while those which belong on a low place find their greatest stability there.¹³

Clean the chopsticks, ladles, and all other utensils; handle them with equal care and awareness, putting everything back where it naturally belongs. Keep your mind on your work and do not throw things around carelessly.

After this work has been done it is time to prepare for the following day's noon meal. First of all, check whether there are any insects, peas, ricebran, or tiny stones in the rice, and if so, carefully winnow them out. When choosing the rice and vegetables to be used, those working under the tenzo should offer sutras to the spirit of the *kamado*.¹⁴ Then they may begin preparing the ingredients for whatever side dish and soup there might be, cleaning everything thoroughly of any dirt or insects.

When the tenzo receives the food from the kusu,¹⁵ he must never complain about its quality or quantity, but always handle everything with the greatest care and attention. Nothing could be worse than to complain about too much or too little of something, or about inferior quality.

Both day and night allow all things to come into and reside within your mind. Allow your mind [self] and all things to function together as a whole. Before midnight direct your attention to organizing the following day's work; after midnight begin preparations for the morning meal.

After the morning meal, wash the pots and cook the rice and soup for the noon meal. When soaking the rice and measuring the water, the tenzo should be present at the sink. Keep your eyes open. Do not allow even one grain of rice to be lost. Wash the rice thoroughly, put it in the pot, light the fire, and cook it.

There is an old saying which goes, "See the pot as your own head; see the water as your lifeblood."

Transfer the cooked rice into a bamboo basket in summer or a wooden container in winter, and then set it on the table. Cook the rice, soup, and any sidedish all at the same time.

The tenzo must be present, paying careful attention to the rice and soup while they are cooking. This is true whether the tenzo does the work by himself or has assistants helping him either with the cooking or tending of the fires. Even though, in the larger monasteries recently, people have been assigned to cook the soup or the rice, the tenzo should not forget that these people are assistants working under him and that they cannot be held responsible for this work. In olden times, the tenzo was completely in charge; there were no assistants.

When you prepare food, never view the ingredients from some commonly held perspective, nor think about them only with your emotions. Maintain an attitude of trying to build great temples from ordinary greens, of expounding the Buddha Dharma through the most trivial activity. When making a soup with ordinary greens, do not be carried away by feelings of dislike toward them nor regard them lightly; neither jump for joy because you have been given ingredients of superior quality to make a special dish. You should neither indulge in a meal because of its superior ingredients or particularly good taste, nor feel an aversion toward an ordinary one. Do not be negligent and careless just because the materials seem plain, nor work more diligently with superior materials. Your attitude toward things should not be contingent on their quality. A person who is influenced by the quality of a thing, or who changes his speech or manner according to the appearance or position of the people he meets, is not a man working in the Way.

Strengthen your resolve, and devote your life spirit to surpassing the refinement of the ancient patriarchs and to being even more meticulous than those who came before you. How do we apply our life's aspiration so that it will function for the Way? If great teachers in the past were able to make a plain soup from greens for only a few small coins, we must try to make a fine soup for the same amount. This is very difficult to do. Among other things, there are great differences between ages past and today, therefore, even hoping to stand alongside the teachers of former times is no simple matter. Yet, being scrupulous in our actions and pouring our energy into those actions, there is no reason we cannot equal the ancient masters. We must aspire to the highest of ideals without becoming arrogant in our manner.

These things are truly just a matter of course. Yet we remain unclear about them, because our minds go racing around like horses running wild in the fields while our emotions remain unmanageable, like monkeys swinging in the trees. If only we would step back to carefully reflect on the horse and monkey, life would naturally become one with work. Doing so is the means whereby we turn things, even while simultaneously we are being turned by them.¹⁶ It is vital that we clarify life and harmonize it with our work, and not lose sight of either the absolute or the practical.

Handle even just one leaf of a green in such a way that it manifests the body of Buddha. This in turn allows Buddha to become manifest through the leaf. This is a



“The greatest teachers from earliest times . . . have carried out their work with their own hands.” *Tenzo* should not entrust any facet of their work to others. Shown here, a *tenzo* stokes the fire in the *kamado* to cook rice. Pickle barrels weighted with stones can be seen in the background. Photo courtesy of Kuzunishi Sosei.



A *tenzo* transferring the cooked rice into a wooden container for the noonday meal. The amount of rice has been carefully calculated—"For every grain of rice to be eaten, supply one grain." Photo courtesy of Yagi Genjiro.

power which you cannot grasp with your rational mind. It operates freely, according to the situation, in a most natural way. At the same time, this power functions in our lives to clarify and settle activities and is beneficial to all living things.¹⁷

After all the preparations for the meal are complete, clean up thoroughly, putting everything back where it should be. When the drum sounds and the bell rings both morning and evening, be sure not to miss doing zazen nor going to see the master to receive his teaching.

When you return to your room, shut your eyes and count the number of people in the *sodo*.¹⁸ Do not forget the elder priests and retired monks, plus those living in single rooms, those in the infirmary or any other elderly people, and any monks who may have just arrived but are not yet living fully within the community. Those living in any of the subtemples within the complex should be included, and finally, take into account any monks on leave. If there are any doubts, check with the heads of the offices or those in charge of the various residences where people might be staying.

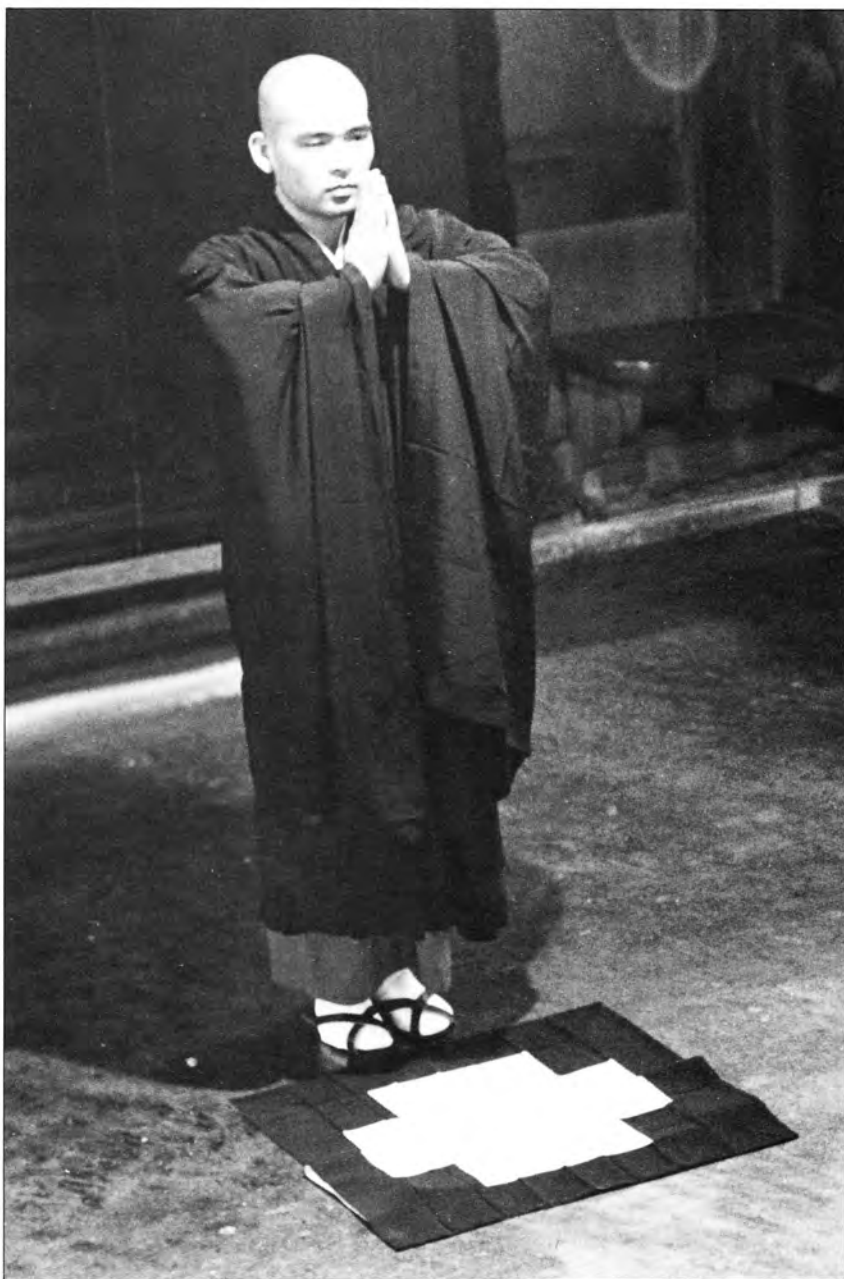
When you know the exact number in the community, then calculate the amount of food to be cooked. For every grain of rice to be eaten, supply one grain. In dividing one grain, the result may be two half-grains, or possibly three or four. On the other hand, one grain might equal a half-grain or perhaps two half-grains. Then again, two half-grains might be counted as one whole grain.¹⁹ You must be able to see clearly how much of a surplus will be created if you add one grain of rice, or whether there will be enough if you take away one grain.

When you eat a grain of Luling rice you may become the monk Guishan. When you add a grain, you may become the cow.²⁰ Sometimes the cow eats Guishan, sometimes Guishan pastures the cow! Consider whether you have thoroughly understood these matters and are able to make these calculations. Go back over everything again, and when you have understood these details be prepared to explain them to others according to their capacity to understand. Use ingenuity in your practice; see the cow and Guishan as one, not as two, even though temporarily they appear as two. In your day-to-day life, do not forget this even for a moment.

If someone comes to make a monetary donation for food, consult the other officers concerning how that money is to be used. This has been the custom in Buddhist communities through the ages. As for other kinds of donations to the community, such as items which will be distributed among the residents, again, consult the other officers. In other words, do not infringe on the authority of other officers or make decisions which are outside the boundary of your responsibility.

After each meal has been carefully prepared, place it on a table. Put on your *kesa*²¹ and spread out your *zagu*.²² Facing the *sodo* where everyone does zazen, offer incense and bow nine times. Afterward, carry the meal into the *sodo*.

All day and all night the *tenzo* has to make arrangements and prepare meals without wasting a moment. If he throws all his energy into whatever the situation truly calls for, then both the activity and the method by which he carries it out will naturally work to nurture the seeds of the Buddha Dharma. Just taking care of the function of the *tenzo* enables all the residents in the community to carry on their practice in the most stable way.²³



When the meal is ready, the *tenzo* should put on his *kesa*, spread out his *zagu*, and “facing the *sodo* . . . offer incense and bow nine times.” Also, his work does not cause him to miss the regular morning and evening *zazen*, or miss receiving his teachings from the master. Photo courtesy of Yagi Genjiro.

The Tenzo at Tiantong and Ayuwang

It has been several hundred years since the Buddha Dharma was introduced into Japan. Yet, no one has ever written about the preparation and serving of meals as an expression of Buddha Dharma, nor have any teachers taught concerning these matters. Much less has there been any mention of bowing nine times prior to offering the meal to the residents. Such a practice has never entered the minds of people in this country. Here, people think nothing of eating like animals with no concern for the way they eat. What a pathetic state of affairs. It truly saddens me to see things this way. Why must it be so?

When I was at Mt. Tiantong, a monk called Lu from Qingyuan Fu was serving as tenzo. One day, after the noon meal, I was walking to another building within the complex when I noticed Lu drying mushrooms in the sun in front of the *butsuden*.²⁴ He carried a bamboo stick, but had no hat on his head. The sun's rays beat down so harshly that the tiles along the walk burned your feet. Lu worked hard, covered with sweat. I could not help but feel the work was too much of a strain for him. His back was a bow drawn taut, his long eyebrows were crane-white.

I approached and asked his age. He said he was sixty-eight years old. Then I asked him why he did not use assistants.

He answered, "Other people are not me."

"You're right," I said. "I can see that your work is the activity of the Buddha Dharma, but why are you working so hard in this scorching sun?"

He replied, "If I do not do it now, when else can I do it?"

There was nothing else for me to say. As I walked on along that passageway, I began to sense inwardly the true significance of the role of tenzo.

I arrived in China in April, 1223, but being unable to disembark immediately, I stayed on board ship in the port of Ningbo. One day in May, while I was talking with the captain, an old monk about sixty years old came directly to the ship to buy mushrooms from the Japanese merchants on board. I invited him for tea and asked him where he was from. He said he was the tenzo at the monastery on Mt. Ayuwang and added, "I am originally from Xishu, although I left there over forty years ago. I am sixty-one this year and have practiced in several Zen monasteries in this country. Last year, while living at Guyun, I visited the monastery on Mt. Ayuwang, though I spent my time there totally confused as to what I was doing."²⁵ Then, after the summer practice period²⁶ last year, I was appointed tenzo. Tomorrow is May fifth,²⁷ but I have nothing special to offer the monks. I wanted to prepare a noodle soup, but I did not have any mushrooms to put in it, so I came here to buy some."

I asked, "When did you leave Ayuwang?"

He replied, "After lunch."

"Is it far from here?"

"About fourteen miles."

"When will you go back to the temple?"

"I am planning to return as soon as I've bought the mushrooms."

"You cannot imagine how fortunate I feel that we were able to meet unex-

pectedly like this. If it is possible, I wish you would stay a while longer and allow me to offer you something more."

"I am sorry, but that is impossible just now. If I am not there tomorrow to prepare the meal, it will not be made well."

"But surely there must be others in a place as large as Ayuwang who are capable of preparing the meals. They will not be that inconvenienced if you are not there, will they?"

"I have been put in charge of this work in my old age. It is, so to speak, the practice of an old man.²⁸ How can I entrust all that work to others? Moreover, when I left the temple, I did not ask for permission to stay out overnight."

"But why, when you are so old, do you do the hard work of tenzo? Why do you not spend your time practicing zazen or working on the koans of former teachers? Is there something special to be gained from working particularly as tenzo?"

He burst out laughing and said, "My good friend from abroad! You do not yet understand what practice is all about. You don't even know the meaning of characters."²⁹

When I heard this old monk's words, I was taken aback and felt greatly ashamed. So I asked him, "What are characters and what is practice?"

He replied, "If you do not deceive yourself about this problem, you will be a man of the Way."

At the time, I was unable to grasp the meaning of his words.

"If you do not understand, please come to Mt. Ayuwang sometime and we shall talk about the nature of characters more fully." With that he rose quickly. "It is getting late and the sun is about to set. I am afraid I cannot stay any longer." He left for Mt. Ayuwang.

In July of the same year, I stayed on Mt. Tiantong. One day the tenzo from Ayuwang came to see me. He said, "As the summer practice period has ended, I shall be retiring as tenzo and plan to return home. I heard that you were here and wanted very much to talk with you and see how you were doing."

I was indeed happy to see him and received him cordially. We talked about various things, and finally came to the matter he had touched on aboard the ship concerning the practice and study of characters.

He said, "A person who studies characters must know just what characters are, and one intending to practice the Way must understand what practice is."

I asked him once again, "What are characters?"

"One, two, three, four, five," he replied.

"What is practice?"

"There is nothing in the world that is hidden."³⁰

Although we talked about many other things, I will not mention them here. Whatever little bit I have learned about characters and practice is largely due to that tenzo. When I met again with my teacher Myozen,³¹ who later died in China, and told him of my meeting with the tenzo from Mt. Ayuwang, he was extremely happy to hear about it. Later on, I came across a *gatha*³² which Xuedou (Sercho Juken, 980-1052) had written for one of his disciples.

One, seven, three, five.
The truth you search for cannot be grasped.
As night advances, a bright moon illuminates the whole.
The dragon's jewels are found in every wave.
Looking for the moon, here it is, in this wave, in the next.

It dawned on me then that what the tenzo I met the previous year had said coincided perfectly with what Xuedou was pointing out through his gatha. I realized more than ever that the tenzo was a man fully living out the Buddha Dharma.

I used to see the characters 1, 2, 3, 4, and 5; now I also see 6, 7, 8, 9, and 10.³³ Future students must be able to see that side from this side, as well as this side from that side. Practicing with intense effort, using all your ingenuity, you will be able to grasp genuine Zen that goes beyond the surface of the written word. To do otherwise will only result in being led about by variously tainted Zen³⁴ that will leave you incapable of preparing meals skillfully for the community.

Attitude of the Tenzo

Regarding the office of tenzo, stories such as those I mentioned previously about Guishan and Dongshan have been passed down through the ages. In addition to the monks from Mt. Tiantong and Mt. Ayuwang, I met and talked with monks who served as tenzo in other monasteries. If we look closely into some of these stories we will realize the meaning of characters and the nature of practice. Actually, just working as tenzo is the incomparable practice of the Buddhas. Even one who becomes the head of the community should have these same attitudes.

In the *Chanyuan Qinggui* it says:

Prepare each meal with meticulous care, making sure there is enough. Do not be remiss in the four offerings of food, clothing, bedding, and medicine. Shakamuni was to have lived to one hundred years of age, but died at eighty, leaving twenty years for his disciples and descendants. We today are living in the favor of this merit. If we were to receive even one ray of light emitted from the *byakugoko*³⁵ between his eyebrows, we would be unable to exhaust its merit.

The text goes on to say that because of this,

... you should think only about how to best serve the community, having no fear of poverty. As long as your mind is not limited, you will naturally receive unlimited fortune.

The head of the community should generate this attitude toward serving the residents.

In preparing food for the community, it is crucial not to grumble about the quality of the ingredients, but rather to cultivate a temper which sees and respects them fully for what they are. Look at the story of the old woman who gained great merit in future lives by offering to Shakamuni the water she had just used to wash the rice.³⁶ Or, reflect on the final deed of King Asoka, who on his deathbed

gladly offered half a date off his table to a temple.³⁷ From this, it was foretold that the king would reach nirvana in his next life. The true bond established between ourselves and Buddha is born of the smallest offering made with sincerity, rather than from some grandiose donation made without it. This is our practice as human beings.

