

CHANOYU Quarterly
TEA AND THE ARTS OF JAPAN

No. 34



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. Kanji for important Japanese terms and proper nouns are listed in the Glossary.

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Chanoyū 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 seeks to encourage the development of these arts and promote a worldwide understanding of the spirit of chanoyū.

To Illuminate the Way

Sen Soshitsu XV

Towards the end of his life, Buddha left his foremost disciple, Ananda, with the following teaching, which is found in the *Mahaparinibbana Suttanta*:

Those who, either now or after I am dead, shall be a lamp unto themselves, relying upon themselves only and not relying upon any external help, but holding fast to the truth as their lamp, and seeking their salvation in the truth alone, shall not look for assistance to any one besides themselves, it is they, Ananda, among my followers, who shall reach the very topmost height! But they must be anxious to learn.

The great tea master Sen Sotan often wrote a Zen expression that can be roughly translated "One must always test and confront everything on one's own in order to learn." This admonishes us to rely upon our own selves, even while we take advantage of every other avenue for learning.

Studying has become a simple matter—easy to begin and easy to continue. Our attitude toward this aspect of life has become less than enthusiastic. Learning has become a shallow and superficial affair in which we rely too heavily on our five senses to acquire knowledge. Instead, we should throw our entire selves—our physical, intellectual, and spiritual selves—into the act. When we do this, we come face to face with *nen*.

The character for *nen* is composed of two parts: one means "now" or "present"; the other, "heart," "mind," or "thought." This "present mind" is our conscientiousness, our pure heart. To the extent that we each possess a soul and aspire to learn, we must realize what this "present mind" is within ourselves. Thereby, we can know in the fullest sense what the true goal of our learning should be.

To illustrate that through *nen* we are able to find the light to illuminate the Way, I would like to share a story with you.

In T'ang China there was a priest named Teshan (Tokusan), who dedicated himself to the study of the Diamond Sutra and always carried his own annotated version with him wherever he went. Intending to test his understanding of the Buddha's teaching with that of the newly influential Zen sect priests, he set out across the countryside. One day he stopped to rest and refresh himself with a cup of tea and a rice cake at a wayside tea shop. After taking his order, the old lady of the shop asked what it was he had on his back. Teshan explained that it was a copy of the Diamond Sutra. Hearing this, the woman posed a question about the sutra: "The Diamond Sutra says that we have a past mind, a present mind, and a future mind. With which did you order your tea and rice cake?" she asked. Teshan was dumbfounded. He asked her who had told her about this difficult sutra, and she replied that it was the monk Lungtan (Ryutan). Finding out that Lungtan lived in the area, Teshan set out to meet him. When he

approached Lungtan he asked, "Where is the monk Lungtan?" Lungtan's answer led to a conversation, a confrontation of the minds, that lasted into the night. Lungtan finally suggested that Teshan go home and rest, and led him out into the darkness. When Teshan asked for a light to help him find his way, Lungtan lit a torch and gave it to him. But just as Teshan grasped it, Lungtan blew it out. Teshan suddenly achieved enlightenment and, bowing deeply, asked Lungtan to be his guide in life.

When the path is dark, logic and argument provide not a glimmer of light. Only through one's pure heart, the spirit of nen that exists within each one of us, can the path be illuminated.

Likewise in the Way of Tea, our realization of nen will give us direction. Having realized this spirit, it becomes clear that our practice of tea procedures and etiquette is more than simple rehearsal—that this practice itself constitutes, and is the culmination of, the Way. 

Aspects of Beauty in Early Japan

Nakanishi Susumu

Legend has it that the islands of Japan were born from the union of the god Izanaki and the goddess Izanami. Izanami first gave birth to numerous islands, then to many gods, and at last was burned to death when she gave birth to the god of fire. Izanaki, angry at the fire that had burned his wife to death, slashed the god of fire to pieces. From the sword that severed the god's neck, blood spurted out. From the tip and handle of the sword blood gushed out in all directions, dyeing the surrounding rocks crimson, and flashes of light burst forth from the rocks. The blood that dripped from the sword handle through Izanaki's fingers became a dragon that writhed in the dark and then disappeared into the dark valleys. This bloody and flashing figure of the dragon still appears as lightning in the thundering gloom.

What concerns us here is that the god of fire shared the same origin as the goddess of the sun; that is, both fire and the sun were perceived as having the same basic nature. In ancient Japanese, the words for fire (fi) and sun (fi) are pronounced almost exactly alike, which shows the relationship of fire and sun for the early Japanese, who thought that sunlight fell upon the earth and became fire. If we further examine this linking of fire on earth and the sun in the heavens, we find that blood was considered to be fire in the body.

Another myth states that, through being covered with the blood of the god of fire whom Izanaki slashed in vengeance, plants and rocks came to contain fire. This myth probably resulted from an attempt to explain why grasses and trees burn. Looking at the myth from a modern perspective, it can be interpreted in this way. However, if we seek to follow the logic of ancient people, it must be interpreted slightly differently.

There exists—prior to light or fire, to blood and lightning and dragons—something which we might call an element, something that flows crimson and at times causes the death of living things. This something is very close to what we refer to as “energy” or “power.” It manifests itself as fire, the sun, or blood in the myths of early Japan, and dragons possess this power. The vividness of such an image is astonishing. Even now we speak of blood burning, which shows that traces of the ancient myths remain. The saying that one's blood feels as though it is burning is not a simple metaphor. Since blood is a form of fire, it is a matter of course that it should burn. The lightning that slashes across the boundless spaces of the night sky and the blood that pulses within us are one and the same. If this power is concentrated upon something on earth, it turns into a burning flame.

This view of things, as set forth in their myths, reflects the way of thinking of early Japanese. I never fail to be impressed by the startling beauty of myths such as the

“Aspects of Beauty in Early Japan” is a translation and adaptation of the author's “Kodai no Bi” which appeared in the January, February, and March, 1980 issues of *Tanko*, published by Tankosha Publishing Company. *Chanoyu Quarterly*, no. 34, 1983 ©by Chanoyu Quarterly. All rights reserved.

ones I have recorded here. They are full of an energy and a beauty that differs from what is usually thought of as typical of Japan.

The Fate of the Beautiful

In early Japanese myths and legends, the beautiful share a common fate. Take for example the myth of Hoori-no-mikoto (Yama-sachi) in the well-known story of the two brothers Umi-sachi (good fortune of the sea) and Yama-sachi (good fortune of the mountains). These two decided to trade places for a while, and during that time the handsome Yama-sachi lost his brother's fishing hook. As he wept on the shore, he was helped by an old man and was able to journey to the palace of the god of the sea and recover the hook. This story has many developments, one of which involves the marriage of Yama-sachi to the daughter of the god of the sea.

There is a similar story concerning the god Okuninushi. He set out on a journey to the land of Inaba with his brothers to seek marriage with a beautiful princess named Yagami-hime, but on the way, deceived by his brothers in their jealousy, he suffered a terrible burn. Grieved at this, his parents obtained a salve for him and applied it with the words, "Become a handsome youth and set out on a journey." Here, the necessity of becoming handsome is intimately related to his setting out on a journey. The journey does not mean travel for amusement. He is sent to the province of Kii, and then on to the realm of death; it is such a journey that is implied. In the realm of death, he marries the daughter of the god of death. It may be noted that here his story strongly resembles that of Hoori-no-mikoto.

It appears that there is a pattern in the myths by which beautiful people are inevitably forced to wander in strange lands. Later, in the Heian period (794-1192), the handsome Ariwara Narihira must similarly make a journey to the east. We know of Narihira's beautiful countenance from a description in the *Sandai Jitsuroku* (Record of Three Eras, completed in 901). This document, considered by scholars to be factually reliable, notes that "he was large in stature and of handsome features, and he did as he pleased without compunction." I feel that the key to Narihira's life lay in his being handsome. His beauty is an important element in understanding his expulsion from the world of the court and the capital.

It may be said that people who were extremely beautiful were regarded with awe. They seemed to possess the aura of the divine and overstep the bounds of the human. The early Japanese sought to commit such persons to the realm of the gods, for to them the ultimate limit of beauty lay in the divine and beauty reached its perfection through being taken in by the gods. Hence, a beautiful person was to be expelled from the world of everyday reality, to be cast out into the boundless expanses of strange lands and forced to become a wanderer.

This is fairly easy to understand when we look at the fate of the boy Yamato Takeru, who had the physical strength to tear his brother apart. Awed by his great power, the king, in the name of pacifying hostile peoples, sent him away to distant lands. This attitude also governed the treatment of the very beautiful.

It is no wonder that the early Japanese, who sensed the presence of the divine in human beauty, recognized the presence of gods in the beautiful mountains and



Detail of section one, scroll one, of the *Dojoji Engi Emaki* (Picture Scrolls of the Legends of Dojoji Temple) illustrating the motifs of fire and “energy” as they appear in later, Buddhist-influenced legend. The woman falls in love with a travelling monk, who promises to see her again on his return trip. He breaks his promise, however, and she sets out after him. The flames symbolize her passion. In the final section of the scroll, the woman turns into a flaming dragon. Dojoji temple. Colors on paper. Muromachi period. Height 31.5 cm., width of entire scroll 1060.7 cm. Photo courtesy of Dojoji temple, Wakayama Prefecture.

meadows around them. For example, Mount Miwa rises in a lovely cone and Mount Fugatami has two such peaks. Both Mount Miwa and Mount Fugatami were considered sacred. It was not that deities dwelled on the mountains; the mountains themselves were the numinous, divine bodies.

Surrounded in this way by such sacred mountains, the ancient people felt that their everyday lives would surely be peaceful and stable. They felt that their land, protected by mountains ruled over by gods, was the most beautiful land.

The people called those mountains a verdant fence (*aogaki*):

*Yamato wa
kuni no maboroba
tatanazuku
aogaki
yama gomoreru
Yamato shi uruwashi*

Yamato,
loveliest of lands,
The hills are a verdant fence
Rising layer upon layer!
Surrounded thus,
How lovely the land of Yamato!

This poem, from the *Kojiki*, an eighth-century history of Japan, is said to have been composed by the exiled Yamato Takeru on his deathbed and to express his feeling of longing for his homeland. The mountains joined together like a verdant enclosure are the most beautiful thing in nature, and the flourishing green of the mountains, vibrant with youth and freshness, manifests the most vital life-force. "Verdant fence" thus expresses praise for the activity of this life-force.

Another story tells of the green mountains withering when Susanoo-no-mikoto, the god of death, fell into a fit of crying. The act of an evil deity, which symbolizes death, is expressed here as the withering of mountains. This implies that, in their essence, green mountains are above all possessed of the freshness and vigor of life.

The life-force of the green mountains is not at all an abstraction. In the *Kojiki* the poem following the one just quoted is also said to be by Yamato Takeru:

*inochi no
matakemu hito wa
tatamikomo
Heguri no yama no
kumakashi ga ha o
uzu ni sase
sono ko*

Youths
Full of life,
Take leaves of bear-oak
From the many-layered
Hills of Heguri
And thrust them as charms
in your hair,
O youths!

As suggested by this poem, the people thought that leaves worn in the hair would infuse the human body with life-force. In this relation of the interchange of life between men and plants, the mountains covered with plants full of life-force were beautiful. This also suggests that people of the *Kojiki* era felt that the gods did not have absolute dominion over them. With eternal life-force, the revered mountains—those enveloped in rich and abundant beauty—imparted their life-force to men, and because of this, they were considered divine.

Purity and Brightness

The following poem by Emperor Tenchi (Prince Naka no Oe at the time; 626-671) is included in the *Man'yōshū*, a poetry collection compiled in the middle of the eighth century:

*watatsumi no
toyohatagumo ni
iribi sashi
koyoi no tsukiyo
sayakeku ari koso*

The setting sun gleams
Through the yielding clouds
Spread over the sea:
May the moon tonight
Glow in serenity.

I:15

The word *sayakeku* in the final line literally means remarkable or conspicuous. When the poem was written, this word signified the most universal concept of beauty. The emperor looked forward to the conspicuous beauty of the moon's radiance shining everywhere without a cloud in the sky.

A poet named Kasa-no-Kanamura, when he accompanied the emperor to Yoshino, composed a poem which says that because the area was pure (*kīyomi*) and beautiful (*sayakemi*), it was appropriate for the emperor's outing; but there is another poem which says that the area had become pure and beautiful because of the emperor's journey there. In other words, there is a reciprocal movement of purity and beauty between the emperor and the land. Such was the extent to which purity and beauty were revered. It is also possible to say that purity implies sanctity.

It is interesting that in the myth recorded in the *Kojiki*, Susanoo-no-mikoto declared that "my heart is pure and bright" and that for this reason he gave birth to a daughter, which made him victorious over Amaterasu Omikami, the sun goddess. Susanoo's declaration indicates the high value that the early Japanese placed upon purity and brightness.

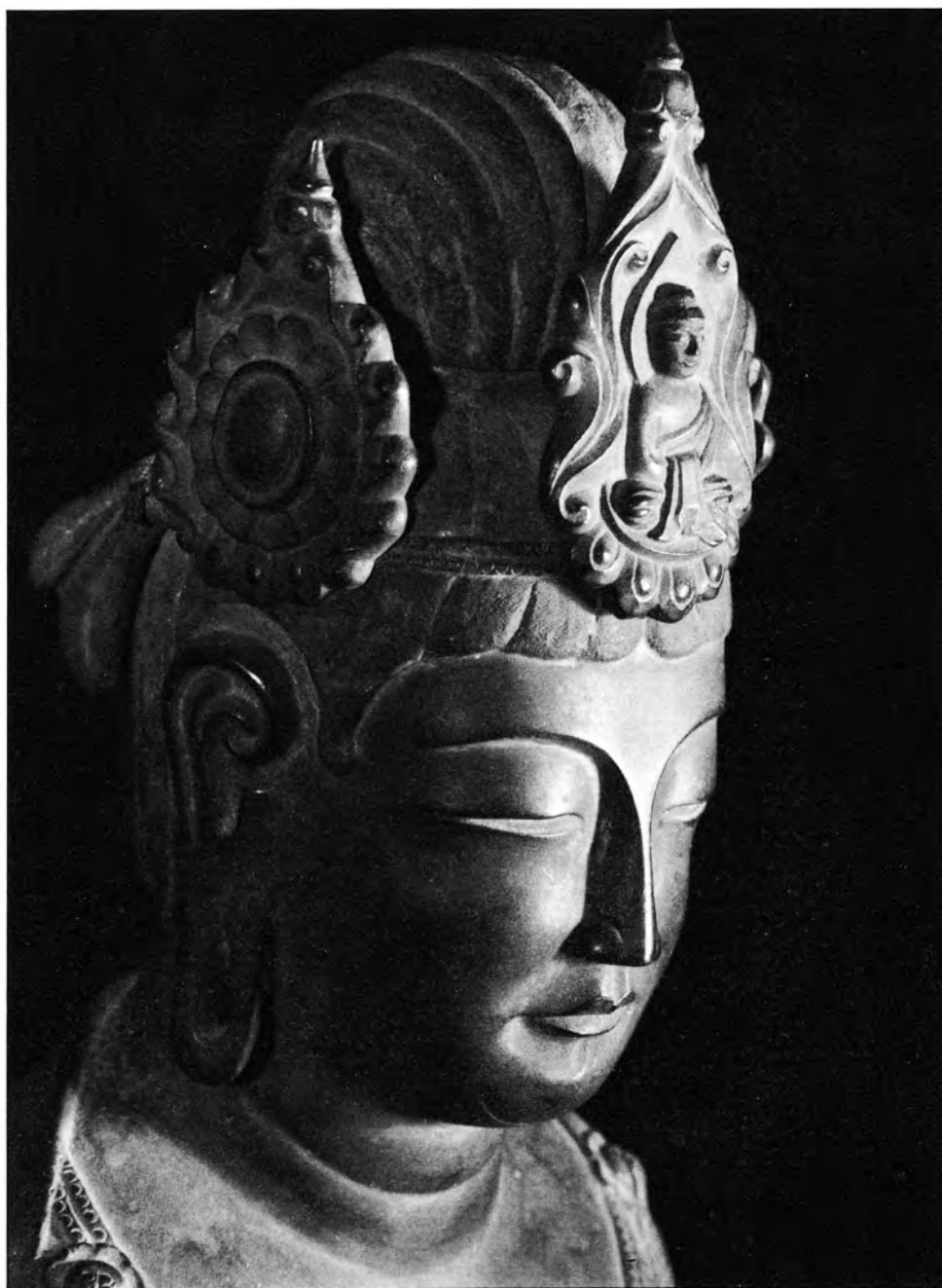
There is a verb related to *sayakeku*, *sayagu*, meaning to make a rustling sound. It is also used to indicate an atmosphere of unrest. It is said, for example, that in ancient times there was no proper ruler in the land, and evil deities went around making disturbances and acting riotously. This is described as "great unrest" (*itaku sayagite ari*).

When the Hakuho period (673-702) poet Kakinomoto-no-Hitomaro parted from a lover and returned along a mountain path, there was an ominous sound in his ears as he composed the following poem which we find in the *Man'yōshū*:

*sasa no ha wa
miyama no saya ni
sayagedomo
ware wa imo omou
wakare kinureba*

Though deep in the hills
The blades of bamboo grass
rustle,
I think only of my love
From whom I have come.

II:133



Detail of the head of the Yume-tagae Kannon. Horyuji temple. Bronze. Ca. 694. Height 87.3 cm.
Photo courtesy of Irie Taikichi, Nara.

The beauty called sayakeku included the idea that inherent in beauty was a power which might inflict misfortune. Hence, that which possessed beauty was sacred and awe-inspiring.

Balance

The Yume-tagae (Dream-changing) Kannon (ca. 694) at Horyuji temple has a beautiful, composed countenance. The subtle curve from eyebrow to nose exemplifies an ideal of balance.

This Buddhist statue dates from the time of the poet Kakinomoto-no-Hitomaro. In Hitomaro's *waka* (31-syllable Japanese poem), however, there remains a roughness characteristic of the poetry of earlier eras, while the Buddhist statues of his time seem comparatively advanced. If we seek such balanced beauty in *waka*, we must turn to poets of a slightly later era such as Yamabe-no-Akahito, who was active during the 720s and hence belongs to the generation after Hitomaro.

The following poem by Akahito is found in the *Man'yōshū*:

<i>masurao wa</i>	The retainers
<i>mikari ni tatashi</i>	Depart for the imperial hunt;
<i>otomeru wa</i>	The court maidens
<i>akamo suso biku</i>	Trail their red skirts
<i>kiyoki hamabe o</i>	Along the pristine beach.

VI:1001

This poem describes first the activities of the retainers and then those of the court maidens. The men go hunting (the emperor is also implied here) and the women play on the beach. Since Akahito employs such narrative in *tanka*, it is hardly surprising that he should also do so in his *chōka* (long poem). There is, for example, the following poem from the *Man'yōshū*:

<i>baru no hi wa</i>	Spring days:
<i>yama shi migahoshi</i>	One wants to see mountains.
<i>aki no yo wa</i>	Autumn nights:
<i>kawa shi kiyokeshi</i>	The rivers run pure.
<i>asagumo ni</i>	In morning clouds,
<i>tazu wa midare</i>	Cranes scatter;
<i>yugiri ni</i>	In evening mists,
<i>kawazu wa sawaku</i>	Frogs croak.

III:324

The lines quoted here are *tsui-ku* (parallel lines), a technique frequently employed by Hitomaro. Hitomaro, however, used it for emphasizing certain sections of his poems; he made no attempt to employ it to structure an entire poem. Akahito constructs his poem like a castle of cards; the overall form is regular and orderly.

Poems written in such a way are quite different from the earlier aesthetic of flowing emotions, and from the strength of vigorously developed descriptive verse.

Each part is constructed with careful attention to its capacity to balance, and because of this, the overall tension is maintained.

For this reason, the world depicted by Akahito is pictorial in its beauty. While the beauty expressed by the term *sayakeshi* is evoked in the *tanka* quoted above, in the image of the maidens playing on the seashore, Akahito inevitably includes the hems of their red underskirts. The image of the pristine beach is in itself *sayaka*, but to it the red coloration is added. In being contrasted with the beach, the red is made all the more vivid. In the latter poem, Akahito contrasts morning and evening, clouds and mist, the random flight of cranes and the singing of frogs. Combining the worlds of both sight and sound, he creates a balanced whole. Going beyond the world where the conspicuous beauty of nature was simply accepted and revered, he actively and deliberately created a new beauty. It is impossible to imagine the law of perspective in the paintings of this period. They are one-dimensional, but for this very reason, they lend themselves to patterned compositions.

Richness

In the Tempyo era (729-748), the Japanese people were influenced by Chinese culture and gradually became sensitive to the beauty of color. A large-scale Chinese-style capital was built in Nara, and two hundred thousand people lived in beautifully colored buildings. The Japanese people who had set out in the seventh century with the ideal of *sayakeku*, had, by the second half of the eighth century, transformed it into one of rich, colorful beauty.

There is the following anonymous poem in the *Man'yōshū*:

*bito mina wa
bagi o aki to iu
yoshi ware wa
obana ga ure o
aki to wa iwamu*

Everyone says
The bush clover is the flower of autumn;
But for myself,
The plume of the pampas grass
Is the true flower of autumn.

X:2110

The poet, probably a person of the late Man'yo period (mid eighth century), reveals the inclination of the times to consider the bush clover as the representative flower of autumn. The writer, however, considers it to be pampas grass. This poem indicates the shift in the types of plants that were preferred; it indicates that the preference of Tempyo times was for purple flowers such as the bush clover. The tastes of the period are well-reflected in the seven grasses of autumn listed by Yamanoue-no-Okura: bush clover, pampas grass, arrowroot, pink, patrinia, hemp agrimony, and Chinese bellflower. Distinctively, none of the flowers on the list of seven grasses is white. Apart from the patrinia, which puts forth yellow flowers, all are purplish in color. During the early Man'yo period, small white flowers were preferred. The shift from white to purple in color preference, thus, began during the late Man'yo period.