A dish is not necessarily superior because you have prepared it with choice ingredients, nor is a soup inferior because you have made it with ordinary greens. When handling and selecting greens, do so wholeheartedly with a pure mind and without trying to evaluate their quality, as though you were preparing a splendid feast. The many rivers which flow into the ocean become the one taste of the ocean; when they flow into the pure ocean of the dharma, there are no such distinctions as delicacies or plain food; there is just one taste, and it is the Buddha Dharma, the world itself as it is. In cultivating the germ of aspiration to live out the Way, as well as in practicing the dharma, delicious and ordinary tastes are the same and not two. There is an old saying, "The mouth of a monk is like an oven."³⁸ Remember this well.

Likewise, understand that a simple green has the power to become the practice of the Buddha, quite adequately nurturing the desire to live out the Way. Never feel aversion toward plain ingredients. As a teacher of men and of heavenly beings, make the best use of whatever greens you have.

Similarly, do not judge monks as deserving of respect or as being worthless, nor pay attention to whether a person has been practicing for only a short time or for many years. Without knowing where to find our own stability, how are we to know where someone else would be most stable! If the standard with which we evaluate others is incorrect, we are likely to see their good points as bad, and vice versa. What a mistake to make!

There may very well be differences between those who have been practicing over many years and those who have just begun, or between those gifted with great intelligence and those not so gifted. Even so, *all* are the treasures of the *sangha*, the brotherhood of monks. Though someone may have been mistaken in the past, he may very well be correct in the context of things now. Who is to say that someone is either a fool or a sage?

The *Chanyuan Qinggui* says, "Whether a person be stupid or wise, to the extent that he is a monk, he is a treasure to all people and to all the various worlds." Even if there may be right or wrong, do not cling to that judgment. The aspiration to follow this attitude is itself the very functioning of the Way which actualizes incomparable wisdom [enlightenment]. Despite the fact that one has had the good fortune to encounter Buddhism, to follow a false step concerning this point will result in completely missing the Way.³⁹ The marrow of the great practitioners of former times lay in putting this spirit into all their activities. Brothers and sisters in future generations who serve as *tenzo* will touch on the essence of this Buddhist teaching only when they practice in a manner consistent with this attitude. The regulations of the great teacher Baizhang Huihai (Hyakujo Ekai, 749-814)⁴⁰ are not something to be taken lightly.

Merit of the Three Minds

When I returned to Japan I stayed at Kenninji temple for about two years. They had the office of tenzo, but in name only; there was no one who actually carried out the functions of the office. Since no one clearly saw that the work of the tenzo itself is the activity of Buddha, it should not be surprising that there was no one capable of functioning with conviction through this office. Despite the fact that one might have the good fortune to become tenzo, since one never encountered a living example of a tenzo functioning as Buddha, one would only waste one's time, carelessly breaking the standards of practice. It was a truly pathetic situation.

I closely observed the monk who was appointed to the office of tenzo. He never even helped to prepare the meals, but entrusted all the work to some absentminded and insensitive assistant while he merely gave out orders. Never once did he check to see if the work was being done properly. It was as if he thought that watching carefully to see how the rice and vegetables were being prepared was somehow rude or shameful, like peering into the private room of a woman living next door. He spent his time in his room lying around or gabbing with someone. Or, he busied himself reading or chanting sutras. I never once saw him approach a pot, much less make any effort to obtain the necessary supplies or think at all about the overall menu of the temple. He did not know that taking care of these matters is itself Buddhist practice. Nor, apparently, did the practice of putting on one's kesa and bowing nine times prior to serving each meal ever occur to him, even in a dream. And, as he himself was not aware of these things, he was hardly in a position to go around teaching the younger monks, even though, as tenzo, that officially was his duty. It was a pathetic and sad state of affairs.

Though a person might be fortunate enough to be appointed to the office of tenzo, if he lacks the aspiration to walk the Way, he will return empty-handed from the mountain of goodness and the ocean of virtue. Yet, though a person may not have awakened the spirit of a bodhisattva within himself, if he encounters someone who has done so, it will be possible for him to practice the way of life of a Buddha. Or, even if he does not encounter an awakened teacher, if he has deep aspiration to live this incomparable way of life, surely he will become familiar with the practice of such a Way. If both these conditions are lacking, however, how can anyone possibly function within the way of life of a Buddha?

In all the many monasteries located on the various mountains I have visited in China, the monks holding the different offices worked in their capacity for one year at a time, yet they always maintained and exhibited the same attitude as the head of the community, applying that attitude appropriately to the time and circumstances. The three aspects of this attitude are: to see that working for the benefit of others benefits oneself; to understand that through making every effort for the prosperity of the community one revitalizes one's own character; and to know that endeavoring to succeed and to surpass the patriarchs of past generations means to learn from their lives and to value their examples.

Be very clear about this. A fool sees himself as another, but a wise man meets others as himself.⁴¹

As an ancient teacher has said:

Two-thirds of our days already over,
And we have not practiced clarifying who we are.
We waste our days chasing satisfaction,
So that even when called, we refuse to turn around.
How regrettable.⁴²

Not to encounter a true teacher will result in being led around by your own feelings and emotions. The case of the foolish son of a wealthy man leaving home with the family treasure and throwing it away like rubbish is truly a pathetic one.⁴³ Likewise, to the extent that we are familiar with what the work of the tenzo is, we must not squander it.

In reflecting on those who have labored as tenzo with an attitude of practicing the Way, we see that in every case the manner in which they carried out their work coincided exactly with the virtues of their character. Daigui's [a.k.a., Guishan Lingyou] enlightenment came at a time when he was working as tenzo under Baizhang.⁴⁴ The incident of Dongshan's three pounds of sesame took place when he was a tenzo.⁴⁵ Is there anything of greater value than the realization of what the Way is, or any time more precious than the time of realizing the Way?⁴⁶

To cite one example of a person longing for the Way, there is the boy who made an offering of sand as if it were a great treasure.⁴⁷ The story of what good fortune would befall one who made images of the Buddha and showed an attitude of reverence before them also illustrates this same spirit.⁴⁸ The duties of the office right down to the name "tenzo" are the same as they were hundreds of years ago. If the attitude and activities of the office have not changed, how can we fail, by functioning as tenzo, to actualize the Way in the same way as did those of ancient times?

Actually, when working in any position of responsibility, not only as tenzo but as any officer or assistant, strive to maintain a spirit of joy and magnanimity, along with the caring attitude of a parent.⁴⁹

A joyful spirit is one of gratefulness and buoyancy. You should consider this carefully. If you had been born into some heavenly realm you would most likely have only become attached to the pleasures of that realm, taking no time and opportunity to awaken the bodhi-spirit [to actualize the true reality of life], nor would you likely feel any particular necessity for practicing the Buddha Dharma. Much less would you be able to prepare meals for the three treasures despite their being the highest and most worthy of all things. Neither being Sakro devanam indrah nor a *Cakravartin* compares with the three treasures.⁵⁰

In the *Chanyuan Qinggui* we find, "The sangha is the most precious of all things. Those who live in this community are unfettered by the pettiness of social affairs. Such a community manifests a refined posture devoid of fabrication about the world."

How fortunate we are to be born as human beings given the opportunity to prepare meals for the three treasures. Our attitude should truly be one of joy and gratefulness.

We should also reflect on what our lives might have been had we been born in one of the realms of hell, as an insatiable spirit, as some lowly animal, or as a demon.⁵¹ How difficult our lives would be if we suffered the misfortunes of these four circumstances or any of the other eight unfortunate conditions.⁵² We would be unable to practice the dharma with the strength of the community, even though we had a mind to do so. Much less would we be able to prepare food with our own hands and offer it to the three treasures. Our bodies and minds would be bound by the limitations and afflictions of those worlds and have to suffer their burdens.

Therefore, rejoice in your birth into the world, where you are capable of using your body freely to offer food to Buddha, dharma, and sangha. Considering the innumerable possibilities in a timeless universe, we have been given a marvelous opportunity. The merit of working as a tenzo will never decay. My sincerest desire is that you exhaust all the strength and effort of all your lives—past, present, and future—and of every moment of every day in your practice through the work of the tenzo, so that you form a strong connection with the Buddha Dharma. To view all things with this attitude is called “joyful mind.”

The deeds of even a benevolent ruler disappear quickly, like foam on water or the wind-blown flame of a candle. Rather than be such a ruler, it would be of more value to the Buddha Dharma for you to prepare and offer meals to the three treasures.

Roshin is the mind or attitude of a parent. In the same way that a parent cares for an only child, keep the three treasures in your mind. A parent, irrespective of poverty or difficult circumstances, loves and raises a child with care. How deep is love like this? Only a parent can understand it. A parent protects the child from the cold and shades him from the hot sun with no concern for his or her personal welfare. Only a person in whom this mind has arisen can understand it, and only one in whom this attitude has become second nature can fully realize it. This is the ultimate in being a parent. In this same manner, when as tenzo you handle water, rice, or anything else, you must have the affectionate and caring concern of a parent raising a child.

Shakamuni gave twenty years of his life expectancy to care for us in later generations. What is the significance of this? It was simply a demonstration of parental mind. The Tathagata did not do this in expectation of some reward or fame. He did it unconditionally, without thought of profit or gain.

A magnanimous mind is like a mountain, stable and impartial. Exemplifying the ocean,⁵³ it is tolerant and views everything from the broadest perspective. Having a magnanimous mind means being without prejudice and refusing to take sides. When carrying something that weighs an ounce, do not think it is light, and likewise, when you have to carry fifty pounds, do not think of it as heavy. Do not get carried away by the sounds of spring nor become heavy hearted upon seeing the colors of fall.⁵⁴ View the changes of the seasons as a whole, and weigh the relativeness of light and heavy from a broad perspective. It is then that you should write, understand and study the character *dai* (大)—“magnanimous.”

If the tenzo of Jiashan⁵⁵ had not known the deeper implications of “magnanimous,” he never would have been able to help the Venerable Daiyuan Fu on his way toward actually practicing the dharma through his sudden burst of laughter during one

of Daiyuan's lectures.⁵⁶ If Guishan had not been able to write the character for magnanimous, he would undoubtedly not have demonstrated his deep understanding before his master by picking up a piece of dead firewood and blowing on it three times before returning it to the master.⁵⁷ Nor would Dongshan, if he had not thoroughly understood "dai"—magnanimous—have responded to the question of what Buddha is by his now famous reply of "three pounds of sesame."

Be very clear about this. All the great teachers down through the ages have learned the meaning of magnanimous not merely from writing it, but through the various events and circumstances of their lives. Even now, we can clearly hear voices expounding the most fundamental truths and the ramifications of those truths for our lives. They were men whose eyes were opened to what is most vital in the life of practice, enabling us to have contact with Buddha. Their very lives manifest the sole purpose of our true self. Whether you are the head of a temple, a senior monk or other officer, or simply an ordinary monk, do not forget the attitude behind living out your life with joy, having the deep concern of a parent, and carrying out your activities with magnanimity. ☯

Notes on the Translation

1. The six offices (officers) are: *tsusu* and *kansu*, in charge of the overall affairs of the community; *fusu*, in charge of financial and clerical affairs; *ino*, in charge of personal affairs within the community; *tenzo*, in charge of meals and food supplies; and *shissui*, in charge of building repairs, farming and other work.
2. To "carry out activities of Buddha" means to actually put your life to work, that is, to make it function in such a way that things become most settled.
3. The *Chanyuan Qinggui* consists of 10 volumes of the oldest existing regulations for running a monastery. They were written by Zongze of Mt. Zhanglu (Choro Sosaku, "Sosaku of Mt. Choro," dates unknown) in 1102 A.D.
4. The text uses the expression *doshin*, literally "way mind." This has two aspects: one is that originally or fundamentally we are already fully awakened or complete; the other aspect is one of a continual, ongoing seeking of the Way. These two aspects of our being awake are explained thoroughly in the *Daijo Kishin Ron* (The Awakening of Faith). Uchiyama Roshi defines *doshin* as having the mind or attitude which seeks to manifest the highest or most refined life of the Self. The term "refined" might be better understood in its context here through the following passage found in Uchiyama Roshi's book *Jiko* (Self): "... I feel thankful to have been able to pursue the highest form of culture, that is, just doing zazen, despite being materially poor. Dogen Zenji himself wrote, 'Pursuing the most refined culture within a life of poverty is the most valuable pursuit we can undertake in this world.'"
5. "Buddhas and patriarchs" is the translation of *busso*, which historically refers to the Buddhas in India and the lineage of patriarchs in China. However, an equally valid and theologically much more important way to translate *busso* is "previous Buddha-patriarchs." In other words, Buddhas do not exist separately from patriarchs. Furthermore, "Buddha" connotes completeness or absoluteness, while "patriarch" has a more dynamic, developing, or relative nuance.
6. In olden times, only two meals a day—one in the early morning, the other at noon—were served in the monasteries.

7. *Shuryo*—a large room or hall used by the community for study or having tea.
8. “Put your whole attention into the work” is an interpretive translation of the expression *shogon-joshin*, while “seeing just what the situation calls for” refers to the expression *makoto*, that is, the true situation seen without prejudice. Dogen Zenji’s use of “shogonjoshin” and similar expressions referring to the attitude or spirit of the practitioner include both a sense of “undividedness” or concentration in every situation, as well as an attitude of sincerity and of working without prejudice.
9. In Uchiyama Roshi’s modern-day translation he includes an extra sentence to clarify this passage. It reads: “A great ocean is made up of many drops of water, and a high mountain from many particles of sand.” The Japanese term *zengon*, translated here as “source of goodness,” means the meritorious power of good deeds. It is the influence or power which increases good. Quoting from the *Zengaku Dai Jiten* (Dictionary of Zen Studies, Komazawa University, 1978): “‘Good’ is . . . that which follows in accord with *dharma* . . . and which is beneficial to all beings in all worlds as peace or tranquility. . . .”
10. The six flavors are: bitter, sour, sweet, salty, light, and hot. The three qualities are: light and flexible, clean and neat, conscientious and thorough. In Japanese, the three qualities are called *kyonan*, *joketsu*, and *nyobo*.
11. In this case, “rice” and “sand” are being used metaphorically to represent right views and mistaken views, or, perhaps, wisdom and enlightenment as opposed to illusions and desires.
12. Dongshan is not questioning the act of turning over the pot as an expression of Xuefeng’s understanding. However, for Dongshan the act is a bit overdramatic. Xuefeng did eventually study under another master, Tokusan, who was famous for his more demonstrative approach. Later on, these differences in style led to the dual flowering of the Rinzai and Soto schools of Buddhism.
13. The original text is not clear concerning the order in which the tasks should be performed. I have translated those lines in what I feel would be the most logical order for doing them. The latter part of the passage, “Put those things that naturally go on a high place . . . ; things that naturally belong . . . find their greatest stability there,” is a quotation Dogen Zenji took from a story between Guishan Lingyou and Yangshan Huiji (Kyozan Ejaku, dates unknown). The story reads:

One day Guishan and Yangshan went to make a new rice paddy. Yangshan said, “It’s pretty low here and rather high over there, isn’t it?” Guishan replied, “We can measure the level with water.” Yangshan rebutted, “We can’t depend upon water as a standard, Master! A high place is level as a high place and a low place as a low one.”
14. *Kamado*—a wood-burning stove made of adobe, stones, bricks, etc., used for cooking in both China and Japan.
15. In the *Chanyuan Qinggui*, the *kusu* is referred to as the officer of the overall affairs of the community. Later on, the office of *kusu* was shared by three officers, the *tsusu*, *kansu*, and *fusu*.
16. A similar passage can be found in *Gakudo Yojinsbu* (Points to Watch in Practicing Buddhism), as follows: “When practicing the Way, from the very beginning listen to the teacher and conduct yourself in accordance with this teaching. You should remember and know thoroughly that *dharma* turns the self [all phenomena influence us] and that the self turns *dharma* [we influence all *dharma* or phenomena]. When we influence *dharma*, the *dharma* is weak and we are strong. When the *dharma* influences us, the *dharma* is strong and we are weak. Both of these principles have always been a part of the teachings of the Buddha Dharma.”
17. Uchiyama Roshi’s translation reads, “Even when handling just one leaf of a green, do so in such a way that the leaf manifests the fullness of its potential, which in turn allows the illumination

of Buddha to *radiate* through it. This is a power or functioning whose nature is incapable of being grasped with the rational mind and one which operates without hindrance in a most natural way. At the same time, this power operates in our life to clarify and settle activities in a way that is beneficial to all living things."