This preference for the colorful was, of course, not limited to flowers. There is a famous poem by Otomo-no-Yakamochi written in 750:

*baru no sono
kurenai niou
momo no bana
shitateru michi ni
idetatsu otome*

In the spring garden
Peach blossoms
Are a radiant crimson.
On the path beneath them
Stands a maiden.

XIX:4139

This is a splendid example expressing the aesthetic consciousness of the later Tempyo period. It brings together all the conditions considered beautiful at that time. Among seasons, spring was considered to be the best. The crimson peach blossoms fill the trees with radiance; as if to rival this beauty, a young girl stands beneath a tree. When a scene is described so consciously, it is no mere description. The position of the beautiful maiden, under the tree, is in accord with the forms of the aesthetics of the period. In the Shosoin, an imperial repository in Nara, there is a folding screen from just this period depicting a "beautiful maiden under a tree." This motif originated in ancient Persia and came to Japan by way of China.

The spring garden and the peach blossoms are also elements revealing Chinese tastes. The poem may in fact be an adaptation of a Chinese original. If we compare this image with Buddhist statues again, however, we see that this full, abundant beauty also has points in common with Buddhist images of the Tempyo era. A rich and even sensually alluring beauty was common to both Buddhist statues and poems of the mature Tempyo culture.

Harmony

The tenth fascicle of the *Man'yoshu* includes a group of waka which, though the precise dates of composition are unknown, appear to represent the last period of *Man'yoshu* waka. They are poems written just before those that were included in the *Kokinshu* poetry collection, and in their own way embody a new sense of beauty.

*yudachi no
ame furu-goto ni
Kasugano no
obana ga ue no
shiratsuyu omohoyu*

With each
evening shower,
I think of the white dew
On the pampas grass
Of Kasuga moor.

X:2169

*shiratsuyu to
aki no bagi to wa
koi midare
waku koto kataki
waga kokoro kamo*

The white dew
And the autumn bush clover
Are joined in confusion:
It is hard for my heart
To distinguish them.

X:2171



Screen-panel painting of "a beautiful maiden under a tree," a motif said to have originated in ancient Persia. Shōsoin Repository. Listed in the Record of Imperial Treasures. Colors on paper with lead priming; originally decorated with bird feathers. Eighth century. Height 136 cm., width 56 cm. Photo courtesy of Benrido, Kyoto.

shiratsuyu o
toraba kenubeshi
iza kodomo
tsuyu ni kioite
bagi no asobi semu

If the white dew
Is taken in hand, it will vanish.
Now friends,
Playing with bush clover,
Compete for the dew.

X:2173

Each of these poems speaks of dew, but not of the beauty of dew itself. It is a beauty that becomes manifest when the dew is combined with other elements. In the first poem, the dew has clung to the pampas grass growing on Kasuga moor. In the second poem, this sense of fusion is even more apparent; the two, bush clover and dew, are indistinguishable. In the third poem, this phenomenon is taken further. Since the dew will vanish if taken in hand, the poem speaks of the great care needed to break off the spray of bush clover without spilling the dew. The feeling of beauty created in these poems does not exist with one element or the other alone, but rather in their unity.

Preference for such combinations of scenic elements has since become a part of the Japanese tradition. Its influence is visible even today in *hana-fuda* (playing cards with flower designs). There is a card showing autumn leaves and a deer. This combination does not appear in verse until the *Kokinshu*, but such combinations as crimson leaves and deer, or geese and bush clover represent the aesthetics of harmony found in the *Man'yōshū*. The beauty in which a single thing alone towers above all else is lofty, but the harmonized beauty of different elements has a quality of gentleness and sensitivity which can only be realized by a desire to actively seek and create beauty.

For the people of this time, on the eve of the Heian period, the bush clover and dew were inseparable. It was in the harmony of the two that beauty was to be found. This beauty of harmony has often been spoken of as part of the aesthetic consciousness of the Heian period, yet glimpses of it, as we have seen, can be found even in earlier periods. The existence of this classical aesthetic consciousness that valued harmony, not a romantic aesthetic that might harbor discord, is evidence that there had already begun, in the second half of the eighth century, a period that might properly be called "courtly."

Formal Beauty

The capital in Nara, Heizei (Heijō), was patterned on a Chinese model. The *Shoku Nibongi* (Continued Record of Japan, for the period 697-791), which allows us a glimpse at conditions of the time, records the following from the first year of the Jinki era (724). In that year the government submitted a plan for the capital to the emperor, which he approved. The document states that the wooden-roofed houses seen at the time in the old capital, along with the grass-thatched houses and grass-covered, earthen dwellings, were not appropriate to the majesty of the new capital. From then on, nobility of the fifth rank and higher, and those others with the economic means, were to build wooden houses with tile roofs, red pillars, and white walls.



Model of Heizei as it appeared during the eighth century. Scale 1:1000. Photo courtesy of Nara City Hall.

Through current excavations, the capital of Heizei thus described is being raised from the world of ancient documents into the three-dimensional, visual world, and it proves to be surprisingly elegant and beautiful. Within the palace compound, not only ordinary roof tiles but even glazed ones have been unearthed.

The energy and determination to carry out this new plan probably arose from a desire to imitate things Chinese, and was nurtured by an attitude that sought to recreate Chinese beauty within Japan. This desire of course did not manifest itself only in the architecture of the capital. The *Kaifuso*, an anthology of poems in Chinese completed in 751, is another example of this desire.

Moribe-no-Osumi, in the following lines from his poem titled "Attending a Banquet" contained in the *Kaifuso*, illustrates this wish:

Winter flowers vanish onto the snow-covered peak;
Cold mirror melts into the icy stream.
Fortunately, I have been attending a party.
Returning, I smile—an unmindful citizen.

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"Winter flowers" refers to snow, "cold mirror" to ice. The use of metaphors did not exist in the native language up to this time. Clearly these phrases were coined in imitation of Chinese poetry, from which the use of metaphors was borrowed.

The term *ransui* (attending a party) literally means to blow a flute rashly, without proper skill. It is frequently found in Chinese banquet poems, and in the *Kaifuso* it is used by several poets as an idiomatic, humble expression. The phrase *gekijo no tami* (unmindful citizen) is based on an old Chinese story involving a game played with a wooden shoe. Osumi probably took pride in being able to use such expressions, because to know such Chinese stories and phrases was considered a sign of being a cultured person. Osumi was a government official as well as a scholar, and along with the majority of his contemporaries, undoubtedly felt that it was necessary to immerse himself in things Chinese and value them above all else. The people of this era placed a high value on the rhetorical embellishments of Chinese poetical expressions, and they viewed a Chinese-style capital as the physical manifestation of culture.

Imaginary Landscape

No doubt, the Japanese who created these Chinese-style imitations felt them to be genuinely beautiful. However, considering this perception of things, it seems likely that they did not sense beauty directly and immediately but rather apprehended it conceptually. It had been transformed from a sensual into an intellectual form of beauty. When Osumi employs the expression "unmindful citizen," he is portraying a world of which he has no direct experience. Groping for reality and using words as a lance, he is seeking to fill out an imaginary landscape, to give form to an unexperienced world.

The making of Buddhist statues is also an attempt to give form to an unexperienced world. If one undertakes to carve an image of Buddha—to give the revered Buddha, who delivered the teachings, concrete form—that image must capture a fathomless

beauty and convey it to those who gaze upon the image.

At the end of the Nara period (710-784), when people began to pursue new cultural models provided by contact with China, they came to worship fervently before such Buddhist statues. In the inanimate object, they caught a glimpse of eternity. While the emptiness remained emptiness, they sought fullness in the Buddhist image, and in this aspiration for the eternal, a new kind of beauty was achieved. ☂

Translated by Hirota Kimiko

A Portrait of Hon'ami Koetsu

Mizuo Hiroshi

Koetsu-cho, a section of Takagamine in north Kyoto, is the site which Hon'ami Koetsu (1558-1637) received from Tokugawa Ieyasu in 1615. It is here that Koetsu brought his family, friends, and a number of artisans to establish a community. The setting is described in the *Hon'ami Gyojoki*, a three-volume record concerning the rise of the Hon'ami family:

Takagamine is situated to the northwest of the capital
To the east, there are Mount Kamo, Mount Hiei, and Nyoï Gatake; to the north, Kurama and Kibune. About 2 *cho* (100 meters) to the west of the village is Mount Takagamine. At the foot of the mountain the Kamiya River flows fresh and clear. Life here is superior to that in the center of the city.

Present-day urban expansion has changed the appearance of this area, and the tranquil atmosphere that Koetsu enjoyed can no longer be found. Nevertheless, the gracefully shaped mountain of Takagamine (Hawk's Peak) still rises magnificently over the grounds of Koetsuji temple, where the Koetsu-kai, an association of Koetsu aficionados, holds their famous tea gathering every November. Koetsuji temple was established in the time of Koetsu to house the graves of his ancestors. Among the tea houses now standing in the temple compound is the hut which bears the name Taikyoan (Great Emptiness), which was one of Koetsu's pseudonyms. A distinctive woven bamboo fence surrounds it on the south and east sides.

Koetsu's grave, boldly inscribed with the Nichiren Buddhist invocation *namu-myōō-enge-kyō*, is located in one corner of the Koetsuji temple compound, set against a background of bamboo and camellia. When I stand in front of it, I feel that Koetsu is still casting his keen eye out over the movements of this world as though to make known his views on society, the economy, culture, and human affairs just as he was known to have done in his own day.

It is very difficult to describe Koetsu briefly and accurately. I would hesitate to use one descriptive title because he was at once a great calligrapher, potter, designer, art director, tea master, religious devotee, sword connoisseur, and central figure in the Hon'ami family. To understand him, we must examine him from two points: first, from the legacy of his artworks; second, from the intangible, spiritual legacy of the man himself.

At Koetsuji temple there is a wooden portrait sculpture of Koetsu by the famous sculptor Takamura Koun (1852-1934). In the collection of the Hon'ami family in

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Tokyo there is another wooden sculpture of Koetsu believed to have been carved by Koetsu's grandson Kuchusai Koho (1601-1682). There is no documentary evidence to support the opinion that Koho made it, but the vigorous carving technique strongly suggests that it was made in the early Edo period (1603-1868). The round face, large ears, and somewhat jowly cheeks are the features of an older man. A closer inspection reveals a deeply furrowed brow, broad eyes, straight nose, and slightly protruding lower lip. I remember how surprised I was when I first saw this statue, for it closely resembled the image of Koetsu that I had in my mind. Yes, here was the man who lived quietly at Takagamine, preparing tea, mixing clay, using the brush, creating designs, intoning the sutras, and acting as leader of the Hon'ami family.

The most important document related to Koetsu is the *Hon'ami Gyojoki*. Although the original is lost, there are several copies still in existence. The *Hon'ami Gyojoki* is organized into three parts. The first part, which contains the bulk of the information, was probably written by Koetsu's son Kosa (1578-1637) and grandson Koho, and relates the family history as well as Koetsu's words and deeds. The second and third parts are later additions of a piecemeal sort and contain many misleading statements. Recently even the value of the first part has been questioned by some authorities.

Another important document is the *Nigiwaigusa*, an essay of some literary value written late in life by Haiya Joeki (1607-1691). Joeki, famous for his passionate love of the fabled courtesan Yoshino Daiyu, whom he was finally able to marry, was a prominent Kyoto merchant of the Haiya family. It is said that after Yoshino passed away, Joeki mixed a bit of her ashes in the wine he drank every night. Koetsu used his good offices to help bring about Joeki and Yoshino's marriage, which had been opposed by Joeki's father on the grounds of Yoshino's profession.

Joeki deeply admired Koetsu and had this to say about him in the *Nigiwaigusa*:

The man called Taikyoan [Hon'ami] Koetsu enjoyed widespread fame as a skillful calligrapher; he was born with splendid gifts. I do not believe that there will ever be such a talented man as he in the world again. He was a man quite removed from the ordinary. Looking at the contemporary world, I feel that those who are said to be saints or wise men have only assumed such an appearance to increase their worldly gains. The fact that Koetsu never aspired to this kind of material success testifies to his greatness as a man.

We can compare this to a like statement in the *Hon'ami Gyojoki*:

Although Koetsu accomplished many praiseworthy things in his lifetime, one fact stands out as beyond the character of the ordinary man: from the age of twenty to his death at eighty, he dismissed the idea of having a flock of servants and was attended by only a manservant and a maid. His modesty shines through this simple lifestyle.



Statue of Hon'ami Koetsu, by Takamura Koun. Koetsuji temple. Wood. Early twentieth century. Height 19.5 cm. Photo courtesy of Koetsuji temple, Kyôto.

The Hon'ami Family

The name Hon'ami is an *ami-go*.^{*} Although such names were usually assigned to distinguished followers of the Ji sect of Pure Land Buddhism, during the Muromachi period (1392-1573) the shogunate often used *ami-go* to alter the social standing of talented artisans of the lower classes when they were drawn into the service of the shogun. This phenomenon is evinced in such Muromachi luminaries as Kan'ami and Zeami in Noh drama; Ryuami and Mon'ami in flower arrangement; Noami, Geiami, and Soami in painting and the service of tea; and Mokuami in *renga* (linked verse). These men formed a class of connoisseurs known as *doboshu*. As the Hon'ami family served the Ashikaga shogunate as sword experts, they too may have been *doboshu*. According to the *Hon'ami Saburobyoe Keifu*, a genealogy of the Hon'ami family, Myohon (1252-1355), the founder of the family, was an illegitimate child of the aristocratic Gojo family and was employed by shogun Ashikaga Takauji (1305-1368) as a magistrate in charge of swords. According to another record, Myohon first had the name of Matsuda and came from Kamakura, where he was an authority on swords. This record goes on to say that he came to Kyoto by the order of the shogun and received the name of Hon'ami from the Nichiren abbot Nichijo (1298-1369), who was an important figure in the Nichiren sect hierarchy of the time and the uncle of Ashikaga Takauji.

Although it is certain that Myohon served the shogunate as an authority on swords, it is difficult to resolve the fact that while Hon'ami is an appellation of the Ji sect of Pure Land Buddhism, Myohon is a name peculiar to the Nichiren sect. The historian Hayashiya Tatsusaburo believes that the Hon'ami family already existed before the time of Myohon and that they were followers of the Ji sect; when Matsuda (Myohon) was adopted into the Hon'ami family, they changed their allegiance to the Nichiren sect. Hayashiya also believes that the lines of the Hon'ami and the Matsuda families became mixed up in later genealogies. At present, it is probably better to view the union of the Hon'ami and Matsuda families as a later phenomenon, because the information handed down about Myohon himself is unreliable.

According to the family genealogy, Myohon was succeeded by Honmyo, Myodai, Myoshu, and then Myoju. The sixth-generation head of the family was Honko, who receives the following mention in the genealogy:

Known as Kiyonobu, and also as Matsuda Uemon Saburo, he served Ashikaga Yoshinori. Later he was adopted by Myoju. He died in Tembun 3 (1534) at the age of one hundred.

If we correlate this with known historical facts, Honko should be listed as having lived during the time of Ashikaga Yoshimasa (1435-1490), not Yoshinori (1394-1441); Matsuda Kiyonobu was in fact a high-ranking samurai close to Yoshimasa. However, he somehow incurred the wrath of the shogun and was imprisoned. The eminent Nichiren priest Nisshin (1407-1488), who later founded Honpoji temple, was a fellow prisoner.

^{*} *Ami-go* are religious names formed by attaching the name of Amida Buddha, the central figure of Pure Land Buddhism, to a single character, e.g., Ku-amidabutsu. The -amidabutsu is often abbreviated to -ami, as with Hon'ami.

Kiyonobu was converted by him to the Nichiren faith, and he assumed the name Honko. From that time on each successor to the Hon'ami family has prefaced his given name with "Ko," the second character of the name Honko. Thus it would seem that through the influence of Nisshin the Hon'ami became devotees of the Nichiren sect. However, I would tend to agree with Hayashiya's speculation that the Matsuda were Nichiren believers to begin with and that Myohon, the founder of the family, was also a Matsuda who, under the priest Nichijo, converted to the Nichiren sect in the fourteenth century.

Honko was succeeded by Koshin. As Koshin in the early years of his marriage produced no heir, he adopted the second son of one Kataoka Jidaifu. The adopted boy received the name of Koji. However, a true son, Kosatsu, was later born to Koshin, whereupon Koji withdrew his claim and started a branch family. He nevertheless continued the Hon'ami family's traditional business of sword connoisseurship and was reputed to be very skillful in the trade. He was hired by the powerful warlord Imagawa Yoshimoto and looked after the young Tokugawa Ieyasu (1542-1616), who was at that time being held as a hostage by Yoshimoto. After the Imagawa clan met their demise at the hands of Oda Nobunaga (1534-1582), Koji found employment under Nobunaga. Later Koji entered the service of Maeda Toshiie (1538-1599), the lord of Kaga, from whom he received a stipend of 200 *koku*.^{*} Thus the new branch of the Hon'ami family prospered along with the main line.

Koji married his step-sister Myoshu, the first daughter of Koshin, and they had two daughters followed by two sons, the older of whom was Koetsu. There is no direct record of Koetsu's birth, but from the *Koetsuji Kakocho* (Records of Koetsuji Temple), and the dated signatures on some of Koetsu's writings, we can deduce that he was born in 1558. This was about the time that the general Miyoshi Nagayoshi (1523-1564) reigned supreme in Kyoto. Oda Nobunaga was still in Owari and had just hired Kinoshita Tokichiro, later known as Toyotomi Hideyoshi (1536-1598). Koetsu was born in the midst of wartime chaos and grew up during a period of complex historical changes.

Koetsu's father, Koji, was a master in the family trade and gave his son rigorous training. Koetsu's mother, Myoshu, was gentle and wise. In bringing up the children she would praise even the smallest of their good deeds, believing that "A young heart must not be withered; on the contrary, it must be encouraged to grow wider." Her insight and strength of character are noted in many passages in the *Hon'ami Gyojoki*, such as the following which relate her kind but firm methods as a disciplinarian:

If one of her children did something bad, Myoshu would shut herself and the child up in the storehouse and would quietly but repeatedly ask the child about his or her misdeeds and explain why such behavior was wrong. This kind of mild admonishment caused the child to look within and discover the right path.

^{*} A *koku* was a measurement of rice (approx. 180 liters) used as a unit of government salaries and a gauge of wealth and status. In the mid-sixteenth century, one *koku* of rice was considered sufficient to feed one person for one year.

When one of the children reached the age of seven or eight, Myoshu would have him or her read the Confucian classics and, through rigorous training, would see to it that their contents were understood. She would also gradually introduce Japanese poetry and etiquette, as well as educate them in the family business.

Myoshu's outwardly mild demeanor was not a license for misbehavior. Even as her children grew older, she exhibited a wise firmness with them. When she learned that her younger son, Sochi, was associating with a certain samurai who had three children but divorced his wife when she became disfigured by smallpox, Myoshu disowned him, saying, "A person who does such a thing is no better than an animal. In associating with him, you become an animal yourself, so I will have nothing more to do with you." When other people criticized this action, she replied, "I agree that this was a severe measure, but as the position of our family requires us to uphold a high standard of character, I had to set an example." This episode reveals that Myoshu was devoted to protecting the moral integrity of the Hon'ami family; indeed, she was the spiritual pillar of the family.

Her thoughts on marriage favored a union within the family and she thought that "if two parties within the family reject a good prospect, they are displaying bad judgement." In reflection of her precepts, Koetsu's wife was the younger sister of Kotoku, the head of the main branch of the Hon'ami family. Although the older of Koetsu's two sisters, Hoshu, married Ogata Dohaku—the great-grandfather of the talented Ogata brothers Korin (1658-1716) and Kenzan (1663-1743)—Koetsu's younger sister, Myoko, married Kotoku.

Regarding Myoshu's thoughts on Hoshu's marriage, the following is noted:

Hoshu, Koetsu's eldest sister, became engaged to Ogata Dohaku. The Ogata family situation, however, was quite different from what the person who had arranged the match had said. Koji was enraged, but Myoshu intervened, saying, "Poverty is nothing to be ashamed of. People who acquire wealth become greedy and lose their sense of mercy. One cannot take comfort in such a life. Dohaku's father is sincere and filial in his manner. This is a fact known to all, and for this reason I approved of this marriage. There is no greater treasure than uprightness of character."

Being a religious devotee, Myoshu's life was founded upon faith. She opposed attachment to money, preached frugality, and at the same time constantly gave away things to the needy. It is known that she would gather together beggars, peddlers, and vagrants, instructing them on the virtues of honesty and filial piety. It is written that when she died in 1618 at the age of ninety, her only worldly possessions were a bolt of cloth, two unlined robes, a light cotton kimono, a towel, a paper coat, and cotton bedding.

It can be readily imagined that Myoshu's tutelage exerted a great influence on Koetsu's character. Even though Koetsu was from a branch family, he followed in his mother's footsteps as the central figure in the Hon'ami family.

The Family Profession

Both the main and the branch line of the Hon'ami family had as their profession the cleaning, polishing, and inspection of swords. Cleaning entails maintaining the blade and making necessary repairs. Polishing is the skill by which the finish of the blade is preserved. It involves the judicious application of a vegetable oil, following which a polishing powder is lightly dusted onto the surface. Inspection is the appraisal of old swords. Of these three, it is said that polishing is the skill most difficult to master, but it was the task at which Koetsu excelled.