18. *Sodo*—the main hall or building in which the monks of the monastery carry on their practice. Sleeping, eating, and zazen are traditionally carried on in the sodo.
19. "Grain" here represents servings, and the passage points out that what is sufficient for one person may not be so for another. For instance, while a particular serving of rice may be enough for two, three, or even four older people, the same portion may be only halfway sufficient for a young, hard-working monk.
20. Dogen combines indirect references to two tales in this passage. The first, about Luling (a district in China) rice, goes that when a monk one day asked Qingyuan Xinsi (Seigen Gyoshi, around 8th C.) what the essence of the Buddha Dharma is, Master Qingyuan replied, "What is the current price of rice in Luling?" Qingyuan's reply was meant to draw the monk out of conceptualizing the Buddha Dharma and trying to separate it from day-to-day activities. In the second tale, about Guishan and the cow, Guishan says to a monk, "A hundred years after my death I will be reborn as a cow . . . , and on the right flank of this cow will be written 'I am Guishan.' If you were to say the cow was me, you would be wrong because it would just be a cow; but if you said that it was just a cow, you would be wrong because it would be me. So, what should you say?"
21. *Kesa*—the outermost robe of a priest, worn over the left shoulder and under the right arm. It is a symbol of the robe that Shakamuni wore.
22. *Zagu*—a square piece of cloth which a priest spreads out on the ground or floor for either sitting on or doing prostrations on.
23. This passage is an interpretive translation of the Japanese expressions *taibo honshin* and *anraku*. "Taiho" means to step back, that is, to refrain from making emotional or prejudicial judgements, while "honshin" means to move one's body in an animated way, in other words, to put your body to work. "Anraku" implies not fantasizing either with one's mind or with one's body, and is also the Chinese translation for the Sanskrit word "nirvana."
24. *Butsuden*—one of the buildings or large halls in which a statue of a Buddha or Bodhisattva is enshrined.
25. The passage ". . . I spent my time there totally confused" should be understood as an expression of modesty on the part of the monk.
26. The summer practice period (*natsu angō*) officially runs in most Zen monasteries from around April 16th to July 15th.
27. May fifth is a festival day celebrating the change in seasons.
28. ". . . the practice of an old man." Again, this is simply an expression of humility on the part of the monk.
29. The tenzo is using the word "characters" (*monji*) to mean the written word, although in a broader sense he is referring to all phenomena as well.
30. "There is nothing in the world that is hidden." This is derived from the expression *bengai fuzozo*, meaning that the truth of life manifests itself in all places and in all things, just as they are.
31. Myozen was a senior disciple of Eisai Zenji (1141-1215) when the latter was abbot at Kenninji temple in Kyoto. Historically, it is unclear as to whether Dogen actually met Eisai Zenji or not. In either event, Dogen Zenji did study several years with Myozen before accompanying him to China. Myozen died while in China, at the age of forty-two.
32. *Gatha* (or *Ju* in Japanese) are poems extolling the Buddha Dharma. Xeudou Zhongxian was a Sung Dynasty Zen master famous for his poetry, which was later compiled and commented on by

- Yuanwu Keqin (Engo Kokugon, 1063-1135). The poetry and commentaries are known as the *Blue Cliff Records*.
33. “. . . 1, 2, 3, 4, and 5; . . . 6, 7, 8, 9, and 10” refers to the idea that though the phenomena we encounter before and after enlightenment are the same, their functions completely change.
 34. “Genuine Zen” is a translation of Dogen Zenji’s expression *ichimi Zen*—literally, “one flavor Zen”; that is, Zen which is unadulterated by limited views. *Ichimi Zen* is contrasted with *gomi Zen*—literally, “five flavor Zen,” which I translated as “variously tainted Zen.” In other words, *ichimi Zen* is Zen which is untainted by various types of humanistic or altruistic motives.
 35. *Byakugoko*—Whenever Shakamuni gave discourses on the Buddha Dharma, it is said that he constantly emitted a ray of light, called the *byakugoko*, from between his eyebrows. Dharma descendants in later ages (including our own) live thanks to this light.
 36. This story appears in Part 8 of the *Daichidoron*.
 37. This story appears in Section 5 of the *Ayuwang Jing* (*Aikuo Kyo*, The Sutra of King Asoka).
 38. This saying is found in the *Soei-shu*, a text of the Tendai School of Buddhism in which Dogen Zenji first studied. The text tells of how Katayana Sonja accepted an invitation to eat with a certain king. The king, in addition to serving several fine delicacies, also offered a number of ordinary dishes. Katayana showed no special delight at the delicacies nor aversion toward the more common dishes. The king could finally take it no longer and asked Katayana why he behaved that way. Katayana replied, “The mouth of a monk is like an oven. Just as an oven burns both sandalwood [incense] and cow dung [used as fuel for cooking] without distinction, our mouths should be the same. There should be no distinction between delicious food and food which is plain and simple. We should be satisfied with whatever we receive.”
 39. It is interesting to note that a number of the expressions which Dogen Zenji uses to describe the attitude or spirit of the *tenzo* toward his work are identical to several expressions found in the *Fukan Zazengi* (Universally Recommended Zazen), in which he describes our attitudes when sitting *zazen*.
 40. The Regulations of Baizhang were the first regulations established in China for running a Zen monastery.
 41. Uchiyama Roshi’s translation reads: “No matter where we are or whatever circumstances we’re in, we are always living out our own life. A fool views his own life as if it were someone else’s. Only a wise man realizes that even in his encounters with others, he is living [out] his own life *within* that very encounter.”
 42. This poem has been attributed to Xueyou Zhongxian. (see note 32)
 43. This story of the prodigal son can be found in the Lotus Sutra as well as in the Bible.
 44. This particular story of Daigui appears in the *Jingde Zhuandeng Lu* (*Keitoku Dento Roku*), a thirty-section work describing the lineage of the Zen tradition. In the section on Guishan Lingyou (Daigui) we find:

One day when Daigui was serving as *tenzo* on Mt. Baizhang, he went to wait on the master. Baizhang called out, “Who is it?” Daigui answered, “It’s me, Lingyou.” Baizhang said, “Go and stir up the coals. See if any are still burning.” Daigui did as he was told. When he returned, he told Baizhang that the fire was out. Baizhang got up, went to the brazier himself, and raked through the ashes. Finding a small ember still burning way in the back of the brazier, he brought it over to Daigui and quipped, “What do you call this?” Daigui suddenly realized what Baizhang had been trying to point out and, after respectfully bowing before his teacher in gratitude, explained what he had understood. Baizhang responded, “Your understanding is but a partial deviation from the usual way of understanding.” In the Nirvana Sutra there is a passage which goes, “If you wish to see Buddha nature you should contemplate the present cause and circumstances of all

things. When the time of enlightenment comes, it is like suddenly clarifying something you had been confused about, like suddenly discovering something you had forgotten. If you reflect on this clearly, there is nothing but yourself. An early patriarch said that gaining enlightenment is the same as before enlightenment. Gain no dharma with the mind. There is no fabrication in reality. Both ordinary men and saints alike are equally living out the incomparable reality of life. Fundamentally, all things lack nothing. You are what you are now. You should take care of this!

45. Dongshan Shouchu's "Three Pounds of Sesame" story appears as the 12th case of the *Blue Cliff Records*: "... A monk asked Dongshan, 'What is Buddha?' Dongshan replied, 'Three pounds of sesame.'"
46. "... anything of greater value than the realization of what the Way is, or any time more precious than the time of realizing the Way?" This must be understood on the basis of *mushotoku*, that is, that there is nothing specific to be gained by enlightenment. Realizing the Way, enlightenment, should be understood to be completely tied into practice. Uchiyama Roshi goes into further detail on this point in his commentary on the *Shobogenzo*, titled *Genjo Koan*.
47. This story can be found in the *Ayurwang Jing* (*Aikuo Kyo*, The Sutra of King Asoka):
When King Asoka was still a child in a previous lifetime, he was playing with sand one day as Shakamuni passed by begging alms. The boy offered sand to him as if it were boiled rice, and then bowed. As a result, Shakamuni foretold that in a future lifetime the boy would become a great king and protector of Buddhism. When Shakamuni returned home that day, he handed the sand over to Ananda and had him spread it on the path which Shakamuni walked along during *kinbin* (the intervals of walking between periods of zazen).
48. In the *Zuoxiang Yinyan Jing* (*Sakuzo Innen Kyo*) there is this story:
King Uten approached and asked the Buddha, "After the death of the Tathagata [Shakamuni Buddha], I wish to devote my life to carving statues of him. What blessings might be gained from such work?" [Shakamuni] Buddha replied, "For generations to come, as your just reward, you would be reborn with a sound body, and upon death you would be reborn into one of the heavenly realms."
49. "... a spirit of joy and magnanimity, along with the caring attitude of a parent," is a translation of the Japanese expression *sanshin*—literally, "three minds or attitudes." The three minds are *kishin* (joyful mind), *rosbin* (the mind or attitude of a parent toward a child), and *daishin* (magnanimous or "big" mind).
50. Sakro devanam indrah is one of the two tutelary deities of Buddhism. *Cakravartin* is a technical Sanskrit term meaning "one who is characterized by his turning the wheel," or in short, "a wheel-turning monarch."
51. Here, "hell," "insatiable spirit," "animal," and "demon" are loose translations for the Sanskrit terms *naraka*, *preta*, *tiryanc*, and *asura*. They refer to various places or forms of rebirth for sentient beings. They correspond in Japanese to *jigoku*, *gaki*, *chikusho*, and *shura*. In *Farewell to Antaiji*, Uchiyama Roshi's final *teisho* (talk) before retiring from Antaiji temple as abbot, he described these:

First of all, jigoku Zen. You know there are some people who upon just hearing the word zazen get all nervous. . . . They hate being there [in the sodo] in the first place, but there's no way to avoid it, and on top of all that, they're forced to do zazen. Doing zazen under those conditions is called jigoku Zen, or "Zen of hell." Then there is *gaki* Zen. This is the type of Zen done by people who forever go around lusting after enlightenment. Next comes *chikusho* Zen. The word *chikusho* in Japanese refers to an animal which can be domesticated Now in that same sense, there are people who enter a

monastery because they hear they'll get fed just by following along People like that ought to be ashamed of themselves. Following this is shura Zen. These are the people who compete with others to gain satori. Or else, they vie with one another over whose practice is more severe

52. These eight unfortunate conditions or circumstances (Skt.=*astaksanah*) are referred to as the *bachinanjo* in Japanese. They include: 1) being born into one of the many hells depicted in Buddhist literature; 2) being born as some insatiable spirit; 3) being born as a lowly animal (see note 51); 4) having good health and abundant wealth; 5) living to an old age; 6) being born before or after the Buddha; 7) being very clever or sophisticated in worldly ways; 8) or being incapacitated due to blindness, deafness, or dumbness. The first three are the three evil paths of one's past karma; four and five refer to those who are either so healthy or rich, or who live to such an old age, that they have no feeling for the transiency of life; six refers to the period before and after the death of the Buddha when practicing the dharma is not at all flourishing; seven refers to people who are too clever and adept in worldly ways; while eight refers to those who are physically handicapped.

53. The metaphor of the ocean is also used to refer to the sangha community.

54. In a footnote in the *Eihei Daishingi Tsukai* edited and compiled by Ando Bune with the collaboration of Ito Shunko (Komeisha Publishers) there appears the following comment: "The 'sounds of spring' may be seen as words of praise, while the 'fall colors' refers to aspects of things we dislike. One could also think of the 'spring colors' [things we like] and the 'fall sounds' [abuse or criticism]."

55. Jiashan is the name of a mountain/monastery in Nunan Province in southern China. Oftentimes masters who became well known either within their own lifetimes or after their deaths were referred to by the name of the mountain/monastery in which they resided. Sometimes the name of a mountain is used to indicate where an incident or story took place.

Some sources believe that the tenzo mentioned in the text was Shanhui (Zenne), a Zen master who established a monastery on Mt. Jiashan, although historically this appears impossible. In any case, the following incident between Shanhui and Guishan Lingyou, included in Uchiyama Roshi's footnotes to his commentary to *Tenzo Kyokun*, occurred when Shanhui was working as tenzo on Mt. Guishan while Guishan Lingyou was the abbot:

One day Guishan approached Shanhui and asked, "What will we be having besides rice today?" Shanhui replied, "The same things we have every spring." Upon hearing his reply, Guishan encouraged Shanhui to continue his practice. Shanhui responded, "There are dragons [monks] residing in the phoenix's nest [the monastery on Mt. Jiashan]. The monks here are practicing very hard." Guishan thought, now here's a monk of real promise.

This account of Shanhui of Jiashan and Guishan appears in the *Chanlin Leiju* (*Zenrin Ruiju*), Section 18.

56. This account of Daiyuan Fu appears in Vol. 17 of the *Wudeng Huiyuan* (*Goto Egen*). Daiyuan Fu lived around the middle of the 9th century.

One day the great Buddhist scholar Daiyuan Fu was lecturing on the *Mahaparinirvana-sutra* at Guangkao-Xiao in Yangzhou when the tenzo of Jiashan who was travelling about from temple to temple [to hear various teachers] happened to stay there for a while due to a heavy snowfall. The tenzo listened to the lecture during which Daiyuan Fu was explaining the section on the three factors of Buddha nature and on the three virtues of dharma kaya. In the midst of the scholar's explanation of the subtleties of the dharma kaya, the tenzo suddenly burst out laughing. After the lecture, Daiyuan Fu invited the tenzo to his room and explained, "Frankly, I'm a very simple person and my

comments about the sutras which I'm lecturing on are very literal. I noticed you broke out laughing when I was talking about dharma kaya. I wonder if you'd be so kind as to tell me where I was in error.⁵⁷ The tenzo spoke, "Well, what you said coincides with what is written. In that, you weren't in error. It was just that you were talking all around the subject without really knowing it." Shortly after hearing the tenzo's remarks, Daiyuan Fu stopped any further lecturing, and traveled extensively, visiting many masters, inquiring about the Buddha Dharma, and practicing with all his might.

57. This story of Guishan appears in the *Chanlin Leiju* (*Zenrin Ruiju*), Section 14.

Early Kyoto Ceramics

Kawahara Masahiko

From the time of its founding in 794, the new capital Heiankyo (present-day Kyoto) quickly grew to become the political, economic, and cultural center of the nation, as well as the largest consumer market in Japan. Government-managed workshops, responsible for the production of various daily utensils for the upper classes, were established in the capital. In the city there were a great many craftsmen working in textiles, lacquer, and metal; however, pottery was only rarely made within the city. Instead, in accordance with the laws of production and transportation established by the central government, most pottery was sent as tribute from provincial kiln centers. This situation lasted throughout the early history of the capital, and it is one of the reasons pottery had not developed in the city of Kyoto to the level of the wood and lacquerware of that time.

Kilns using the Sue ware* techniques (Bizen, Shigaraki, Tokoname, Atsumi, and Seto) were noted for their production of *kame* (wide-mouthed jars) and *tsubo* (narrow-mouthed jars), used for storing and preserving foodstuffs, and *suribachi* (mortars) used for food preparation. Other kilns throughout the country produced Sue ware, ash-glazed, and low-fired green-glazed pottery, unglazed earthenware and tileware; these were chiefly used as cooking and eating utensils.

Added to these domestic ceramics were the roughly made celadon, white ware, and ch'ing-pai ware bowls, plates, and basins which were brought in huge quantities from mainland China and used as luxury tableware by the wealthy. Potters in the Seto-Mino region made imitations of these Chinese wares in the shapes of basins, plates, crude eating bowls called *yamachawan*, vases, small foliate saucers, and so on.

Local potters produced a limited variety of earthenware and tileware to serve the Kyoto populace, as attested by scattered references in documents of the Kamakura (1192-1333) and Muromachi (1392-1573) periods and shown by the many *kawarake* (earthenware saucers) produced at Fukakusa and Hataeda (villages located on the outskirts of the capital) and excavated from various medieval dwelling sites. A full-scale individualistic and innovative ceramic industry did not arise in urban Kyoto until the advent of the Momoyama period (1573-1603).

In particular, the mood of the popular rebellions that spread during the end of the Muromachi period, expressed in the civil wars of the Onin (1467-1469) and

* Sue ware: Wheel-made pottery introduced to Japan by Korean refugees about the mid-fifth century and related to Korean Silla ware. High-fired at temperatures between 1,200 and 1,300 degrees Centigrade in *anagama* (tunnel kiln). Unglazed; characteristically medium gray to almost black. Rendered nonporous by carbonaceous smoke treatment at end of firing process.

"Early Kyoto Ceramics" is an abridgement, translation and adaptation of the author's "Shoki Kyo-yaki Shogama no Doko—Bunken Shiryō o Chushin to suru Sobyō," which appeared in the exhibition catalogue *Chanoyu to Kyo-yaki I—Ninsei, Kenzan, Kokiyoumizu* [Chanoyu & Kyoto Ceramics I—Ninsei, Kenzan & Kokiyoumizu] published in 1981 by Chado Research Center, Kyoto.

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Bunmei (1469-1487) eras, wrought major changes within Kyoto. Noticeably, the wealthy and powerful merchants became the leaders in the city's organization and changed its character from the political city of the ancient and medieval periods to a modern business capital. The sumptuous arts and crafts that characterize the Momoyama period reflected the taste of the newly risen samurai and merchant classes and were created to adorn their living spaces. In contrast, the inclination toward *wabi* that occurred among the merchants of Kyoto and Sakai evoked an even more profound attentiveness to living space and the objects used therein, and created a new taste for introspective and quiet beauty. Instead of the Chinese taste that had dominated the medieval period, Korean ceramics, beginning with Ido tea bowls, were preferred. Mino ware made its appearance and developed as a unique glazed ware, heir to the techniques of Seto glazed ceramics but improved through the introduction of the *ogama* (large kiln) from Korea.

Origins

In Kyoto, Raku ware (also called Juraku ware) began under the guidance of Sen Rikyu. The interest in ceramics shifted from an emphasis on connoisseurship of beauty and turned toward a new concern with sculptural form. Furthermore, the low-fired pottery from southern China, called Kochi by the Japanese, introduced by the overseas trade that developed in the late Muromachi period, was copied in Kyoto and known as Oshikoji ware. With these wares as historical precedents, pottery production in Kyoto began in earnest toward the end of the Momoyama period.

Ceramic wares made on an extensive scale in Kyoto are known as *Kyo-yaki* (Kyoto ware). One legend concerning the establishment of pottery kilns in Kyoto is that the earliest workshop, which produced Seto-like pottery, was started by Sanmonjiya Kuzaemon (or Kuemon). Considered with the indisputable fact that the ceramic technology common to Seto and Mino formed the basis for Kyo-yaki techniques, the legend seems to be more than mere fantasy. In any case, the earliest Kyo-yaki to appear in records are *katatsuki chaire* (high-shouldered powdered thick-tea containers) and black tea bowls, establishing the special character of the Kyo-yaki that was to come later.

The first mention of Kyo-yaki occurs in the diary known as the *Kamiya Sotan Nikki*, kept by the prosperous Hakata merchant and man of tea Kamiya Sotan (1551-1635). The entry for the fifteenth day, sixth month, 1605 (Keicho 10), records a gathering hosted by Tsuda Sokyu's son Sobon (dates unknown) [in Sakai] and includes the following:

Sobon's meeting [guests] Sotan, Doshun. *Sanjo daimo* (3 mats plus a daimo) [tearoom]. On the hearth a square kettle, new. A *shikishi* (poetry card) hung in the alcove. A feather brush placed on the *tsuridana* (shelf attached to the wall of the tearoom). During the handwashing interval, the *shikishi* was removed and replaced with a basket containing white lotus. The *mizusashi* (water jar), Seto. A black tea



Awataguchi-ware bowl with cutout patterns and chrysanthemum design in underglaze iron [in bottom of bowl, barely seen through cutout pattern in this photo], covered with clear crackled glaze. Edo period. Height 10.8 cm., diameter of mouth varies from 21.3 cm. to 20.0 cm. Photo courtesy of Urasenke Chado Research Center.

bowl containing the utensils. A katatsuki, Kyo-yaki, in a gold-brocade bag. An unglazed clay *kensui* (waste-water receptacle). *Hikikiri* (green bamboo lid rest). . . .

Contemporary tea records make frequent mention of "*imayaki chawan*" (newly fired tea bowl), "black tea bowl," "black ware tea bowl" and so forth, and the first mention of "Juraku black tea bowl," occurring in the *Matsuya Hisashige Kaiki* for the twenty-fifth day, second month, 1608, probably refers not to the shoe-shaped Raku tea bowls that captured popular favor at the time but to a high-fired *Seto-guro* (black Seto) or *Oribe-guro* (black Oribe) type of bowl. It may be that the black tea bowl accompanied by a box inscription stating that it was sent by Furuta Oribe (1544-1615) to Matsui Sado-no-kami (1550-1612) in the castle town of Yatsushiro in Higo (present-day Kumamoto prefecture) is the sort of early Kyo-yaki black tea bowl to which reference is made.

Awataguchi ware

The traditions of the Seto and Mino kilns extend into the medieval period and were transmitted by such Kyoto potters as Tazaemon and Rihei, who had studied there, and formed the basis for the Awataguchi kiln, if not for all the early Kyo-yaki kilns.

The *Kefukigusa*, a gazetteer of famous products from all over Japan compiled by the haiku poet Matsue Shigeyori (1602-1680) in 1638, lists as one famous product of Yamashiro Province (the area including present-day Kyoto) "*Awataguchi kiseru* (clay smoking pipe)," indicating that the popular clay smoking pipes which were being produced at Mino were being made at Awataguchi as well. The book also mentions "*Kurodani chaire* clay—said to resemble the clay of China," recording that clay considered appropriate for making copies of *karamono* (Chinese) chaire was being mined in Kurodani in eastern Kyoto. The *Chaki Bengyoku Shu*, published in 1672, also mentions that at Awataguchi "imitations of *karamono* are numerous." From such documents it can be assumed that Kurodani clay was being used to make copies of *karamono* or Seto chaire, and that the first concerted effort was made by Awataguchi potters who were equipped with skills learned from Seto or Mino. Based on the Keicho 10 (1605) record of a katatsuki chaire and black tea bowl, the time of this initial activity can be placed not later than the early years of the Keicho era (1596-1615).

The most valuable document for tracing the subsequent development of the early Kyo-yaki kilns is the diary *Kakumeiki*, kept by Horin Shosho (1592-1668), *Osho* (Abbot) of Kinkakuji temple. Entries in that diary between 1639 and 1668 include mention of Kyo-yaki. The first is that of a "*Kyo-yaki hyotan* (gourd shape) [chaire]" noted on the twenty-sixth day, sixth month, 1639. On the thirteenth day, third month, 1640, the Awataguchi chaire-potter Sakubei presented Horin Osho with an *uchiumi* chaire (a large-sized, small-mouthed, flat, thick-tea container), and climbed the hill behind Kinkakuji to investigate the presence of clay suitable for potting. This is the earliest mention of Awataguchi in the *Kakumeiki*. Thereafter the potters Sakubei, Tazaemon, Rihei and others from the Awataguchi kiln remained in contact with the

abbot, who recorded their products, starting with Seto and karamono-type chaire in various shapes including uchiumi, *bunrin* (apple shape), katatsuki, *marutsubo* (rounded with short neck), hyotan, and others. The abbot also listed copies of Korean tea bowls of the *goki* and *irabo** types, and Temmoku bowls. Furthermore, the chaire noted in the diary include an Awataguchi katatsuki made in accordance with a paper pattern supplied by Kanamori Sowa (1584-1656) and a set of five chaire made by Awataguchi Sakubei following Horin Osho's pattern. Awataguchi Tazaemon's copies of Korean *goki* tea bowls were said to be "surprisingly competent," and Awataguchi versions of *irabo* bowls were praised as being "beautifully fired." Although chaire and tea bowls seem to constitute the main products of the kiln, other passages also mention *kogo* (incense containers) or large "incense burners" (such as would be used in temples) along with "new-style Awataguchi-ware mizusashi and tea bowls."

Yasaka ware

From such documentation it seems that, among early Kyoto kilns, Awataguchi was the earliest, leading the way for Yasaka and Kiyomizu. The name "Yasaka ware" appears in the *Kakumeiki* in 1640. In reference to Yasaka ware, the *Kakumeiki* records on the sixth day, fourth month, 1640:

Ohira Gohei came. With him for the first time came the chaire-maker Seibei. Besides chaire he also makes *kogo* and *koro* (incense burners) using the wheel. He showed us how to use the wheel. He brought three *kogo*, glazed them, and then fired them. Gohei, Seibei, and I went up the mountainside to find a place for a kiln. Seibei presented a newly fired green-glazed basin.

Ohira Gohei was an antique dealer and friend of Seibei. At his meeting with Horin Osho, Seibei used the potter's wheel and demonstrated the throwing of chaire, *koro*, and *kogo*, glazed some pieces, and fired the *kogo* that Horin Osho later recorded as "a *kogo* in the shape of a wisteria pod in a marbled purple and green glaze."

Among other Yasaka-ware objects mentioned in the *Kakumeiki* are a trivet-shaped lid rest, a basin with plum-blossom designs, a chaire, a mizusashi, a plate, and a shallow bowl. Among them the "green-glazed basin" (glazed with Oribe green glaze?), the "basin with plum-blossom designs" (decorated in either underglaze iron or underglaze cobalt, or possibly a molded Kochi-style piece), and the *kogo* in the shape of a wisteria pod with mottled green and purple glaze (Kochi glaze?) offer evidence that pieces were being produced that either employed underglaze decoration or used overglaze decoration on a colored glaze. Furthermore, the technical repertory of the Yasaka potter Seibei included not only the use of the high-temperature main kiln for Oribe glaze, underglaze iron, and cobalt, but also the glaze procedures for low-temperature Kochi-style wares. Horin Osho also extended encouragement to Sakubei

* For further information on Korean tea bowls, see Hayashiya Seizo's "The Korean Teabowl," *Chanoyu Quarterly*, no. 18: 1977, pp. 28-46.



Mizoro-ware eight-cornered plate with pine, bamboo, and plum design in overglaze enamel. Edo period. 18.0 cm. by 17.5 cm. Photo courtesy of Kyoto City University of Arts.



Shugakuin-ware water jar with handles, in the shape of ceremonial crown. Edo period. Height 18.1 cm., diameter of mouth 18.9 cm., diameter of base 12.0 cm. Photo courtesy of Tekisui Art Museum.

in finding a place for a kiln in 1640, and according to an entry on the sixth day, second month, 1650, to the Awataguchi potter Rihei. Even though those attempts at starting a kiln on the temple property at Kinkakuji did not succeed, they are important as part of the background of the establishment of the early Kyo-yaki kilns.

Kiyomizu ware

An entry in the *Kakumeiki* for the twenty-second day, tenth month, 1643, shows that a “Kiyomizu ware” kensui was received from Ohira Gohei. On the twenty-ninth day, ninth month, 1661, the anniversary ceremony marking the death of Zen monk Muso Kokushi (1275-1351) was held at Sokokuji temple. The display in the shoin included a Kiyomizu-ware vase with an arrangement of camellias, placed before a scroll with calligraphy by Kokushi. During the Empo through Jokyo eras (1673-1688), the diary known as the *Ichijo Shujin Nijiki*, kept by Shinkei Hoshinno (1649-1706) of the Ichijoin subtemple of Kofukuji in Nara, records a “Kiyomizu-ware incense box,” a “Kiyomizu-ware kogo in the style of carved cinnabar lacquer,” and other pieces.

Mizorogaike, Shugakuin and Otowa wares

As the decades pass, Mizorogaike (Mizoro), Shugakuin, and Otowa wares appear in diary records. Mizorogaike is mentioned in the *Kakumeiki* for the seventh day, eighth month, 1654 (“Mizorogaike-ware vase”) and for 1660 (“tea bowl”), and the entry for the third day of the New Year, 1663 (“one Mizorogaike Temmoku bowl with *nishiki-de* [brocadelike] decoration. It is a Temmoku with a beautifully turned rim”) indicates that the kiln was producing wares with overglaze enamels. The Shugakuin kiln was operated under the sponsorship of retired Emperor Gomizunoo (reigned 1611-1629), for his personal use. Invited to the opening of the Shugakuin kiln on the fourth day, twelfth month, 1664, Horin Osho received “two sake servers. They are shaped like iron serving kettles with handles and lids.” During 1667 he received five items—a pair of tea bowls, a vase, a ewer, and a brush washer. In the first month of the following year he received four ceramic tea bowls from the emperor. Otowa ware also appears in his records. In 1666 he was using an Otowa tea bowl as a container for *go* stones, and in 1668 he received from the retired Emperor Gosai (reigned 1656-1663) an Otowa tea bowl. “There were a number of Otowa ware tea bowls. I was sorting them out according to quality. I was told that I could receive as a gift whatever number I considered worthy. I took one.” The previously mentioned *Ichijo Shujin Nijiki* also lists several Otowa pieces.

Ninsei

Among the producers of early Kyo-yaki, the Omuro kiln, managed by the potter Ninsei (dates unknown), famed as the developer of overglaze-enamel wares in Kyoto, is outstanding. Ogata Kenzan, one of Ninsei’s students, wrote the following simple observation in his record of pottery techniques he learned from the master (written in 1737 and known as the *Toko Hitsuyo* [Potter’s Essential Book] and as the *Edo Densho* [Tokyo Oral Tradition]): “Ninsei was known commonly as Nonomura Sei’emon, but he combined the character ‘Nin’ from Ninnaji temple (before whose gate he operated

his workshop) and the 'Sei' from Sei'emon to make the name that he usually put on his pottery." His pieces are recorded in documents as "Omuro ware" (from the area in western Kyoto where Ninnaji temple was situated) and "Ninnaji ware" as well as "Ninsei ware." In the *Kakumeiki*, the first glimpse of Ninsei's Omuro kiln comes in the mention of a gift from Kamo Minbu of one Omuro ware chaire on the ninth day, first month, 1648. The *Matsuya Hisashige Chayu Nikki* for the twenty-fifth day, third month in the same year documents a tea gathering hosted by Kanamori Sowa at which Sowa used one of the Ninnaji ware katatsuki chaire of the sort he favored. In the *Kakumeiki* entry for the twentieth day, eighth month, 1649, Horin Osho records that he watched the potter Sei'emon make some models for pots. This is the first mention of "Sei'emon." Until Kanamori Sowa died in the twelfth month of 1656, the *Kakumeiki* made frequent mention of Omuro-ware and Ninnaji-ware tea bowls, and mizusashi and chaire also appeared. From 1657 until 1666, the diary mentions Omuro-ware and Ninnaji-ware as well as small "Ninsei pottery." Judging from these records, among chaire, pieces glazed with Chinese or Seto-type brown glazes but with variations in shape seem to have been favored. Aside from Iga-ware imitations, unglazed items, and *namban** imitations, some pieces have poured glazes of the Seto or Mino (Oribe) green-glaze type; others have underglaze brown or blue or overglaze enamel designs of bamboo-grass, diamonds, or squared characters. In shape, there are pieces that are tall and unusually shaped, narrow jars, pieces shaped like rice coffers or nail pullers, and some with chrysanthemum-shaped mouths.

The transformation of shapes and the addition of decorations are noteworthy. The major tea bowls are copies of Korean types, such as mishima or hakeme, but there are also pieces decorated with a moon and plum design and black bowls with overglaze enamels. Among the various shapes, there are unusual ones such as a bucket-shaped bowl. Kogo included pieces with designs of kingfishers or other birds, of fish scales or triangles, worked in overglaze enamels. The greatest variety of decoration and shape occurs among the basins, plates, and *mukozuke* (a dish used during a kaiseki meal). Especially noticeable among the early Omuro products are pieces with a wide variety of unusual shapes, in Korean-style, underglaze cobalt, underglaze iron, or overglaze-enamel decorative formats. Among the designs, some are realistic representations such as the moon and plum, but others use motifs taken from ancient court textiles (*yusoku* fabrics, with distinctive geometric patterns) or of other geometric designs. The latter were a special characteristic of the Omuro kiln's output. The innovative forms plus the elegant geometric motifs of the various vessels were surely the greatest attraction of Ninsei's kiln.

Ninsei's famous student Kenzan records in his memoirs, the *Toji Seibo*, that "for the most part Ninsei made tea utensils in accordance with the taste of the elderly Kanamori Sowa. Tea men belonging to Sowa's school prized Ninsei's pottery." It is generally said that Sowa's tea is inseparable from Ninsei's pottery, and Ninsei's work is inseparable from Sowa's taste. The intimate connection between Sowa and the nobility

*Namban is a synonym for *shimamono* "island wares," the unglazed, dark-colored pottery being imported from Southeast Asia.



Water jar with ears, by Nonomura Ninsei. Edo period. Straw-ash poured glaze. Height 19.0 cm., diameter of mouth 14.7 cm., diameter of base 8.1 cm. Photo courtesy of Urasenke Chado Research Center.



Water jar with bridge and willow design, by Nonomura Ninsei. The accompanying black lacquer lid has been removed in order to show Ninsei's meticulous attention to detail, as seen in the shaping of the mouth of this water jar. Edo period. Polychrome enamel. Height 14.8 cm., diameter of body 16.8 cm., diameter of base 11.6 cm. Photo courtesy of Urasenke Chado Research Center.

was expressed in the saying that Sowa's taste was the court's taste. But the connection between Ninsei and Sowa lasted for only about ten years—twelve or thirteen at most—beyond the opening of the Omuro kiln.

The peak of Ninsei's activity came after Sowa's death, during the period between 1661 and 1684, and there is considerable doubt about the extent to which Sowa's taste is actually reflected in Ninsei's most representative pieces of pottery with overglaze-enamel. Most of the extant Ninsei pieces with polychrome overglaze enamels seem to belong to the period after Sowa's death when Ninsei's reputation was at its peak. It is not possible to consider every piece individually, but during the twelfth month of 1678, the potter Morita Kyuemon (1641-1715) from the Oto ceramic workshop in Tosa (present-day Shikoku) recorded his visit to the Omuro kiln while on his way to Edo, and he was ordered "when in Edo (present-day Tokyo) to buy whatever Omuro plates, bowls, or other pieces I happened to find." He was also ordered to sketch the shape of Omuro plates. In Edo, Ninsei's plates, basins, chaire, and mizusashi were for sale, and other kilns were eager to copy his shapes. The nature of Ninsei's work had altered considerably since Sowa's death, and Kyuemon on his visit to the workshop noted that it was operating on a large scale with "seven kilns," suggesting that it had shifted from working only on special orders to producing large numbers of pieces for commercial sale. This direction of development is suggested by Kyuemon's memo in which he states that the products included "vases in the shape of *shakubachi* flutes and kogo with designs of shrimp, mandarin ducks, pheasants, and other creatures." Such designs reflected the taste of the daimyo and other military families, and of wealthy townspeople; and objects were being turned out in great quantities to be displayed in the formal reception rooms of the powerful and wealthy. Ninsei's workshop succeeded because it broke away from the subdued color harmonies of Chinese or Korean ceramics and of Seto, Mino, and Karatsu wares that had prevailed to that point. He introduced a gorgeous new colorfulness; he adjusted the shapes and decorations to the taste of the consumers; and he employed professionals to paint the pieces. The prosperity of the kiln is recorded in the book *Yosbu Fushi*, compiled around 1682 and published in 1684, and it is mentioned in other geographies and guidebooks of the period. Though Ninsei's Omuro workshop operated for almost fifty years, from about 1646 to sometime around 1704, Ninsei himself seems to have turned over the role of master to his son Sei'emon (known in his youth as Yasuemon) sometime around 1675, and it is believed that Ninsei died around 1694. From then on the kiln's management faltered, and after 1704 Ninsei's Omuro kiln disappears from the records. Nonetheless, the novelty of shape and design in Ninsei's ceramics profoundly influenced the various Higashiyama kilns in their production of ware known later as "Old Kiyomizu." After Ninsei's death, Ogata Kenzan—heir to Ninsei's technical instruction—brought his own unique ceramics into the world and won the acclaim of his age. Unlike Ninsei, who was called a "jarmaker" and was a potter to the core, Kenzan was born the third son of the Ogata house which ran a top-ranking draper's shop known as the Kariganeya. While living on the outskirts of Kyoto, he learned pottery from Ninsei, and in the eighth month of 1699 he was instructed in the workshop traditions by the second head of the Omuro workshop,

Ninsei's son Yasuemon, who took the name Nonomura Harima Daijo Fujiyoshi when he became head of the Omuro workshop. The following month Kenzan built his own kiln in nearby Narutaki, and in the eleventh month he completed his first firing.