A Japanese sword is not merely a weapon. In addition to the unique blend of softness and hardness which must be forged into the blade, there is the aesthetic requirement that the blade be beautifully shaped. The character of a particular sword lies in its sharpness, shape, attractiveness, and the image of vitality that it projects. Hence, the blade is but one part of a sword; accessories such as the hilt, guard, scabbard, and sash are part of its unity of function and decoration. Many crafts are brought together to create a sword—woodwork, lacquer, textiles, metalwork, and inlay. A Japanese sword embodies the essence of craftsmanship—beauty, function, and the human spirit that unifies them. According to the *Hon'ami Gyojoki*:

The Hon'ami family supervises the selection of the accessories that accompany the blade. For every blade there is an ideal scheme of decoration. Therefore, a blade with ill-fitted accessories is like a man wearing someone else's clothing.

It is not known whether or not representatives of various crafts were employed in the Hon'ami workshop. In all likelihood the Hon'ami would conceive the scheme of decoration for a sword and then consign the various procedures to skilled artisans. The Hon'ami would have to act as a coordinator with an intimate understanding of the materials and techniques of many crafts. Thus, a wide knowledge of the crafts and a sense of design were as important as the skills of cleaning, polishing, and inspection.

Koetsu's grandson, Koho, recalled his own training in the profession:

From my youth I was constantly exposed to this work. At the age of twelve or thirteen I was set to work learning the subtleties of sword connoisseurship. When designing the accessories for a blade I would for ten or twenty days stare at the blade with a devotion so intense as to surpass my father or brother. Within a few dozen years I finally began to develop some proficiency in the work.

We can imagine that it was the same for Koetsu. Koho remarked that his father Kosa and grandfather Koetsu were so skillful that perhaps "not even the gods of our country"

could match them. Of course Koho may have been exaggerating, but we can believe that Koetsu had extraordinary ability. Unfortunately, there are no tangible remains of his talent in the family trade save the *Hon'ami Kanteicho* (Notes on Hon'ami Connoisseurship), which is not enough to indicate his technical skill.

Perhaps more important than Koetsu's mastery of the family business is how the requirements of the trade cultivated his discriminating taste and creative power. There is no doubt that Koetsu had innate ability, but had his family been in another profession, his career would not have achieved the heights that it did. Connoisseurship is not just an exercise in determining who made a certain object. A sword connoisseur has to assess the quality of a sword, especially its blade, and judge its overall beauty. The necessity of developing a sharp eye as a sword connoisseur surely relates to the elevated sense Koetsu brought to his art. In short, Koetsu's eye naturally developed a critical perception of all that it took in. The ability to judge a good blade or sword decoration scheme was an entree to an understanding of many different crafts. From intensive exposure to beautiful things he came to understand the essential ingredients of beauty in craft. This experience is what stimulated and guided his creative sense.

The Hon'ami family profession demanded a broad and stable foundation, and Koetsu brought to it detailed knowledge and a fertile imagination. It would be strange for a man of his ability not to produce anything—or, to put it another way, it was inevitable that a man with his character would eventually turn to making things himself.

To say that his abilities as a connoisseur led to his work as an artist, however, would be too simplistic. Connoisseurship constituted the foundation of his life and shaped his personal philosophy. Whenever I read accounts of his words and deeds, I can sense his cool, penetrating eye observing the world in the same way that it studied a sword.

Koetsu's Early Life

The Hon'ami family occupied a prominent position among the upper-class merchants (*machishu*) of Kyoto. These were the wealthy merchants and artisans who rose to distinction through their creation of a new Kyoto culture following in the aftermath of the devastating Onin War (1467-1477). Their culture was based on sensibilities absorbed from the Kyoto court, to which they added a splendor that reflected their economic power. In the vacuum of authority that existed in Kyoto after the Onin War, these merchants rose to a position that rivaled that of the warrior class. In fact, until the establishment of the Tokugawa shogunate, the real economic and social leadership of Kyoto was in their hands. They took great pride in creating an urbane culture—one so far-reaching that it provided the foundation for early modern Japan. Families such as the Goto, Chaya, Suminokura, Sawamura, Yasui, and Hon'ami were the leaders of this newly influential group.

The most prominent characteristic of the Kyoto merchants was their concern with culture. Far from being mere *nouveaux riches*, they took on the task of protecting and reviving Kyoto culture. Their skillful balance of tradition and innovation resulted in the exquisite cultural flowering known today as Momoyama culture. In the fields of

architecture, sculpture, painting, and in the crafts, they helped to inaugurate a golden age of visual art. We can also see these merchants behind the development of such "living arts" as flower arrangement, chanoyu, and popular festivals. Through their ambitious expansion of foreign trade, which constituted their principal livelihood, they also introduced foreign objects never before seen in Japan.

It is natural that the various aspects of this culture would affect Koetsu. His knowledge of Chinese and Japanese history and literature, his special admiration for Japanese classical culture, his deep understanding of Noh and chanoyu, and his fervent belief in Nichiren Buddhism were all manifestations of the wealthy merchant class milieu in which he was raised.

The residence of the main branch of the Hon'ami family was located in the Ogawa neighborhood in north-central Kyoto. According to a Kan'ei era (1624-1644) map in the Imperial Household collection, it was located at the intersection of Imadegawa and Ogawa streets. On the adjacent parcel stood the home of the Kanze family, the famous Noh dramatists. The branch of the Hon'ami family into which Koetsu was born also had their residence in this area.

Koetsu, by the time he was forty, had lived through a time of momentous historical change. When he was eleven, in 1568, Nobunaga triumphantly entered Kyoto with the puppet shogun Yoshiaki (1537-1597). When Koetsu was twenty-four, in 1581, there was a great flood in Kyoto, and it was in that year that Nobunaga invited the emperor to participate in the grand Umazoroe.* The following year, Nobunaga fell to the treachery of Akechi Mitsuhide, who soon died as well. Hideyoshi then took control of the country. In 1583, Hideyoshi built Osaka castle; in 1585, he assumed the title of *kampaku* (chief advisor to the emperor); one year later, he was appointed *dajodaijin* (prime minister) and received the name Toyotomi. Hideyoshi built the magnificent Jurakudai palace and, in 1587, held the Grand Kitano Tea Gathering. In the following year, Hideyoshi brought the tea master Sen Rikyu (1522-1591) to Odawara and enjoyed a military triumph there, though in 1591, he ordered Rikyu to commit suicide. Not long after invading Korea, Hideyoshi killed his nephew, Hidetsugu, and in the process destroyed the fabulous Jurakudai palace which he had built only eight years earlier. The opening of the Keicho era (1596-1615) saw a second Korean campaign begin, but Hideyoshi's dreams came to an end with his death in 1597.

The people of Kyoto during these decades experienced constant anxiety over the fate of the nation. In 1600, when the Toyotomi forces led by Ishida Mitsunari (1560-1600) were defeated by the forces lead by Tokugawa Ieyasu, things began to stabilize. Three years later Ieyasu, working from bases in Fushimi and Edo, assumed the title of shogun and established a seat of government at Edo.

Between 1601 and 1603, when Koetsu was just entering his forties, there was a series of dramatic events in his personal life. In 1601, his wife died, but a grandson, Koho, was born. In 1603, following his father's death, he assumed the leadership of the family and with it received the patronage of the Maeda family of Kaga. Just after he

* Nobunaga's Umazoroe was a gathering together and inspection of the country's finest steeds, and was Nobunaga's way of displaying his power.

succeeded to the head of the Hon'ami household, he saw history's raging sea subside and a new era dawn.

It appears that Koetsu began to assume the role for which he later became famous when he was in his late forties. There is little in the way of records of what Koetsu did before that time. In comparison with the kind of genius that flowers early, Koetsu's was the kind that slowly matured. The experiences that he accumulated up to his late forties, however, formed his character and his art. His training in the family profession, under the tutelage of his father and the discipline of his mother, brought about this gradual ripening.

Calligraphy

Aside from his work in the family business, calligraphy was probably the first of Koetsu's cultural pursuits. More than an exercise in producing beautiful script, calligraphy was first and foremost a means of everyday communication. Koetsu studied this art from an early age, and it is apparent that the writing of his parents set as much of an example as the styles of the prominent calligraphy schools of the day.

During this period there existed a great number of calligraphic styles, or schools, including the Shoren-in, Sessonji, Goshirakawa-in, Asukai, Sanjo, Sogi, Sakai, Sokan, and the Torikai. In addition, courtiers, wealthy townspeople, and educated priests kept alive the calligraphic style of the Heian and Kamakura periods known as the Jodai style. We do not know which styles of calligraphy Koetsu studied, but it is clear that his later calligraphy was executed in a completely original style. This is a reflection of his extraordinary ability as a calligrapher. Nevertheless, to accomplish this he must have studied many different styles during the course of his early training. An early sample of his writing—a letter which he wrote in 1585 concerning a trip to Kanazawa—indicates that by the age of twenty-eight, Koetsu had achieved proficiency in the standard styles of the day. This letter is the only sample of his writing before he entered middle age. If we compare this early sample with the fully developed Koetsu style, we can deduce what was added in the course of his training. Experts in the field have concluded that two of the more prominent influences were the writing of the Japanese priest Kukai (Kobo Daishi, 774-835) and that of the Chinese poet-calligrapher Zhang Jizhi (ca. 12th-13th centuries). It seems that Koetsu enthusiastically incorporated the dynamism of the former and the precision of the latter into his own style.

Painting

At one time it was thought that Koetsu executed the underpainting that adorns much of his writing, but now this is attributed to Tawaraya Sotatsu (dates uncertain) or to artisans working under Sotatsu. In fact, it has been suggested that Koetsu didn't paint at all. I believe, however, that Koetsu did a fair amount of painting. We cannot ignore two references: first, the *Tobaku Gasetsu*, written around 1592, which mentions that Koetsu copied four panels by the Chinese painter Yan Hui (ca. 14th century); and second, a passage in the *Hon'ami Gyojoki* where Koetsu is quoted as saying, "I have done a little painting, but I am hardly good at it."



Letter to Igarashi So-o from Hon'ami Koetsu that shows the fully developed, Koetsu style of calligraphy. Nezu Art Museum. Ink on paper. Dated fourteenth day of the first month, 1605. Height 19.5 cm., width 92.1 cm. Photo courtesy of Nezu Art Museum, Tokyo.

A compelling reason for suggesting that Koetsu studied painting is that the skill was essential for planning the decoration of swords. Motifs for inlay, carving, and such decoration of sword guards, scabbards, and hilts would have to be sketched. Likewise, Koetsu's work in lacquer design required proficiency in drawing. Of course, for these purposes it may not have required a formal course of study in the orthodox Kano or Tosa schools of painting. With his prodigious talent as a calligrapher, it would have been possible for Koetsu to study painting without having to confine himself to training under a traditional master. Rather than pursuing a course of instruction, we can imagine that Koetsu drew upon his study of classical paintings and his experience with traditional craft designs.