Kenzan and Korin

The documents that Ogata Kenzan (Shinsho, 1663-1743) recorded at the end of his life while living in Edo and Sano, known as the *Toko Hitsuyo* (*Edo Densho*) and the *Toji Seibo* (*Sano Densho*) are the most authoritative sources of information regarding Kenzan's attitude toward a potter's work and techniques. According to the *Toko Hitsuyo*:

In the twelfth year of Genroku [1699], I retired to a place in the northwestern corner of the capital [set up my Narutaki workshop] and learned to make pottery. Since I was living in the northwest of Kyoto I chose for my use as a potter a name appropriate to the location, *Kenzan* (northwest mountains). During this period I employed a workman named Magobei. He was a student of the master of the Oshikoji kiln and therefore was extremely skillful in both forming and firing. At the same time I was learning from the master of the Omuro kiln, Ninsei's son, Yasuemon, who had taken the name Nonomura Harima Daijo Fujiyoshi. From these two people I learned both the low-temperature techniques of Oshikoji ware and the high-temperature methods of Omuro ware. It has been some forty years since I first made pottery at my Narutaki workshop on the northwest edge of the capital. In the intervening years, to the methods that I learned from these two people, I have added many improvements of my own as well as new formulas, developing my own procedures for Kenzan ware, which I have recorded here.

His decoration became less decorative and more painterly, and eventually he combined the painterly designs with literary references or extracts. He noted that this technique was being widely imitated in the Higashiyama pottery workshops. Kenzan's interest in painterly motifs seems to have grown out of a concern to incorporate the ideas of his brilliant elder brother, Korin (1658-1716). In the *Toko Hitsuyo* he states: "The question of the shape and decoration of the various utensils I left to my brother, Ogata Korin. As a result, the decoration on all the early pieces came from his own brush. Nowadays I decorate in the manner of Korin, but I also incorporate some new motifs of my own." It might even be said that, had it not been for the existence of the genius and deft brush of his elder brother Korin as designer, Kenzan might never have begun making pottery, and the elegant ceramics known as "Kenzan ware" would not have come into being. The square plates on which the elder brother Korin composed the painting and the younger brother Kenzan (who prided himself on his calligraphy)



Square plate with painting of Fukurokuju, one of the seven lucky gods, in iron brown underglaze. Edo period. Plate by Ogata Kenzan, painting by Ogata Korin. Height 3.0 cm., sides 21.9 cm. Photo courtesy of Fujita Art Museum.



Tea bowl with *yugao* design (flowers of the bottle gourd), by Ogata Kenzan. Edo period. Polychrome enamels. Height 9.5 cm., diameter of mouth 13.0 cm., diameter of base 5.2 cm. Photo courtesy of The Museum Yamato Bunkakan.

added the poetic inscription opened the way to a new realm in which painting and poetry were combined on pottery, and the new works coming from the teamwork of elder and younger brothers captured people's imagination. Many of Kenzan's designs reflect the influence of Korin's "fashionable paintings," but Kenzan also managed to add his own innovations. To increase the effectiveness of the pictorial designs, he developed his unique "Kenzan style" method of coating the vessel with white slip, creating a surface similar to silk or paper that served as a ground for iron or cobalt decoration, for overglaze enamels, or for Kenzan's original underglaze enamel ornamentation, and he brought to maturity a ceramic type unique to the Kenzan kiln.

But the period of fresh innovation did not last long: in 1712, at the age of fifty, saying that he was inconveniently located too far from the center of the city, Kenzan closed his Narutaki workshop and moved to the intersection of Nijo and Chojiya-cho streets to begin a truly commercial pottery business. There, the dreamlike memory of the thirteen years that Kenzan had passed in his Narutaki workshop gradually evaporated. During the decade or more that he operated a pottery business at his new location, he produced chiefly tea utensils and kaiseki pieces, which he fired at the cooperative kilns run by the Awataguchi and Gojozaka workshops, which were located near Kenzan's shop, and sold them as "Kenzan ware." In 1716 his brother Korin died. This loss must have deeply depressed him, for from this point on he seems to have lost the will to push his production in new directions. But, ironically, it was from this time onward that "Kenzan ware" gained a reputation in the world. During this period he was being helped by one Ihachi, allegedly Ninsei's son and Kenzan's adopted heir, later to become Kenzan II. But Kenzan left for Edo during the Kyoho era (1716-1736), writing thereafter in his *Toji Seibo* that his "heir Ihachi was operating both an enamel kiln and a high-temperature kiln on the eastern bank of the Kamo River in Kyoto, on land near the gate of Shogoin temple." It appears that the firing of Kenzan's pieces in the cooperative kilns of Awataguchi and Gojozaka resulted in an even wider dispersal of his techniques and designs throughout the Kyoto pottery workshops. Thereafter, together with Ninsei-*utsushi* (imitation Ninsei), the Kyo-yaki workshops also turned out Kenzan-*utsushi* (imitation Kenzan).

The dispersal of the techniques and styles of Ninsei and Kenzan marks the final stage in the early development of Kyoto pottery. From the first simple bowls and plates to the production of Mino and Seto copies in the late sixteenth century, and later with the appearance of the breathtaking overglaze-enamels of Ninsei and the artistically sensitive combined works of Kenzan and Korin, we can see the development of a distinctive Kyoto style of pottery known as Kyo-yaki. ♪

Translated by Louise Allison Cort

Kekkai : The Aesthetics of Partitions

Itoh Teiji

A *kekkaï*—a marker which separates the spaces on both sides of it while also linking those spaces—can be a fence, a screen, a rope, a shadow on a paper door, a light beam, even a sound. In the West there is an implicit assumption that firm separation of places and people can be created, thus producing privacy. By contrast, in Japan boundaries are traditionally less absolute and are understood to both separate and join the spaces and people they stand between.

Kekkai, which originated in primitive Shinto and were systematized in esoteric Buddhist philosophy, are deeply rooted in Japanese traditions, not only as simple markers that symbolize boundaries, but also in the special architectural devices that physically partition space.

For example, the L-shaped or U-shaped low wooden gridwork screens used in mercantile premises of the seventeenth to nineteenth centuries to partition off the workspace around the head clerk's seat at the accounting table were referred to as *kekkaï*. In *chashitsu*, the *tsuitate* (room divider)—an upright board or horizontal length of bamboo which designates the area in which the host prepares the tea—are a kind of *kekkaï*. These *tsuitate* are no more than fifty centimeters high and are completely portable.

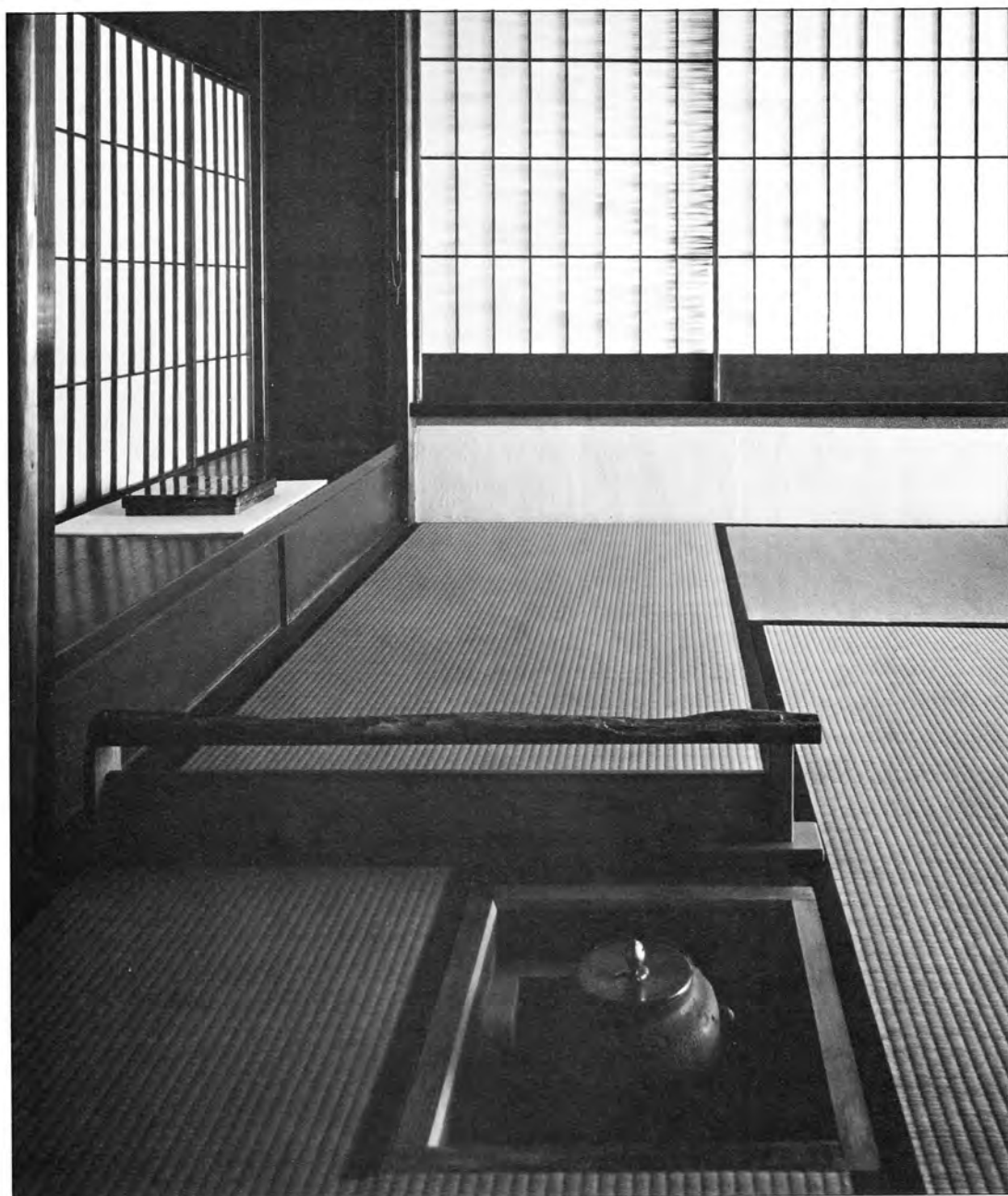
Crossing over such *kekkaï*, as well as watching and conversing with people on the other side, would be an easy matter. In spite of this, they are sufficient dividers. Spaces can be made to appear and disappear almost immediately, or can be made larger or smaller as the situation dictates. If the need arises to identify just how the space is being divided, one has only to watch the patterns of activity of those who understand the symbolic import of the placement of these *kekkaï*.

The origins of this perception of boundaries can be found in the Shinto *shimenawa* (sacred straw rope). Although a prototype of *kekkaï*, *shimenawa* do not represent a clear-cut, systematized concept of space. It was not until early Shinto came to coexist and exchange ideas with esoteric Buddhism that there arose a more sophisticated, conceptually based consciousness of demarcations.

Originally a Buddhist term, the Japanese word *kekkaï* derives from the ancient Indian Sanskrit term *simā-banathā*. From India, the term proceeded to China and then on to Japan where, during the first part of the Heian period (794-1086), it came to be pronounced *kekkaï* by the Japanese. The initial use of the term was limited to temples of esoteric Buddhist sects, where it referred to a boundary line around a set area within the temple compound, established to prevent the entry of people who might disrupt the order of the monastic community inside or interfere with the religious training. In the early Asuka (593-710) and Nara (710-794) periods, this boundary line took the

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The eight-mat *shoin* tearoom Kanuntei in the Urasenke complex. A wooden *tsuitate* has been placed between the host's mat and the guests' mat. Photo courtesy of Nikawa Sachio.

form of an actual fence or wall, though later forms tended to blend in with the natural scenery and present no prominent visual boundary at all. The sacred precincts within the temple grounds were not set apart by means of architectural devices—peristyles and the like—but were only symbolically indicated by low bamboo fences, hedges, and the like.

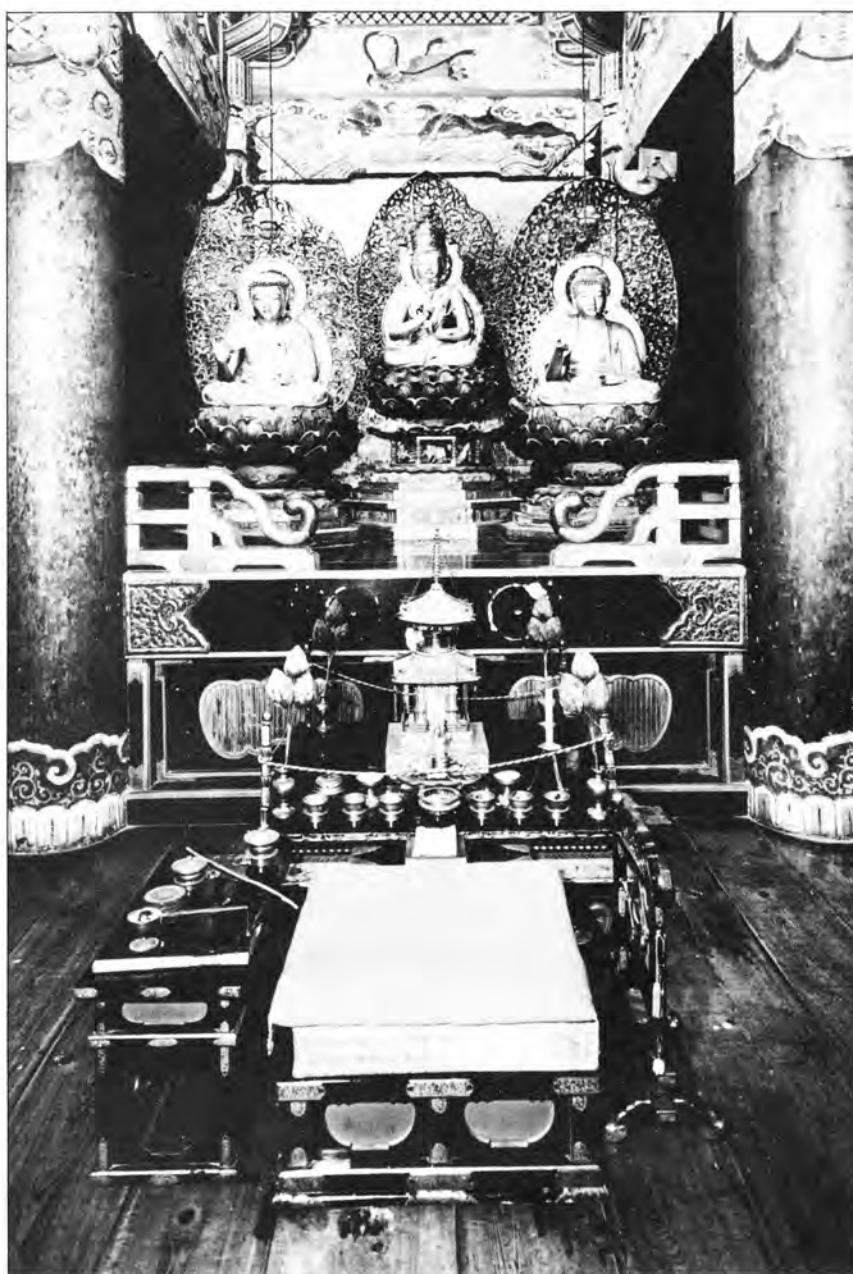
Classic examples of this are found in such esoteric Buddhist temples as Kongobuji, on Mount Koya in Wakayama prefecture, and Enryakuji, on Mount Hiei to the northeast of Kyoto. At Kongobuji, the wayside Karukaya-do hall midway along the lengthy approach to the temple constitutes one such marker. It indicates that women are forbidden to proceed beyond this point. While effective enough to be acknowledged as boundaries in these temples, such ambiguous demarcations, in many cases hardly distinguishable from the natural surroundings, embody a sense of *kekkaï* wholly different from that of the earlier periods when it was a solid partition.

Later on, the word *kekkaï* came to be used in even narrower contexts. For example, within a single temple building there is set aside one special area called the *zuko-dôjô*, a dais upon which are arranged various ritual implements and the celebrant priest's seat. The entire arrangement, roped off quite simply, is termed *danjô-kekkaï* (dais-top altar division). Here, though the only physical boundary is a rope and the space is in no way cut off visually or acoustically, the Japanese have traditionally recognized it as a separate space.

In this way, the monks of these Buddhist sects provided the foundations for the Japanese concept of space—the idea that space need not be defined by enclosing walls, but might be viewed even as that which is illuminated when a beam of light cuts across darkness. These monks constructed dimly-lit temple buildings in which to enshrine their Buddhist statuary, place offeratory lanterns, and kindle braziers of *goma* (Skt.=*homa*, ritual purification fires). What could be seen in the darkened interiors, now appearing, now fading, with the faint glitter of the gilt ritual implements and statues in the flickering light, was space itself. Space in motion without fixed boundaries—the experience through the senses of this mystic element—was to bring the initiate to enlightenment.

In the Seiryôden, one of the main halls of the Kyoto Imperial Palace, there is a special floorboard called the *naru-ita* (sound-producing board) at the foot of the stairs at the south end of the covered veranda. This floorboard is not nailed in place, so that it will purposely squeak when stepped on. The noise was to signal the Emperor to ready himself for persons coming for an audience, as well as to alert the persons themselves that they were on the final approach, and eliminated the need for formal announcements. This ingenious warning system constitutes a *kekkaï*. It is effective because the sliding paper *fusuma* (opaque wall panel) and *shoji* (translucent window or wall panel), though providing visual isolation, are thin and do not provide acoustic isolation.

Sudare (thin slit-bamboo blinds) constitute another type of *kekkaï*. They were widely used in the villas of court nobles during the Heian period, being hung between the columns to separate indoors from outdoors. Because of this practice, the most frequent view the nobility had of the world outside in all its changes of scenery and



The *danjo-kekkai* in the Saito hall of Kongobuji temple on Mount Koya. "Though the only physical boundary is a rope . . . the Japanese have traditionally recognized it as a separate space." Photo courtesy of Koyasan Reihokan.

mood was through blinds. This was particularly the case with noblewomen, who were not supposed to show themselves in the presence of men and hid behind sudare both in their daily affairs and when riding in ox-drawn carts during formal processions. Sudare are like two-way mirrors: one can see out from behind them, but, as long as it is darker on one's own side, no one can see in from the other direction. Thus, the women could use sudare to hide themselves while still looking on at the activities which took place outside.

In the view through sudare, there is a certain diffusion of the images of the scenes—the gardens, the people in motion on the other side—that presents a certain unique sense of beauty which leaves things to the imagination; a visual aesthetic that has been loved since the Heian period when it was first termed *sukikage* (half-seen form). The *Yugao* (Bottle Gourd Flower) scroll of the *Genji Monogatari* (The Tale of Genji) says:

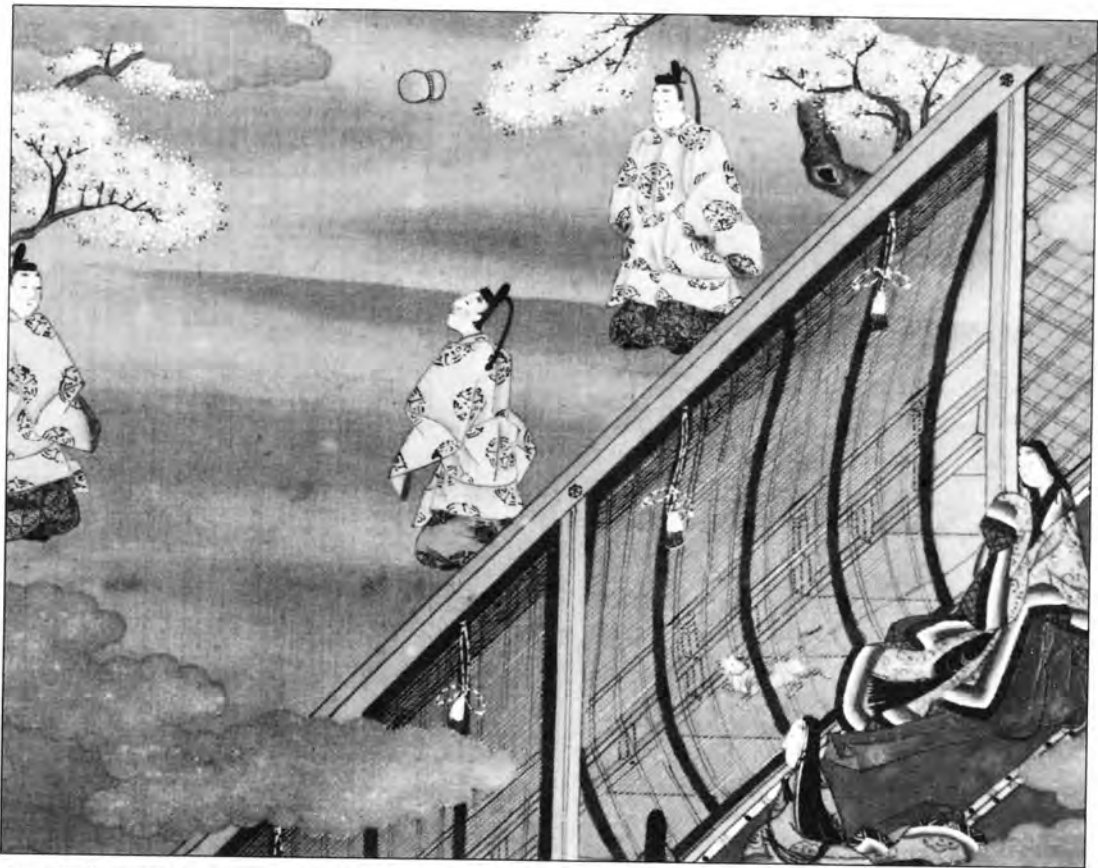
Peeking through the fence [of my mother's house] to the house next door, [Koremitsu (son of Prince Genji's wetnurse) and I] chanced to see the silhouetted form (*sukikage*) of a very young woman. So strong were the rays of the setting sun yesterday, slanting into the house, that it was possible to make out everything inside. The face of the woman as she sat writing a letter was singularly beautiful. Then, [as if something had happened,] she seemed to pine away in misery, crying softly [into her sleeve].

There is an aesthetic sensibility here whereby the sudare heightens the beauty of the young woman. The sudare is not a mere device of demarcation to simply keep out straying eyes or the harsh sunlight; it is an instrument that sets apart the spaces on either side and plays up the poetic imagery of the scene which unfolds at the juncture.

Already by the Heian period, the Japanese had attained an appreciation of nature-viewing in a form called *kakurenbai* or literally, "plum blossoms viewed through sudare." More than a realistic sense of beauty in things-as-they-are, the view through the sudare was said to reveal something beyond the actual plum blossoms and to draw the viewer into a subtle realm not of this world.

Another example of the beauty of *kekkaï* is the shadows that fall on *shoji* during a sunny day or moonlit night, making silhouettes inside the room, on the other side of the *shoji* paper. The shadow of the edge of the roof or of branches of trees in the garden may fall across the *shoji*, or the room through the *shoji* may shimmer with the reflections of ripples on a pond. Comes a wind and the shadows of the leaves sway, only to disappear when a cloud passes before the sun. Then, when the sun shines again, the shadows become more clearly defined as the rays become stronger. It is like a moving painting. In this way, the *shoji* comes between the spaces while suggesting what is happening on the other side, thus stimulating the imagination.

In this manner, *kekkaï* ultimately transcend simple utility in linking and dividing space; they are a physical means of creating a unique aesthetic experience.



Court ladies watching a game of *kemari* (Japanese kickball) through *sudare*, which are “like two-way mirrors.” Scene from the *Tale of Genji*, painted by Tosa Mitsuyoshi (1700-1772). Edo period. Photo courtesy of Geographic Photo.

In Japanese literature, there are stories like the following from the *Suetsumubana* (The Saffron Flower) scroll of the *Genji Monogatari*. Prince Genji, wishing to meet Princess Hitachi-no-Miya, asks a certain noblewoman to intercede on his behalf. The princess, however, declines Genji's proposal, saying that she is not beautiful enough to meet his eyes. At this point the noblewoman who has acted as go-between urges the princess to meet him, saying: "How would it be if at some opportune time you were to meet with Genji through the modesty of fusuma? Then should he not be to your liking, you need only stop at that without compromising yourself."

The princess and Genji do converse through the fusuma, but, have they indeed "met"? They have not seen each other face-to-face, yet there has been a mutual exchange of thoughts during the conversation. The fusuma that keeps the princess and Genji apart and yet, at the same time, allows a link between them, is a *kekkaï*.

Many things in Japanese culture are not seen in terms of mutually exclusive opposites. The Japanese do distinguish indoors from outdoors in their homes by means of exterior walls, *shoji*, glass doors, and so forth, and these would seem to establish a clear delineation. However, when we take a closer look at the relationship between traditional wooden structures and their gardens, we discover a neutral "gray space."

This "gray space" is the margin of covered area under the extending eaves which, on one hand being an extension of the garden, is an exterior space. Beneath one's feet in this area, there are stepping stones set into the ground. On the other hand, however, it is also an extension of the house since, unlike the rest of the garden, it is sheltered by the overhanging eaves and is generally untouched by rainfall. Many old houses have a narrow veranda under the eaves. One can open the sliding doors of the exterior walls and walk straight out of a room onto this veranda. As it is sheltered by the eave above and extends straight out from the floor of the house, one might even sit down on it with legs dangling over the edge. Here again, however, it cannot completely be regarded as part of the interior; because the veranda is situated outside the exterior fusuma, *shoji*, or glass doors, it is in the open air and cannot be heated or cooled as with an indoor space.

Thanks to this "gray space," indoors and outdoors are united and the people inside have unobstructed access to the natural beauty of the garden outside. The under-eave "gray space" which links the interior and exterior spaces might also be called the "pivotal space" of a Japanese dwelling.

When the conversion was made from feudalistic land holdings to the modern system of land ownership in 1872, it became necessary to draw a clear line between public and private property. Up to that time, the space beneath the eaves, whether to the front, back, or sides of a building, was not categorized by one set standard but was seen both as private and public property. After the conversion, old buildings were allowed to stand by the feudal period conventions, but to extend an eave out into a public thoroughfare was made illegal under the new construction regulations. Furthermore, the narrow spaces between neighboring dwellings in crowded cities were given special status in questions of ownership and maintenance responsibilities. While technically some line should have been drawn to divide such spaces into respective lots, in actuality they were left as common property.

It is interesting to look at currently enforced Japanese architectural and construction statutes in light of this ambivalence. If a roof overhang is less than one meter, the area beneath it is considered exterior space; should it exceed one meter, that additional area is treated as interior space when calculating floorspace, and one's fixed property holdings are subject to that much more tax.

In traditional street front *machiya* (city houses), it is difficult to define, legally, whether this under-eave space is public or private domain. During the feudal period, the street front areas under the eaves of *machiya* were viewed as part of the public thoroughfare, and so anyone was free to walk there. They served as a sort of covered arcade; on rainy days they offered a dry place to walk, and on hot summer days they offered shade. Nonetheless, only the family whose house faced onto it was responsible for maintaining that piece of ground.

The crafty and calculating city dwellers of those days, however, came back with a way of preventing others from trafficking that space by installing waist-high barrier fences called *komayose* (pony hitches) to close off the under-eaves. Citations remain as evidence that officials often judged these barricades to be illegal and issued warnings accordingly, but the frequency with which such citations had to be issued goes to show that the offense was common. Further, through repeated infractions, what were once public right-of-ways effectively became private property, hence, one reason for the narrow streets in many older Japanese neighborhoods even today.

The *mikoshi-no-matsu* (overlooking pine) which is often found in Japanese home gardens is another example of *kekkaï*. Listed as far back as 1603 in the Japanese-Portuguese dictionary *Vocabulário da Língua de Japon* as "*micoxi-no-matsu*," the name goes back quite far. Japanese houses are essentially quite open, making it easy for passersby to see into the rooms, and therefore, most households build high walls around their lots. *Mikoshi-no-matsu* trees are planted within these walls, to the side of the entry gate, presenting to the passersby a pleasant appearance above the wall. Pines are the most common trees in such walled gardens, although Japanese maples and cherry trees are also frequently used. The beauty of these trees bridges both sides of the wall and is a meeting point for the minds and eyes of those inside and out.

The novelist Muro Saisei (1889-1926) said in his essay "*Niwa o Tsukuru Hito*" (People who Make Gardens), probably describing a scene in his hometown of Kanazawa around the beginning of the century:

It is a fine thing to see the trees which peer out over the tops of those fenced enclosures. Less common varieties such as apricot or pomegranate sometimes meet the eye. Pomegranates bite sharply at the senses with gaping mouths. Rap them solidly, and seeds spill out to glisten over the ground. Something in me is drawn to the savage splendor of the sight. And in apricot blossom time, the beauty of the buds colored by the rain is something I shall never forget.

In earlier days the very notion of privacy was foreign to Japan, and it was not until the English word was imported that such a concept was expressed in the Japanese



A *komayose* "pony hitch," to the right in front of a rice shop. The undereave area of street front buildings was kept private by contriving such barriers. Photo courtesy of Fujimoto Shihachi.



The *mikoshi-no-matsu* "overlooking pine," which can be seen above the wall, is a purposeful means of bridging the spaces on the two sides of the wall. Photo courtesy of Fujimoto Shihachi.

vocabulary. Mikoshi-no-matsu are one expression of the fact that no complete, final severance is made by hiding behind a wall or fence; rather, pains are taken to incite curiosity about what might lie behind it.

The true beauty of kekkai lies in their ability to join rather than divide; their true significance lies in their flexibility. The partitioning of space is never complete or permanent. A kekkai can be placed or removed as desired, or even totally ignored by those on either side of it. In kekkai one finds a fluid concept of space that goes beyond fixed boundaries, and it is this concept of space that ultimately reflects the impermanence not only of space, but of all that is within it. ♪

Translated by Alfred Birnbaum

"The Essence of Chanoyū Lies Precisely in What Isn't Chanoyū"

Tsutsui Hiroichi

The relationship between chanoyū and everyday life is often commented on, and there is no question that chanoyū has had a deep and pervasive influence on many aspects of daily life—manners, aesthetics, values—even for those who have never set foot in a tearoom. For the early masters of chanoyū, and for those directly involved in chanoyū today, however, the relationship—the influence—means not simply that the manners and forms appropriate to a tearoom are adopted outside the tearoom. The matter is more complex, and is perhaps most aptly indicated in the paradoxical expression, "The essence of chanoyū lies precisely in what isn't chanoyū," found in the tea writing *Fubakubikki*, which was written in 1783. In other words, the essence of chanoyū lies in one's activities apart from the actual tea gathering. Chanoyū can be brought to life in a person only when the seriousness and attentiveness necessary for it are also made a part of a person's everyday life. It cannot thrive as a world apart from the everyday; but neither are the two realms one and the same. Rather, chanoyū must be rooted in one's fundamental attitude toward the conduct of daily life. This idea is not restricted to chanoyū. The renga master Shinkei (1406-1475) states:

When the priest Bonto spent long years in his religious wanderings—going far into the east and down to Kyushu—he had to give up his poetry activities. Upon his return to Kyoto, someone said to him, "I imagine your old talent for renga has completely deserted you." He replied, "Why should I be out of practice? True renga is that done when you are not taking part in a gathering of renga poets." This applies to all the arts.

There are a number of well-known anecdotes that illustrate what tea masters of the past have understood by the expression, "The essence of chanoyū lies precisely in what isn't chanoyū."

One such story concerns Rikyu as a young man. Through an introduction of his teacher, Kitamuki Dochin, Rikyu became a student of the famous tea master Takeno Joo. When Joo invited Rikyu to his *kuchikiri* tea gathering, where the storage jar of new leaf tea is opened, Rikyu responded by expressing his great pleasure, but asked that the gathering be delayed for four days. Joo, while thinking it strange, consented. When Rikyu appeared at the decided hour, even Joo was stunned. To prepare himself for the occasion, Rikyu had had his head shaved, a sign of the monklike purity and endeavor with which he wished to devote himself to tea. Further, four days had been required for having a *jittoku*, originally a monk's garment, sewn in Kyoto. Here we see

"The Essence of Chanoyū Lies Precisely in What Isn't Chanoyū" is a selection and translation of *Chanoyū Meigenshu*, published by Tankosha Publishing Company, Tokyo, 1980.

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the depth of Rikyu's commitment to tea, even as a young man. In it we see that for him chanoyu did not begin with the greeting by which the guest is led into the roji; it starts at the moment the invitation to the gathering is received.

The *Yamanoue Soji ki* (Records of Yamanoue Soji) records that, even before dealing with rules of temae or etiquette in the tearoom, inner preparation as a guest should be emphasized. Rikyu's shaving of his head and ordering of a jittoku upon being invited to Joo's kuchikiri tea gathering is an example of this attitude.

Another series of stories concerns Hosokawa Sansai, who was perhaps Rikyu's truest disciple, and exemplifies the mental attitude of a true man of tea in which emphasis is placed on human relationships and the conduct of daily life rather than inanimate objects such as *dogu* (equipment, utensils).

In 1595, the great commander-in-chief Hideyoshi had Regent Hidetsugu arrested and ordered him to commit *seppuku* (ritual suicide). Hosokawa Sansai (1563-1645), a daimyo with a great love of chanoyu and of tea utensils, had once borrowed one hundred pieces of gold from Hidetsugu, and therefore he was suspected of being in sympathy with him, so the central magistrates, controlling governmental affairs, planned to order his seppuku, too. Sansai was thrown into consternation, but Maeda Gen'i, a member of Hideyoshi's top circle of administrators, was able to clear up Hideyoshi's suspicions about him.

To make amends for the pressures that had been brought to bear on Sansai, Hideyoshi gave him a katatsuki chaire, the *Ariake* (Dawn of the Lingering Moon). This chaire had been discovered by Sansai's father, Yusai, and had later passed into Hideyoshi's hands; hence, it was now returning to its former home. Sansai, however, later parted with it, and it was fated to pass through the hands of many more owners. It came into the possession of Priest Ekei of Ankokuji temple, who renamed it the *Ankokuji katatsuki*. Then, after belonging to Hideyoshi's successor Tokugawa Ieyasu, it passed on to the elder retainer Tsuda Koan and finally returned to Hosokawa Sansai, having in the meantime acquired yet another name, the *Nakayama katatsuki*.

Hotta Masamori, an elder councilor to the shogun, heard of Sansai's rich and varied collection of tea utensils and through a third party communicated a request to see Sansai's "dogu." Sansai happily agreed, and Masamori immediately went to visit. After a formal meal, Sansai guided Masamori into another room to inspect his dogu. Displayed there, however, was armor. Masamori's face changed color, but subduing his anger, he carefully inspected the treasured equipment and departed.