Chanoyu, Ceramics, Noh, and Poetry

It is acknowledged that Koetsu was a great devotee of chanoyu, and there is no doubt that he pursued the discipline from his youth. The *wabi* style of chanoyu, a style characterized by a taste for things subdued and quiet in color and form, developed by merchant-teamen like Takeno Joo (1504-1555) and Sen Rikyu, showed the wealthy Kyoto merchants how to live with grace and sensitivity in their daily lives. Although Koetsu was the scion of a wealthy family, his lifestyle was extremely frugal and wholesome. While this can be attributed, to a great extent, to his religious background and upbringing under Myoshu, it equally reflects the influence of wabi-style chanoyu. Records which note Koetsu's attitude towards chanoyu date from his later years, and show that while he mastered its quiet spirit, he also displayed freedom and broadmindedness. As for the kind of training that Koetsu took to reach this state, we can only guess.

Koetsu was thirty-four when Rikyu died in 1591, so Koetsu could have studied with Rikyu. Indeed, they shared a similar background and status. However, it is thought to be unlikely that Rikyu, a man who wielded power and influence in his role as tea master in service to Hideyoshi, would have taught a member of the Hon'ami family. What is more, Koetsu himself, in the latter part of his life, severely criticized Rikyu. Therefore, it is probable that Koetsu's mentors in tea were merchants or artisans like himself or prominent warrior-teamen with whom he did business, such as Oda Uraku (Nagamasu, 1547-1621), Furuta Oribe (Shigenari, 1543-1615), and Hosokawa Sansai (Tadaoki, 1564-1645). Joeki's *Nigiwaigusa* tells us that:

From his youth he (Koetsu) truly liked tea and tried his best to learn the way. For a long period of time he frequently visited these two masters (Uraku and Oribe) to watch and learn, and his continued progress in tea put him in good standing with them.

From what we can infer at present, Koetsu began making ceramic tea utensils around 1600. No evidence remains to indicate what he was doing in this field before then; but until middle age, Koetsu was still in training under his father so it was hardly an appropriate time to become absorbed in such a diversion.



A *Koetsu-gaki*, or woven bamboo fence characteristic of the one which surrounds the Taikyoan tea hut, is a prominent feature of the garden at the Nakazato teahouse in Kyoto. Original date of garden unknown; reconstructed ca. 1945. *Koetsu-gaki* are often seen in gardens even today, documenting the influence and appeal of the design. Photo courtesy of Mizuno Katsuhiko, Kyoto.

Noh drama, like chanoyu, was a form of both education and entertainment for the Kyoto merchant class, and Koetsu probably studied Noh from an early age. It is known that when he went on a trip he took *utai-bon* (Noh songbooks) along. We also cannot ignore the fact that the Noh songs that comprise a large part of the *Saga-bon* publications were copied out by Koetsu. The mere fact that the Kanze family lived adjacent to the Hon'ami makes it reasonable to assume that Koetsu began his study of Noh at an early age. By the middle of his life he had probably attained a technical mastery of Noh comparable to that of a veteran performer.

Considering these activities, it seems strange that there remains not one original poem composed by Koetsu. Actually, there is one *kyōka* (casual verse), but we can hardly call it a poem in the strictest sense of the word. On the other hand, Koetsu's knowledge and admiration of Japanese poetry can be seen by the fact that he often copied poems onto scrolls and squares of colored paper. He is known to have said:

Although I am not a specialist in the field of poetry, [I have observed that] the would-be poet of today says, "The *Shin-kokinshū* [collection of poetry] has an excess of display and lack of substance and thus is unworthy of emulation." They say that the earlier *Kokinshū* [collection], *Senzaishū* [collection], and the like are better, and for that very reason serve as a good model for present-day poets.

With this criticism in mind, Koetsu read the *Nijūichidaishū* collection of imperial anthologies of the Heian to early Muromachi periods, and concluded that the *Shin-kokinshū*, an imperial anthology completed in the thirteenth century, was not the empty work that some accused it of being:

If one observes carefully, the *Shin-kokinshū*, when compared to Chinese poetry, has the manner of late Tang poetry. Shouldn't we say that the frivolous people of today could not even begin to use it as a model? They lack the insight to grasp the real meaning of the *Shin-kokinshū*.

Koetsu's confidence as a critic radiates from these words. Joeki wondered why Koetsu, with his intuitive grasp of poetry, did not pursue the discipline further. I feel that his reluctance to do so is connected with his development as a critic. Poetry is a product of the emotions. The reason Koetsu himself did not become a poet is that his strong critical faculty limited any expression of passion. Rather than composition, his early training in literature was made up of a critical reading of the Chinese and Japanese classics.

The *Saga-bon* and Calligraphy on Decorated Paper

The Suminokura family of Saga, an area in the northwest part of Kyoto, was the most renowned merchant family in the city. Originally descended from a line of doctors, the family later used posts in the guilds and civil government as a foundation for the

distribution network and trading company that made their family fortune. The fifth generation, Ryoi (1554-1614), and his son, Soan (1571-1632), were especially prominent in promoting the family's business ventures. During the period from 1606 to 1614 the two greatly profited from making the Oi, Fuji, Kamo, and Takase rivers navigable and charging tolls and renting warehouses for the goods which were shipped. The reason, however, that the Suminokura name is known to posterity is not because of their mercantile prowess but because of their cultural activities—funded, of course, by their fantastic wealth. These activities centered on the publishing enterprise that was master-minded and directed by Soan.

Soan, born in 1571, was originally called Yoichi and was thirteen years younger than Koetsu. Among the wealthy merchant families, he was known in particular as a lover of learning. The family possessed a fine library of Chinese and Japanese books, and Soan studied under such luminaries as Fujiwara Seika (1561-1619) and Hayashi Razan (1583-1657). He studied calligraphy under Koetsu and, along with Shokado Shoji (1584-1639) and Koetsu, was reputed to be one of the greatest calligraphers in Kyoto.

Soan's activities in publishing probably started with his publishing, sometime before 1604, of the *Shiki*, a Chinese history. In 1610 he produced a thirty-volume edition of the *Nihon Shoki*, a history of early Japan. Movable type was imported from Korea during the late-sixteenth century invasion of that country by Japan. Among all of Soan's projects, the anthology which received the highest critical acclaim was the *Saga-bon*. Printed on mica paper, it was the first Japanese publication to incorporate *hiragana*, the Japanese cursive syllabary, printed with movable type. This was the same *Saga-bon* that brought together the great talents of Koetsu, Soan, Sotatsu, and Soji to create a landmark in the field of publishing.

The yearning of the Kyoto merchants for native classical culture prompted Soan to plan a Japanese book as a counterpart to the work concerning Chinese history that he had already published, the *Shiki*. Soan probably entrusted Koetsu with the design and management of the project. Moreover, it is not difficult to imagine that from the very start of the project Soan closely consulted with Koetsu; indeed, it was probably Koetsu who strongly urged that a work featuring classical Japanese literature be published in the first place.

In all likelihood, Koetsu had already conceived the technique and design for the project before it was even inaugurated. His idea was to produce a book that could be considered a work of art itself. Earlier works such as the *Sanjurokkasen* poetry anthology of the Nishi Honganji temple, the *Gen'ei-bon Kokinshu*, which was a Gen'ei-era (1118-1120) edition of the *Kokinshu* waka anthology, fragments of classical poems mounted as scrolls, and decorated sutras like the *Heike-no-kyo* (Sutra Dedicated by the Taira Family) of Itsukushima Shrine all combined fine paper, sensitive design, and skillful writing into single works of beauty. Koetsu harbored a desire to make such works of beauty widely available. He determined that the time was ripe for such an enterprise, and suggested it to Soan.

What, then, were the circumstances that led Koetsu to believe that the right time had arrived? First, the all-important economic conditions favorable to such an

enterprise existed. In addition to the lavish support of the Suminokura family, there is evidence that other wealthy families such as the Chaya and the Goto lent their support as well. Second, there was a person to write the script to be printed. Koetsu had great confidence in his ability to meet this demand. Indeed, he had already established his independent style and was looked up to as a teacher by Soan and other respected calligraphers of the day. It was planned from the start that Koetsu and his talented students would execute the writing. Third, there was a specialist on hand to undertake the printing, decoration, and actual production of the book. This was Kamiya Soji, who affixed his seal to the *Saga-bon* and other decorated poem papers and scrolls by Koetsu. Fourth, there was a person who could paint designs on the paper according to Koetsu's taste. Of course, there were innumerable painters who could produce ordinary decoration. Soji's shop even specialized in producing decorated paper. What Koetsu wanted, however, was not integrated mica design or delicate gold and silver ornamentation of the orthodox Tosa style. Rather, he was looking for something richer, brighter, and bolder.

Koetsu could not have found a more qualified person for this task than Tawaraya Sotatsu. It is well known that Sotatsu was one of the great painters of Japan; however, it has only recently been established through research that he was the master of a workshop which produced and sold such objects as fans, *shikishi* (square cards of patterned or plain-colored paper for painting or poetry), *tanzaku* (long strips of paper for poetry), and folding screens with panels decorated with different paintings. It has been speculated that Sotatsu started his workshop, probably a branch of the original Tawaraya weaving shop in Nishijin, in the 1580s. Perhaps the first contact between Koetsu and Sotatsu was in the early Keicho era (1596-1615) when Koetsu, through the introduction of Soji, used paper from the workshop. At that time the rich and graceful decoration in gold and silver that we associate with Sotatsu was still in its formative stages. Even then, however, Koetsu no doubt realized the boundless potential of this painter.

The 1602 restoration of the *Heike-no-kyo* sutra scrolls commissioned by Fukushima Masanori (1561-1624) was probably entrusted, through the good offices of Koetsu, to Kyoto mounters like Kamiya Soji. The painting of the frontispiece of the scrolls is by Sotatsu himself. In this early work we can already witness Sotatsu's *mokkotsu* style ("boneless" painting without outlined forms) in gold and silver pigments as well as the full, rounded contours which characterize his later works. Probably it was at this time that Koetsu decided that Sotatsu's work was appropriate for future collaborative projects. In fact, Koetsu may have already been looking beyond the *Saga-bon* to the prospect of creating sumptuous works featuring Sotatsu's painting and his own calligraphy.