Some days later, the intermediary demanded to know why Sansai had not shown Masamori his tea utensils. Sansai answered that he had been asked to show his "dogu," and for a samurai, "dogu" meant, above all, armor. The intermediary was unable to say another word. Later, Sansai invited Masamori to a tea gathering and brought out many of his treasured tea utensils.

Sansai's exactness in fulfilling his role as a samurai did not signify a complete separation of tea from his everyday life; rather, it was reflected in his attitude as a man of tea also. Here we find an example of the phrase, "The essence of chanoyu lies precisely in what isn't chanoyu." In his attitude toward being a samurai lay the essence of his achievements as a man of tea.



Ankokuji katatsuki chaire. Southern Sung dynasty. Height 11.1 cm., diameter of mouth 3.9 cm., diameter of body at widest point 8.8 cm., diameter of base 4.7 cm. Photo courtesy of Sakamoto Manshichi Photo Research Lab., Tokyo.

After Sansai retired, the family estate was passed on to his son Tadatoshi. In 1627, a great drought in the province caused the peasants much hardship, and in the Hosokawa household also, provisions were scant. When no other means to make ends meet could be found, Tadatoshi decided to part with the *Nakayama katatsuki* and sold it to Sakai Tadakatsu for 1600 pieces of gold, thus saving the Hosokawa household. When Sansai heard this he praised his son, commenting, "Tadatoshi has matured in chanoyu." By praising his son, Sansai once again showed his deep knowledge of chanoyu.

From the mid-Edo period on, even among the samurai, popular enthusiasm for tea utensils grew. Seeing this and being unable to remain silent, Matsudaira Fumai, in his *Mudagoto* (Frivolous Words), stated:

These days, while people invite guests in order to show their utensils, they do not say, "Please come to see my pieces"; they invite them for a bowl of tea. [Understanding the intent, however, the guests] take chanoyu as secondary; they praise only the utensils, and the host, too, takes pride in them. Further, because people do not understand the nature of *kaiseki* (tea gathering meal), they concoct a variety of things, employing sums of money, and imagine it to be wabi. It is altogether ridiculous.

Expanding on Fumai's comment, Matsudaira Sadanobu emphasizes that it is within daily life as a human being that tea practice is enacted:

Should the person who does tea perform it only when holding the tea scoop and facing the kettle? In everyday life, when associating with others, one should not speak of the shortcomings of people; one should not speak of one's own strengths; one should not contradict others uselessly; one should not insistently assert one's opinions and take pride in one's wisdom or one's art. Just as one uses a cracked tea bowl, a broken chaire, as a matter of daily life one should not display any arrogance whatever; one should respect one's elders, show affection for the young, be humble toward others, be loyal toward one's lord, and be filial toward one's parents.

Translated by Dennis Hirota



Temae—Tea Procedure : *Jiku Kazari*

Technically speaking, *jiku* are the terminal knobs on the bottom rod of a scroll which are visible even when the scroll is rolled up. They are used as finger grips when rolling the scroll. The proper term for a hanging scroll, in Japanese, is *kakemono* or *kakejiku*. However, the special “scroll-viewing” presentation in chanoyu is known by the rather abbreviated name *jiku kazari*. This type of presentation dates back to at least the time of Sen Rikyu.

It was Rikyu who said that no utensil ranked with the scroll in significance. In the *Namporoku* he says, “Contemplating it, both guest and host attain wholeness of mind and realization of the way in chanoyu-samadhi. Calligraphies of Zen monks are foremost among scrolls. With veneration for what is written, one savors the virtue of the calligrapher, of practicers of the way, of the patriarchs. . . . A calligraphy in which the words of the Buddha or patriarchs and the virtue of the calligrapher function together makes for the finest of scrolls and a notable treasure.”

When the scroll is an especially rare or famous one, the host may wish to spotlight it by this *jiku kazari* presentation wherein the scroll is unrolled and hung in the presence of the guests, to be briefly displayed and admired, and immediately put away.

When the guests enter the room, the only thing to be seen in the tokonoma is the rolled scroll, neatly cushioned on a fine *fukusa*. Scrolls of especially esteemed quality are set in the center of the tokonoma; those of slightly lesser quality are placed at a point two-thirds of the tokonoma width away from the mat on which the host prepares the tea; relatively more common scrolls, one-third towards the tea-preparation mat. Before placing the scroll on the *fukusa* in the tokonoma, however, it must be prepared.

The two strips, usually of brocade, hanging from the upper rod of the scroll are called *futai*. When the scroll is rolled, these *futai* are carefully folded horizontally, the left one under the right, just below the upper rod.

A strip of *minogami* (Japanese mulberry paper) is wrapped around the rolled scroll, under the wrapping braid. This strip of paper is called the *makigami*. Its width is two-thirds the space between the two metal pieces on the top rod.



(1)

The width of the makigami is measured by aligning the end of the sheet of minogami with the metal pieces and folding it lengthwise to match the width between them (1). Cut the remaining paper off along the fold.



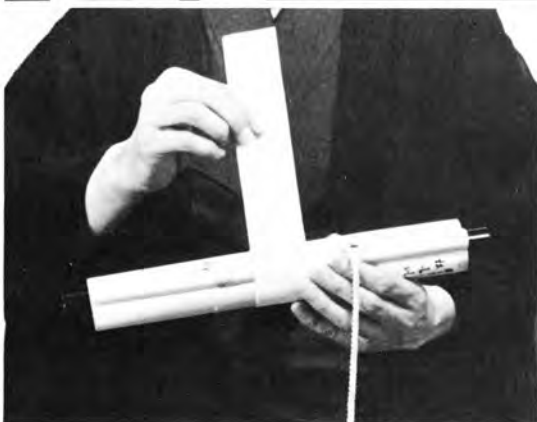
(2)

Fold the resulting strip lengthwise into thirds, and cut off one of the thirds (2). The remaining two-thirds, in its folded state, is the desired width. The smooth side of the minogami is the front and should be facing out.



(3)

To measure the correct length of the makigami, tuck one end fully under the folded futai (3).



(4)

Wrap the paper around the scroll in the direction of the roll, at last passing it under the hanger (4).



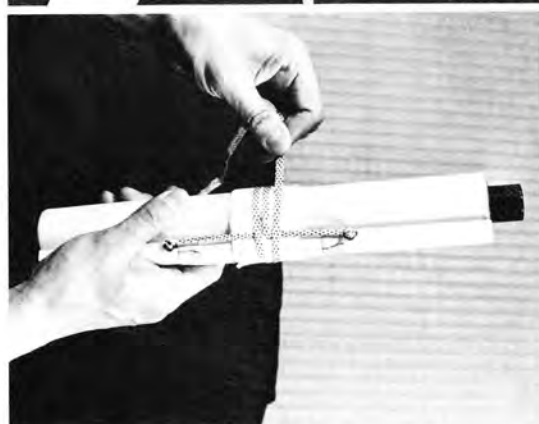
(5)

Fold the paper back at the point where it reaches the upper rod (5). This is the desired length.



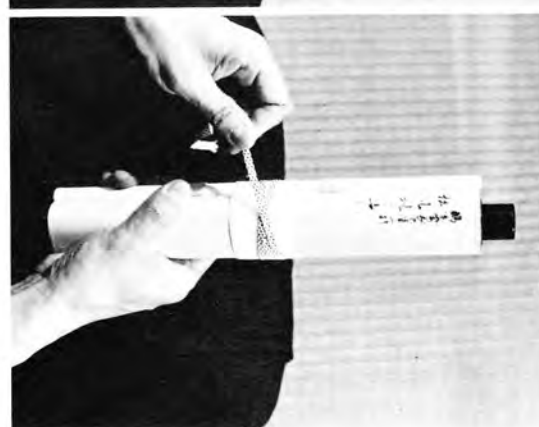
(6)

Remove the makigami. This time tuck the folded end under the futai with the short end underneath, against the scroll, and the lengthwise folded edge to the bottom, away from the title label (6). Wrap it around the scroll, passing it under the hanger as before.



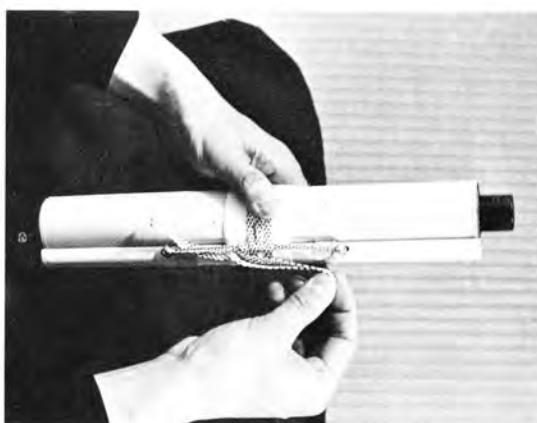
(7)

Draw the braid around the scroll three times—first slightly lower than the center, next slightly higher (7).



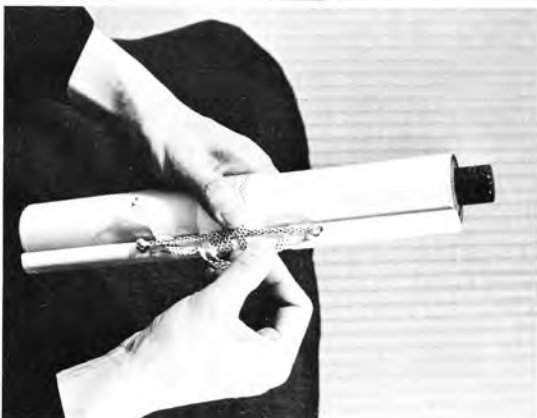
(8)

The third time, the braid is drawn back down over the first wrap. The braid criss-crosses below the title label (8).



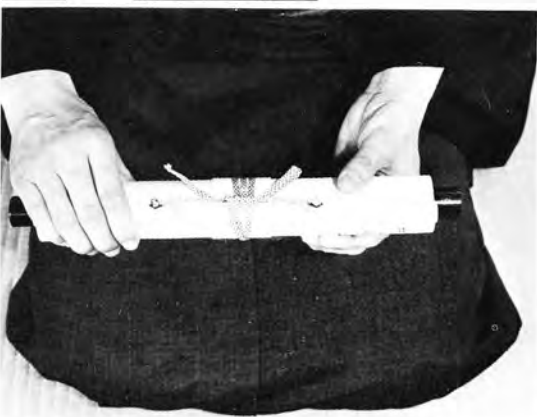
(9)

When the braid has passed over the upper rod and hanger the third time, fold the remaining length in half. Tuck the folded portion under the hanger in the direction against the roll of the scroll, and pull to fasten (9).



(10)

Now tuck the folded portion under the other side of the hanger in the direction of the roll (10).



(11)

Even out the two sides of the fastened braid (11).



(12)

Place the fukusa, folded in half, in the appropriate spot on the floor of the tokonoma with the folded edge to the left. Set the scroll on the fukusa, title label facing up (12).



(13)

With the preparations completed, the host bids the guests enter the tearoom. As the guests file in, they each proceed to the tokonoma and, without touching the scroll, note the title on the label. When the last guest is seated, the host opens his door and he and the main guest bow. The main guest bids the host enter, the host steps in and sits just inside his entranceway, and he and the main guest exchange greetings. Finally, the main guest requests to be shown the scroll (13).



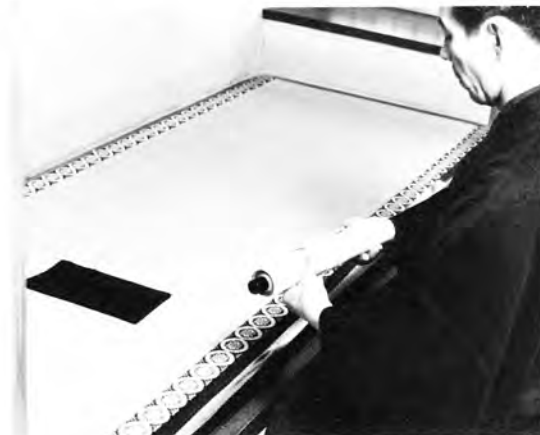
(14)

The host bows in acknowledgement, returns to the mizuya, tucks his special jiku kazari fan into his obi, proceeds to the tokonoma, and sits (14).



(15)

R grasps the scroll below the makigami and picks it up (15).



(16)

The scroll is transferred to L, which takes it underhand and holds it horizontally (16).



(17)

R folds the fukusa up in half (17).



(18)

R this time folds the fukusa right over left, thus folding it into eighths (18), and the fukusa is put away into the front overlap of the kimono.



(19)

R pulls the loose end of the wrapping braid to unfasten it (19).



(20)

R unwinds the wrapping braid, forming each revolution into a loop between the thumb and index fingers (20).



(21)

The looped braid is hung over L little finger, and R slides the top of the braid over to the left on the hanger (21).



(22)

R unwraps the makigami, at the same time folding it into thirds (22).



(23)

R flips the makigami over, right to left, and bends the upper lefthand corner under, dogear fashion (23). The makigami is placed on the tatami near the host's right knee.



(24)

R sets the scroll down horizontally in the tokonoma and stretches the braid straight down to the left. R and L unroll the scroll to the top of the decorative backing—length enough to unfold the futai (24).



(25)

R stretches the right futai back vertically onto the floor of the tokonoma (25). The same is done with the left futai.



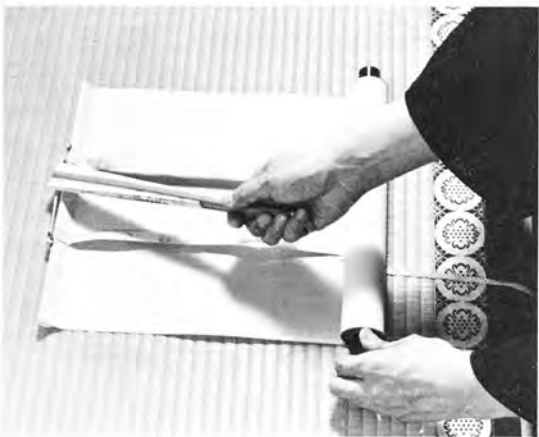
(26)

The right, then the left futai are brought down vertically onto the scroll. With R fingertips, the host gently presses out the creases in the right, then the left futai (26).



(27)

R and L then roll the scroll up just over the ends the futai to keep them in place (27).



(28)

L securing the jiku, R takes fan from obi and presses the top flap open with thumb. Palm is faced up so that the opened flap is to the bottom. The corner of this opened flap is slipped under the hanger, and the fan is snapped closed to clip the hanger (28).



(29)

L, underhand, supports the rolled scroll and the host, using the fan as an extension of his arm, keeps the unrolled portion of the scroll taut and lifts it up. R elbow should be bent, the palm of the hand facing the host (29).



(30)

The host stands, steps into the tokonoma right foot first, and with R fan to the left of the wall hook, lifts the hanger onto the hook (30).



(31)

The host slips the fan off of the hanger, tucks it into his obi, and with both hands gripping the jiku, slowly unrolls the scroll. The host gradually lowers himself to a kneeling position at this time (31). When the scroll has been completely unrolled, the host rolls it up backwards halfway and again unrolls it. Next he rolls the scroll up frontwards to the strip of material just below the writing/picture. Once more, it is unrolled and rolled backwards—this time to the lower edge of the decorative backing—and finally unrolled.



(32)

The host stands and steps down backwards from the tokonoma, left foot first (32). He sits before the tokonoma and checks that the scroll is not crooked. If it is, he steps back up and corrects it. Sitting in front of the tokonoma, the host takes the makigami in R. He then rises, returns to the mizuya, and sets the makigami and the special fan aside. He enters the tearoom and sits just within his entranceway.



(33)

The main guest excuses himself to the next guest and sits before the tokonoma (33). He bows, then studies the scroll—its writing/picture, signature, and its construction—bows again, and returns to his seat. The other guests inspect the scroll in the same manner.



(34)

When the last guest has returned to his seat, the main guest asks the host about the proper reading of the words, the writer, and the scroll's history. Then the main guest suggests that the scroll be put away (34).



(35)

The host acknowledges, returns to the mizuya, puts his special fan into his obi, and goes to the tokonoma. He sits, bows, then steps into the tokonoma right foot first. R and L grip the jiku and roll the scroll up just over the ends of the futai (35).



(36)

L supports the rolled portion while R takes fan from obi and opens it one flap. The hanger is clipped with the fan (*see* 28). R fan removes the hanger from the wall hook. Keeping the unrolled section of the scroll taut, the host moves backward and steps down from the tokonoma, left foot first. He sits, sets the scroll down in the tokonoma, and slips the fan off of the hanger (36).



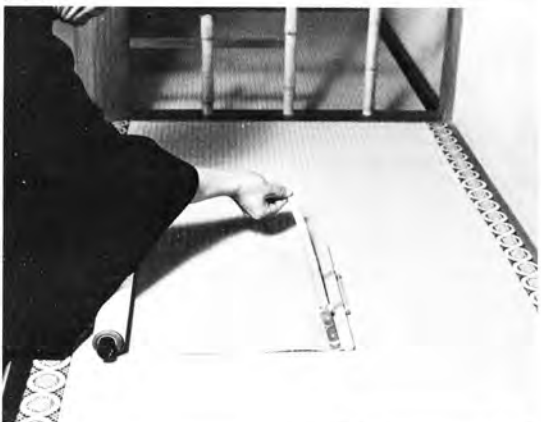
(37)

R, after tucking fan back into obi, then places the right futai back vertically onto the floor of the tokonoma (37).



(38)

The left futai is folded just below and parallel to the upper rod (38).



(39)

The right futai is folded horizontally over the left futai (39).