With the design and paper expertise of Sotatsu and Soji, the *Saga-bon* began to be published. Among the books that remain are the *Ise Monogatari* (two volumes, ten editions), the *Ise Monogatari Kikigaki* (three volumes, two editions), the *Genji Kokagami* (two volumes, one edition), the *Hojoki* of Kamo Chomei (one volume of twenty pages, two editions), the *Senjusho* (three volumes, one edition), the *Tsurezuregusa* (two volumes, five editions), the *Kuzemai* (one book of thirty songs), another



Six Saga-bon Noh songbooks. Top: *Ume ga E*, *Aoi no Ue*, *Kakitsubata*. Bottom: *Domyoji*, *Sekidera Komachi*, *Katsuragi*. Colors and ink on paper. Each songbook, height 23.9 cm., width 18.0 cm. Photo courtesy of Nihon Keizai Shimbunsha, Tokyo.

version of the *Kuzemai* consisting of thirty-six songs, the *Shin-kokinshu-sho Getsu-eika-no-maki* (one scroll, one edition), the *Hyakunin Isshu* (one volume, two editions), the *Sanjurokkasen* (one volume, two editions), and the *Nijushiko* (one volume, one edition). Needless to say, there were other people besides Koetsu and Sotatsu executing the writing and illustration for these books. Nevertheless, in the history of Japanese publishing it was an event of unprecedented importance.

Among the *Saga-bon*, the most beautiful collaborative work of Koetsu and Sotatsu can be found in the Noh songbooks for the Kanze family. In all likelihood they began to be published as early as 1607. They were printed in a number of varieties ranging from a luxury edition printed on multicolored *gubiki* paper* with mica designs to an ordinary edition printed on plain *gubiki* paper. The impression of the mica designs was deliberately varied from light to dark in order to create an interesting effect. The *fushigaki*, or song punctuation, was executed by Kanze Kokusetsu Sosetsu himself. One can easily see why present-day Noh libretti are based on this model.

Koetsu also independently produced a small Noh songbook with his own writing on mica paper, and created handscrolls with extracts from the moon poems contained in the *Shin-kokinshu* and *Hyakunin Isshu* poetry collections. In any discussion of works similar in nature to the *Saga-bon*, we must include the scrolls and poem papers with sumptuous gold and silver underpainting by Sotatsu and writing by Koetsu. These are collectively referred to as *kin-gin-doro-e wakashu*, and are comprised of handscrolls and sets of *tanzaku* and *shikishi*.

Sotatsu had already begun to produce fans and poem papers decorated in gold, silver, and rich mineral pigments before his work came to the attention of Koetsu. From the time work on the *Saga-bon* began, however, Sotatsu began to show a great interest in further experimentation with the possibilities of this medium. In contrast to the traditional technique of paper decoration that used delicate lines of gold and silver, Sotatsu eschewed the use of outline in favor of a new method where forms were depicted in broad areas of pigment. The resulting plant and animal compositions had a direct visual appeal. This technique may be attributed to Sotatsu himself, but I think that it is more natural to see it as a result of his contact with Koetsu. Surely Koetsu's critical ability played a part in Sotatsu's creative development. When Koetsu's calligraphy combined with Sotatsu's painting, a mutual, almost symphonic enrichment was the result.

Koetsu's fluid and dynamic script dances over Sotatsu's rich, abundant forms. While Sotatsu's handling of the square space of the *shikishi*, the vertical space of the *tanzaku*, and the long and narrow space of the handscroll is both versatile and skillful, Koetsu's writing is even more remarkable. In some passages the script conforms to the underpainting, and in others follows its own whim. Now languid, now quickening, now thick, now thin—one can only wonder at Koetsu's skill with the brush. The felicitous combination of calligraphy and underpainting enables the works to simply radiate with beauty.

* *Gubiki* refers to the process of coating paper with a calcium compound obtained from pulverized seashells. Paper coated in this way is commonly known as *karakami*, and is often used for *fusuma* door panels. For patterned *karakami*, woodblock designs are applied in mica after the *gubiki* process.

The period of collaboration between Koetsu and Sotatsu—or, to put it another way, the period of the publication of the *Saga-bon*—probably spanned the years from about 1605 to 1615, reaching its peak in around 1610. For Koetsu, this work was done from about his forty-fifth through his sixtieth years; his most active and vital years. As a result of these projects he gained the reputation of being a great calligrapher. The so-called Koetsu school of calligraphy was popularized through such persons as Suminokura Soan, Karasumaru Mitsuhiro (1579-1638), and Kojima Soshin (b. 1580). Koetsu's confidence in his own ability is evident in an anecdote from the *Zoku Kinsei Kijinden*, a collection of the biographies of talented personages of the Edo period:

Konoe Nobutada (Sammyakuin) asked Koetsu, "Who do you consider the greatest calligraphers in the realm?" Koetsu replied, "Putting aside the question of who is number one, you, Nobutada, are the second. The third is the priest from Hachiman (Shokado Shojo)." Then Sammyakuin pressed Koetsu, asking, "Who, then, is the best?" Koetsu simply said, "Most humbly, it is myself."

Lacquerware

Development in the craft of lacquer had come to a standstill during the Muromachi period. New life, however, was breathed into the craft during the Momoyama period by such workshops as the Ko'ami, whose style of bright splendor can be seen at Kodaiji temple, and the Igarashi, renowned for its fine detail work and diverse inlay techniques. In addition, there was one more type of lacquer decoration that incorporated the features of both of these workshops in a bold, new style—*Koetsu maki-e*.

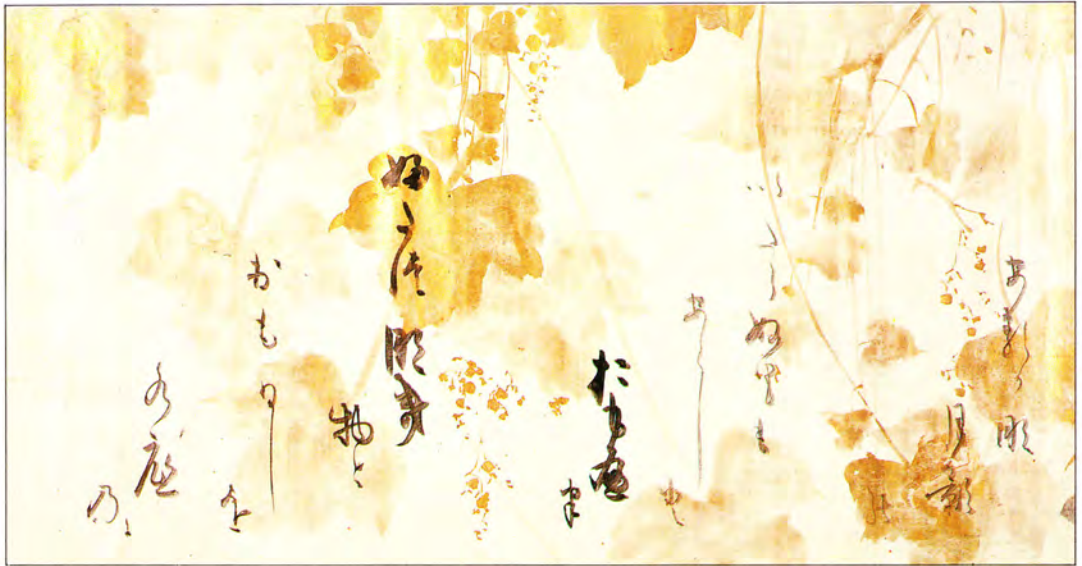
Although this style bears Koetsu's name, he did not directly fabricate the objects himself. There is no documentary evidence to indicate that he even designed the works himself. However, because a number of objects are similar in feeling to Koetsu's teabowls, feature Koetsu-style calligraphy, and exhibit a decorative scheme reminiscent of the *Saga-bon*, it is reasonable to surmise that Koetsu had a hand in their manufacture. In common, the pieces display a free choice of motifs, the use of modernized classical subjects, and a refined decorative sense—all characteristics of the *Saga-bon* and decorated poetry papers and scrolls that Koetsu executed together with Sotatsu. Unlike ceramics, calligraphy, or paintings, it is difficult to attribute the design of a particular piece of lacquerware to one person. Nevertheless, when all things are considered, I think it is safe to assume that this style of lacquerware was either conceived by Koetsu or made from his designs.

Indeed, we can find a number of indirect indications of Koetsu's involvement in the craft. As stated earlier, part of the Hon'ami business involved sword decoration, which included lacquer techniques. Koetsu was undoubtedly interested in the technique and design of lacquer. He was surely on familiar terms with a number of lacquer artisans; in fact, he was even related to the Igarashi family of lacquerers.

The relationship, then, between Koetsu and lacquer decoation (*maki-e*) can be surmised as follows: Koetsu employed artisans from the Igarashi workshop or other



Fan-shaped painting by Tawaraya Sotatsu with poem, by Fujiwara Hideyoshi, inscribed by Hon'ami Koetsu. Hatakeyama Memorial Museum. Colors and ink on paper. Height 25.5, width 54.4 cm. Photo courtesy of Otsuka Kogeisha, Tokyo.



Poem on underpainting of ivy. Calligraphy by Hon'ami Koetsu, underpainting by Tawaraya Sotatsu. Important Cultural Property. Hatakeyama Memorial Museum. Colors and ink on paper. Height 33.7 cm. Photo courtesy of Otsuka Kogeisha, Tokyo.

workshops and remained in close contact with them in order to insure the integrity of his designs. Whether Koetsu followed the wish of a patron, designed according to his own fancy, or worked according to the functional demands of the object, his cool and critical eye helped to bring about an imaginative result which reflected his exquisite taste. For the designs themselves, he would sometimes create his own, sometimes borrow an idea from Sotatsu. It cannot be disputed that he obtained the cooperation of Sotatsu.

Among the works that are known as Koetsu maki-e, there are a number of choice objects which can safely be attributed to his personal design. The aforementioned *Heike-no-kyo* which were restored in 1602 were kept in a *karabitsu* (chest of Chinese design) especially made for the newly repaired scrolls. It is thought that Koetsu's lacquer decorating activity dates from the period when the scrolls were repaired and the chest was made. The pattern of ivy that decorates this chest is the same motif that is used by Sotatsu in one of his underpaintings for Koetsu's calligraphy. It is therefore quite possible that Koetsu instructed the lacquer artisan to use Sotatsu's design.

The lacquered flute case with deer designs was most likely designed by Koetsu for the Komparu school of Noh. The motif refers to the sacred deer of Kasuga Shrine in Nara. One could speculate that the preliminary drawing of the deer was executed by Sotatsu. Deer were one of Sotatsu's favorite motifs, but their adaptation to the shape of the flute case is typical of Koetsu.

The writing box with a woodcutter motif is the most finely crafted of all lacquerware attributed to Koetsu. The domed cover of the box projects the figure of the woodcutter to good advantage. The rich and imaginative way in which inlays of mother-of-pearl and lead are employed shows great sensitivity. Here again we might imagine that the overall concept was by Koetsu and that the original drawing was by Sotatsu. Perhaps this work was made around the year 1610—the high point of the artistic dialogue between the two men.

Another writing box said to be Koetsu's has a boat-bridge design and, as the box with woodcutter design, features a prominently domed cover. The bridge is executed in lead, and the writing, scattered over the lead ground of the bridge, is crafted in silver. The poem, from the *Gosenshu* poetry collection, reads:

The road to Azuma at the Sano Bridge—
Crossing, my heart crosses over to her.
Ah, my crossing that no one knows.