(40)

The host rolls the remaining portion of the scroll as far as the folded futai. R grasps the scroll overhand, L from underneath. R slides the braid back to the center of the hanger, takes the loose end, and gently lowers the braid back and forth onto the futai (40).



(41)

L holding the scroll from under, R from over, the host rises, turns, and carries the scroll back to the mizuya (41).

Variations of Jiku Kazari When Presented with the Ro

Jiku Kazari is presented in exactly the same way for furo and ro. If it is presented during the ro season, it is followed by the kaiseki meal. During the furo season, the preparation of the charcoal fire follows.

Book Reviews

Japanese Gardens: Design and Meaning. By Mitchell Bring and Josse Wayemburgh. New York: McGraw-Hill Book Company, 1981. 214 pp. US\$23.50

Japanese Gardens: Design and Meaning is a welcome addition to the wealth of books that have appeared on this subject in the last ten years. The authors, both young architects, spent several years researching their work in Kyoto. The result is a book that is more successful than most in recent years—many of which have been Japanese publications that have had problems in their translation into English.

This book pleases for two main reasons: First, the authors did not try to do too much. They focused their study on only ten of the notable temple gardens of Kyoto. Yet in their detailed examination of these gardens which, starting in the fifteenth century, span three hundred years, they cover many of the principles and techniques germane to all Japanese gardens. In addition, in tracing the evolution of these gardens, they show them as living forms subject to the changes of time and attitudes. We are given not just a recording of spaces but also some of the reasons for their use and building. As the authors state:

... these ten examples trace the complete redefinition of a garden as it went from the rendition of a heavenly paradise to a miniature landscape, and on to a setting for a retreat.

Second, the book, with its use of beautifully rendered plans and sections, makes a real contribution to garden research. For example, this is the first time that I can recall seeing section drawings used as an integral part of each garden's presentation. The sections are revealing in what they tell us, and give new insights into how we look at these spaces. Added to the other descriptive drawings, they make each entry a thorough study.

Each garden is presented in a series of steps. The title page contains the name of the temple of which the garden is a part, both in English italics and Japanese characters. Next there is a late eighteenth-century woodblock print of the temple. From these, we can often see the remarkable preservation of the spaces that remain to this day. The first text is on "Historical context and continuity." This section is particularly useful, for most of these gardens were former villas of the nobility, and many of their structures were added later or moved from other locations in Kyoto. Here we can see why there are often discrepancies in dating the origins of gardens. Next, a general description of the garden explains its basic elements and their relationship to the garden and surroundings. The chapter on the garden at Entsuji temple is especially enhanced by the authors' use of drawings, for this garden cannot be photographed. Thus, the design of the Entsuji garden is clarified by a perspective sketch showing the radial stone arrangements and "borrowed scenery" as seen from the veranda of the temple building. These sketch/diagrams are very useful to designers for isolating important elements.

A plan showing the temple building in relation to its environs is followed by a longitudinal section through the garden. This, in turn, is followed by a detailed garden plan. Keyed on the plan are the section line and numbered arrows that correspond to the photographs. A final "Remarks," offering the authors' insights and summation, completes our visual journey. Enough cannot be said to compliment the drawings, and the sum of all these parts gives us a complete picture of the temple.

Following the presentations of the individual gardens, two further sections of the book discuss traditions and influences. These are broad overviews, and serve as a counterpoint to the detailed investigations of the gardens. They show that gardens are as much a part of the total geo-

graphy and underlying culture of a country as they are a sum of its individual elements. For those who wish to delve deeper into these questions, ample footnotes and a bibliography are provided.

Besides discussing the Japanese landscape, the indigenous Shinto faith, and the Chinese influences that have been evident throughout Japanese history, the authors have included an interesting section on geomancy. This art of arranging the natural and man-made in harmony with the cosmos is important in Asia to this day. The authors' brief look at this ancient art/science is satisfying, and the hypothetical reconstruction of geomantic design factors in the plan of Ginkakuji (Silver Pavilion) is an especially nice touch.

The final part of the book discusses the principles of design. Again, there are photos and diagrams explaining design concepts that can be useful to designers everywhere. The chapter on construction details is the least satisfying; it appears almost as an afterthought, and one wonders if it would not have been better left to another book on the subject.

The most unfortunate aspect of the book is in its production. The quality of many of the black-and-white plates is poor, perhaps the result of conversion from color slides. The color photographs are atrocious: poor printing, often out of focus, washed out, the colors usually way off. It is a shame to have these technical problems with such a fine work.

This book was written, as the authors state, "with a design professional in mind," and being accustomed to looking at such drawings is a definite advantage to the reader. The writing is generally lean and to the point. There is, of course, no substitute for an actual visit to these gardens, and real understanding of them will come from observing them with such a book as this as a valuable companion.

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Stories from a Tearoom Window. By *Shigenori Chikamatsu*. Edited by Toshiko Mori, translated by Kozaburo Mori. Rutland, Vermont and Tokyo, Japan: Charles E. Tuttle Co., 1982. 191 pp. US\$12.95.

The appearance in English of any published personal account illuminating Japan's past is most heartily welcomed, and especially when it reveals customs and styles from a period relatively unfamiliar to most Westerners. Such is the small book *Stories from a Tearoom Window*, a collection of short tales gathered by Shigenori Chikamatsu (1695-1778) which relate the customs and incidents of various tea masters. A military historian and author of more than one hundred related books, he was also devoted to chanoyu and studied diligently. In 1739 he compiled three hundred five stories about tea and Japanese culture, which he titled *Chanoyu Kojidan* (Legends of the Tea Ceremony). It remained unpublished until well after his death when, in 1804, one hundred twenty-nine of the stories were published under the title *Chaso Kanwa* (Stories from a Tearoom Window). The present version of the 1804 edition is the work of Toshiko Mori, who found a manuscript in 1973, and it is her husband Kozaburo Mori who subsequently translated this work.

Many of the stories and anecdotes are familiar, and included are some of the most famous incidents in chanoyu history. Shigenori frequently brings to them new material and facts which increase our appreciation of chanoyu. Many important moments in the past seem to be colored by differing accounts and interpretations; the facts may be in discord, but certain truths do remain intact. Shigenori, in some length, details circumstances surrounding Sen no Rikyu and the bamboo flower containers that Rikyu made. In story 12, concerning Hideyoshi's Odawara campaign, the

author has Rikyu finding the 'fine' bamboo on his own rather than the customary account of the bamboo being an ironic exchange for the rice Hideyoshi had sent to the besieged Hojo. In any case, in the present retelling, Rikyu gave one of the flower containers to Hideyoshi, who did not appreciate it and threw it into the garden, causing it to split. A woodblock print from the 1804 edition illustrates this scene. A second flower container, called *Shakubachi*, was offered later. Although this was admired by the general, he broke it after the death of Rikyu. It was, however, saved by the tea master Imai Sokyū, who repaired it and treasured the piece. The account of the unfortunate flower container continues in story 13; Rikyu displayed it for a tea, and comment was made about the water leaking from the crack. Rikyu said that it was much like human life. He then thought of the sound of the great cracked bell at Onjoji temple and wrote the name of the temple on the back of the flower container. The bell had received its crack when it was thrown down by the stalwart Benkei. Although this story is not unique, it counters the more familiar one of the bamboo splitting by itself.

Here the understanding of Rikyu's character is enlarged as each new bit of information comes to light. Another story relates the following:

48. The Overlapping of Paper.

Rikyu said that the overlapping of the paper strips on a *shoji* frame should be as follows: 1 *bu* (3 mm.) is too narrow while 1½ *bu* (4.5 mm.) is a little too wide.

As with many anecdotes about Rikyu, one can only enjoy the pleasure of interpreting such a dictum, and possibly ask why he did not give a specific measurement. This is part of his genius. The famed celadon incense burner *Chidori*, renowned well before it came into Rikyu's possession, is mentioned in 73. In the well-known incident, Rikyu with his wife So-on had the foot of the incense burner cut down. Here the note of the editor brings much to the meaning of the act and an implication of what actually transpired: the *chidori*, plover, is described as having "an unsteady gait, hence an incense burner resembling a tottering plover." There is wide belief that Rikyu had the foot cut down, altering a highly prized object; which seems an inconceivable act. It appears, however, that the object rocked unsteadily and Rikyu had the foot leveled by a gem polisher.

The range of subjects covered in these stories touches many areas of tea and persons related to tea. A small number of stories not involving tea are placed near the end of the book, with a slight apology in the author's afterword. The numerous prints and drawings add to the book's charm, and the notes and translations at the end of each entry provide essential information without intruding on the original texts. This volume is a fine one to own or to give as a gift to anyone.

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Zen in the Art of the Tea Ceremony. By Horst Hammitzsch. New York: St. Martin's Press, 1980. 104 pp. US\$7.95.

In Horst Hammitzsch's small volume, the Foreword is very important. The reader realizes from the beginning that to truly understand tea one must not merely talk about it or consider it as a spectator sport. Not only in Japan, but in the West as well, learning an art—one art—means a total dedication of one's life. The tea masters of Japan are no exception. From this we see that the label "tea ceremony"

is a most inaccurate term. It implies ritual, empty motions. Nothing could be farther from the truth. We of today's modern world are so deeply involved with empty action that we cannot see the austere-ness of this simple, humble task of preparing a bowl of tea.

In his chapter "By Way of Introduction," the author, himself, rather quickly does away with the necessity for self-involvement and uses an observational form of discussion which eventually leads to talking about tea and its quaintness rather than tea, the Way.

The way one is expected to learn in Japan teaches us much about the Japanese. To learn in a completely Japanese situation, the key word is patience. Practice, practice, watch, observe, practice again. Questions are kept to a minimum. Don't ask why. Watch, do, and you will know why. . . eventually. Never are notes taken in tea class—everything put on paper stays on the paper and not in the head or in the limbs and body where it belongs and where it can be of use. A time limit on learning an art creates a pressure that causes a longer time spent learning. Hammitzsch implies this and impresses its importance on us.

The chapter on the history of tea is just enough to stimulate the beginner and enough to act as a review for the advanced student.

The chapter on the three masters of tea—Shuko, Joo and Rikyu—is important in that it shows how Shuko was responsible for combining the beauty of the art of China, on which tea was completely based until his time, with the homely beauty of Japan; and then how Joo and finally Rikyu brought us a tea which is touchable by all. My only complaint lies with the use of the word "shrunk-ness" when referring to Shuko's description of the inner beauty of the wabi Japanese utensils. Other writers have used the word "withered." The meaning of this "withered" includes melancholy, a quality which does not seem to be contained in the word "shrunkness."

Most impressive is the translation of parts of ten volumes of books related to chado. These are not easy research works for Japanese, let alone Westerners. The author is highly commendable for this work, which allows us to hear the Japanese talk about their own art.

Toward the end, the section on tea and flowers and tea and paintings seems to lack the professional-ism and knowledge which can only be attained with actual practice in the tearoom. These two topics are mainly what the *novice* feels are the arts connected with tea, because they are exactly what one sees in the alcove at a chanoyu gathering either together or separately—a painting or calligraphy by a person of virtue, and a placement of chabana, flowers for tea. However, to the serious student of tea, if these two chapters are included then there also should be one each on architecture, gardening, ceramics, cooking, lacquer and paper-mache lacquer, antique fabrics, metalwork, iron work, wood joinery, and bamboo work, to mention only a few of the arts or areas which concern the everyday life of the tea master. It might have been advisable to omit these two sections. Also, since the author is obviously very involved with Zen, there should have been more on the fact that the Zen koan in calligraphic form is used far more often in the tearoom than the paintings discussed, which are most often used in a lesser role in the waiting room.

The question of why a person would become so concerned with tea that he would feel it necessary and important enough to write a book about it can be beautifully answered by this translation (pp. 74-75) from Matsuo Basho:

In my body there lives a certain "something." Let us tentatively give it a name and call it "a little monk in his wind-torn robe". . . . For a while he was keen to get a job for himself in the outside world, but this "something" restrained him from doing so. At another time he nurtured the wish to take up the study of the Zen teachings and to enlighten his ignorance, but here, too, the "something" caused him to give up the idea. And so he has remained unskilled and incompetent, apart

from the fact that he has remained constantly bound to a Way. It is the self-same Way sought by... Rikyu in his Tea Ceremony.... And whoever loves this Way follows the laws of nature and becomes the friend of the seasons. Whatever he sees turns out to be flowers. Whatever he feels turns out to be the moon. When there are no flowers in what he does, he is like a barbarian. When there are no flowers in what he feels, he is like a wild beast. Forsake the barbaric, cast aside the brutish, follow nature's laws, return to her again.

This was the most personal part of the book for me, and it will remain with me for a long time. I am certain that there will be a personal moment in this volume for each reader.

Ronald Louis Nado
Tea Instructor
Urasenke Foundation
New York

Glossary

Ankokuji katatsuki	安国寺肩衝	dōgu	道具
Ariake	有明	Dongshān Shōuchū (Tōzan Shusho)	洞山守初
astaksanah (hachinanjo)	八難処	dōshin	道心
asura (shura)	修羅	Edo Densho	江戸伝書
Awataguchi	粟田口	Eihei Daishingi	永平太清規
Ayuwang Jing (Aikuō Kyō)	阿育王經	Eihei Daishingi Tsūkai	永平太清規通解
Bendōhō	弁道法	Fuhakuhikki	不白筆記
bunrin	文琳	Fukan Zazengi	普觀坐禪儀
bussō	仏祖	Furuta Oribe	古田織部
Chaki Bengyoku Shū	茶器弁玉集	Fushukuhanpō	赴粥飯法
Chanlin Leiju (Zenrin Ruijū)	禪林類聚	fūsu	副寺
chanoyu	茶の湯	fūtai	風帶
Chanyuan Qinggui (Zennen Shingi)	禪苑清規	Gakudō Yōjinshū	學道用心集
Chiji Shingi	知事清規	goki	呉器
Chōrō Sōsaku	長蘆宗蹟	gomi Zen	五味禪
Daijō Kishin Ron	大乘起信論	Guishān Língyòu (Isan Reiyū)	孤山靈祐
daishin	大心	Hideyoshi	秀吉
danjō-kekkai	壇上結界	hikkiri	引切
dharma	達磨	Hosokawa Sansai	細川三斎
Dōgen Kigen Zenji	道元希玄禪師	hyōtan	瓢箪

Ichijō Shujin Nijiki	一乗主人日次記	Matsuya Hisashige	松屋久重会記
ichimi Zen	一味禪	Kaiki	
Ihachi	伊八	mikoshi-no-matsu	見越しの松
ino	籬那	minogami	美濃紙
irabo	伊羅保	Mizorogaike (mizoro)	御菩薩池
Itō Teiji	伊藤ていじ	Mudagoto	贅言
Jiko	自己	mushotoku	無所得
jiku kazari	軸莊	Nakayama katatsuki	中山肩衝
jittoku	十徳	namban	南蛮
jōketsu	浄潔	Nampōroku	南坊録
kakejiku	掛軸	naraka (jigoku)	地獄
Kakumeiki	隔袋記	Ninsei	仁清
kakurenbai	隔簾梅	Ninsei-utsushi	仁清写
kame	襷	nyohō	如法
Kamiya Sōtan	神屋宗湛	ōgama	大窯
Kamiya Sōtan Nikki	神屋宗湛日記	Ogata Kenzan	尾形乾山
Kanamori Sōwa	金森宗和	Ogata Kōrin	尾形光琳
kansu	監寺	otowa	乙羽
karamono	唐物	preta (gaki)	餓鬼
katatsuki chaire	肩衝茶入	renga	連歌
Kawahara Masahiko	河原正彦	Rihei	理兵衛
Kefukigusa	毛吹草	rōshin	老心
kekkaï	結界	Sakubei	作兵衛
Kenzan	乾山	sanjō daime	三テウ大目(三疊台目)
Kenzan-utsushi	乾山写	Sanmojiya Kuzaemon	三文字屋九左(右)衛門
kesa	袈裟	sanshin	三心
kishin	喜心	seppuku	切腹
Kitamuki Dōchin	北向道陳	Sen Rikyu	千利休
kiyomizu	清水	shikishi	式(色)指
kōgō	香合	Shinkei	心敬
komayose	駒寄	Shinkei Hōshinnō	真敬法親王
kōro	香炉	shissui	直歳
kuchikiri	口切	shōgonjōshin	精勤誠心
kyōnan	輕輓	Shūgakuin	修学院
Kyō-yaki	京焼	shuryō	樂寮
machiya	町屋	Shuryō Shingi	樂寮談規
makigami	巻紙	Sōbon	宗凡
makoto	真事	Soei-shū	祖英集
marutsubo	丸壺	sudare	簾
Matsudaira Fumai	松平不味	sukikage	透影
Matsudaira Sadanobu	松平定信	suribachi	搗鉢
Matsuya Hisashige	松屋久重茶湯日記	Taidai Gogejariho	対大已夏閑梨法
Chayu Nikki		Takeno Jōō	武野紹鷗

Tazaemon	太左衛門	wabi	侘び
Tenzo Kyōkun	典座教訓	Wudeng Huiyuan (Gotō Egen)	五灯会元
tiryanc (chikushō)	畜生	Yamanoue Sōji	山上宗二
Tōji Seihō (Sano Densho)	陶磁製方(佐野伝書)	Yamanoue Sōji ki	山上宗二記
Tōkō Hitsuyō	陶工必要	Yoshū Fushi	雍州府志
tsubo	壺	zagu	坐具
Tsuda Sōkyū	津田宗及	Zengaku Dai Jiten	禪学大辞典
tsuitate	衡立	zengon	善根
tsūsu	都寺	zuhō-dōjō	修法道場
Tsutsui Hiroichi	筒井紘一	Zuoxiang Yinyan Jing (Sakuzō Innen Kyō)	作像因縁経
uchiumi	内海		

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