The concept of showing the bridge as a band of lead over which the characters are composed is that of a master. In the combined works employing Koetsu's calligraphy and underpainting by Sotatsu discussed earlier, there is little correspondence between the subjects of the paintings and the poems. In the case of this writing box, the decoration illustrates the poem. It is thought that the design and drawing may have all been executed by Koetsu himself. In addition to this and the woodcutter writing box, there is one with a motif of bamboo, and one, which now exists only through a copy by Ogata Korin, having a motif of beach and waves.

In all of these works, one can sense Koetsu behind the nature of the shape and overall design, the general feeling of ampleness and freedom, and the integration of design and technique. In addition to the richness and freedom that one observes in the style of these works, however, there is a power of cool intellect that speaks of Koetsu the connoisseur.

Ceramics

Among Koetsu's many creative activities, the making of Raku-ware teabowls is the most well-known and direct manifestation of his talent. A passage in the *Hon'ami Gyojoki* verifies his interest in ceramics:

In the making of ceramics I am superior to Shokado Shoji, but I do not pursue it as a profession. I enjoy using the good clay of Takagamine to make something when I have the opportunity, but I haven't the slightest desire to make ceramics for a profit.

Including the teabowl *Fujisan*, which has a box inscribed by Koetsu and is designated as a National Treasure, there remain at least ten teabowls which could have only been made by Koetsu. Among all Raku-ware teabowls, they are the most highly regarded.

Because they are fashioned by hand and not on a potter's wheel, Raku teabowls can be made without professional training. The kiln used for firing them is quite small and the glaze fuses at a relatively low temperature. Thus, a piece of Raku ware directly reflects the taste and character of its maker. For this very reason, it is impossible to create a quality piece of Raku ware without extraordinary talent. During Koetsu's day, fashioning Raku teabowls was a popular pastime of courtiers and wealthy townspeople. Only the works of Koetsu, however, were ranked as products of a master. Although Chojiro (1516-1592) had gained fame as a potter, he worked according to the taste of Rikyu. Koetsu was the man to first establish a reputation as an individual Raku potter; he was the first artist-potter.

It was long thought that Koetsu's work in ceramics began after he moved to Takagamine in 1615. Recently, however, it has been determined that, just as with his work in publishing, calligraphy, and lacquerware, he began making ceramics when he was in his late forties. Koetsu studied ceramics under Raku Kichizaemon Jokei (1561-1635) and Jokei's son Kichibei Donyu (Nonko, 1599-1656). Koetsu had kilns at his house in Kyoto as well as at Takagamine, but it appears that he also relied on the Raku family to occasionally glaze or fire his works. As a devotee of chanoyu, making ceramics was for Koetsu just a diversion, but his natural ability elevated his works to the level of masterpieces.

In Koetsu's ceramics the most prominent features are the plastic beauty of the form and the graceful appearance of the clay and glaze. Rikyu originally conceived of the Raku teabowl as a manifestation of wabi tea and the concretization of artlessness. The ideal style manifested in Chojiro's teabowls was one of modesty, honesty,



Flute case with a design of deer, attributed to Hon'ami Koetsu. Important Cultural Property. The Museum Yamato Bunkakan. Gold-decorated lacquer inlaid with pewter and mother-of-pearl. Length 39.7 cm., diameter 3.7 cm. Photo courtesy of The Museum Yamato Bunkakan, Nara.



Writing box with woodcutter motif. Design attributed to Hon'ami Koetsu. Important Cultural Property. Moa Museum of Art. Lacquer, with mother-of-pearl and lead inlays. Height 10.8 cm., length 24.4 cm., width 23.0 cm. Photo courtesy of Moa Museum of Art, Shizuoka Prefecture.

and plainness. After the death of Rikyu, however, one of his successors, Furuta Oribe, took a completely different direction characterized by irregular shapes and artifice, and resplendent with a boldness which was typical of Momoyama-period taste as a whole; Koetsu's teabowls are in agreement with the spirit of Oribe. Thus, Oribe was not only Koetsu's mentor in chanoyu, but also passed on to him his spirit of design. It can be imagined that one reason for Koetsu's interest in ceramics was the exciting Oribe-style works coming from the Mino kilns during the last decade of the sixteenth century. The difference between Koetsu and Oribe ceramics reflects the difference between a ceramic artist and upper-class merchant on the one hand and a samurai of rural origins on the other. Koetsu digested the characteristics of Oribe but went on to create ceramics that reflected his own disposition.

The beauty of Koetsu's teabowls is the beauty of his character. In each bowl there lies a unity that stems from his character. Be it the teabowl *Fujisan*, *Otogoze*, *Kaga Koetsu*, *Seppo*, *Bishamondo*, *Amagumo*, or *Shigure*, when I look at Koetsu's teabowls I am engulfed by his presence.

Beauty and Belief

When Gongen-sama (Tokugawa Ieyasu) was returning from Osaka he asked Itakura Iga no Kami (Katsushige) how Koetsu was getting along. Itakura responded that Koetsu was well, but as he was of an odd character he wished to retire from Kyoto to some other place. [To this Ieyasu responded] "The place where the road from Omi and Tamba enters Kyoto (Takagamine) is infested by bandits. How about giving him some land and having his family move out there?" After Gongen-sama left, Itakura approached Koetsu with this idea, and the latter accepted this offer with thanks.

At that time Ieyasu was returning from the Summer Campaign of 1615. In the fifth month of that year, Osaka Castle had fallen, and with it, the Toyotomi line. One month later, Ieyasu decreed that no province could have more than one castle within its borders. In the seventh month, he set down regulations governing the samurai class, the emperor and court, and religious orders. After doing so, Ieyasu returned to Edo. In that same month the Keicho era ended and the Genna era, which marked the beginning of the Edo period, began.

Ieyasu had a number of ulterior motives in giving the Takagamine land to Koetsu. Above all, he hoped that Koetsu would act as a sort of buffer between members of the Kyoto court and merchant class, and the shogunate in Edo. Ieyasu was aware of Koetsu's high standing in Kyoto; by granting Koetsu the land, Ieyasu could put Koetsu under an obligation to act as intermediary should there be any friction between the traditional Kyoto elite and the new government.

Koetsu would not have been so brash as to ask for a parcel of land; his statement that "he wished to retire from Kyoto" had probably been made in passing to

Itakura who was a representative of the civil government. Koetsu had reached his late fifties; his son, Kosa, whom he had adopted from the Kataoka family, was over thirty and had already become proficient in the family trade. Thus Koetsu could begin to think about following his artistic inclinations and practicing his religious beliefs in seclusion. As a place of retirement, Takagamine was ideally situated. For his own part, then, Koetsu accepted the land with gratitude. However, we should not view Takagamine only as a place of retreat for Koetsu. Had his object been merely to become a recluse, he could have gone by himself or with a few people; Koetsu brought relatives, friends, craftspeople, and others totalling fifty-five households. The following names can be seen on the map of the village which was probably drawn sometime between the years 1619 and 1628. From the east side of Tori Machi Suji heading south: Hon'ami Mata-shiro, Sochi, Yaichi, Kosa, Koetsu, Magosuke, Soju, Tsuchida Ryozaemon, Koei, Kiryo, Koeki Nizaemon, Kuroemon. From the west side of the same street heading south: Kubo Josei, Soju, Hihei, Chaya Shirojiro, Ogata Sohaku, Mumetani Doan, Hasuike Joyu, Magoemon, Sotani Soemon, Tsuchida Sotaku, Fudeya Myoki, Soji, Kohaku, Kyuemon, Jihei, Myosuke, Iemon, Yoemon, Jirosaburo, Sukeemon, Koho. From the north side of Nishi no Michi Suji heading east: Hon'ami Jurobe, Akiba Tahei, Yohei, Gembei, Yoemon, Sukeemon, Heiemon, Doga, Rokubei, Kame, Shinsuke, Tojuro, Taiami Hachiroemon, Taiami Doyu. And from the south side of the same street heading west: Daiku Kyuemon, Jihei, Hon'ami Ichirobei, Saburobei.

This was clearly no retirement home, but the establishment of a new village. Why and how did Koetsu establish this new village? It has long been thought that Takagamine was established as a craft community, since the names Myoki (brush-maker), Soji (paper artisan), Sohaku (clothier from the Kariganeya, the Ogata family establishment), Joyu (textile manufacturer), Sotaku (lacquer artisan), and Doyu (lacquer artisan) indicate. But recently, there has developed an increasingly strong opinion that the village was constructed as a sort of Nichiren religious commune.

What is certain is that in Takagamine, Kosa established the Joshoji temple where Tendai priests gave marathon lectures on the religious classics; also that Myoshuji temple was established in 1618 upon the death of Myoshu, Koetsu's mother, and here sutras were recited both morning and night for the repose of her soul. Also, a prayer sanctuary and the Hon'ami family temple, Koetsuji, were established, where we can imagine that the Nichiren litany was intoned by the faithful people who assembled there. Regardless of the main purpose of the community, it is probable that the people who came to Takagamine were devout Nichiren sect followers.

This is not to say, however, that there was no craft activity at Takagamine. Koetsu probably carried on his artistic interests with little change. At the new location he built a house on an ample lot, and with the help of the artisans at Takagamine, continued his work in calligraphy, publishing, lacquer design, and ceramics. A slight stroke suffered sometime in the second decade of the seventeenth century failed to interfere with his work; especially in the fields of calligraphy and ceramics, his work even gained in depth.

For Koetsu, Takagamine was an ideal place for his spirit to envelop itself in faith and beauty. Moreover, in his twilight years he arrived at a true understanding of



Teabowl named *Seppo* (Snow Peak), by Hon'ami Koetsu. Important Cultural Property. Hatakeyama Memorial Museum. Red Raku ware with repairing in lacquer of cracks formed during firing. Height 9.5 cm., diameter of mouth 10.5-11.4 cm., diameter of foot 4.5 cm. Photo courtesy of Otsuka Kogeisha, Tokyo.

wabi tea. His enlightenment is reflected in his assumption of the name Taikyoan, Great Emptiness.

Perhaps if Koetsu had chosen to become a tea master in the manner of Rikyu, Oribe, or Kobori Enshu (1579-1647), his reputation would have surpassed theirs. One can readily observe that his ability and insight were sufficient to establish him as a peerless master. However, he did not assume the role of a tea master. He had no desire to succumb to authority in the role of a tea master; he wished only to live a life of wabi. For Koetsu this meant that tea must be realized in one's everyday actions. As we can see in the *Nigiwaigusa*:

From early in life he avoided the superficial trappings of wealth or importance. He tried to put himself into the position of being considered slight and of lesser importance; he generally rejected the prosperity of the family; he loved a small, humble house and never tried to live a long time in one place. However, since he loved the Way of Tea, he prepared a place of two or three tatami mats wherever he lived and enjoyed himself by making tea throughout his life.

It is said that Koetsu refused to part with a tea container even though it was coveted by the powerful daimyo Maeda Toshiie, who offered him a great sum for it. Though he assembled a number of fine tea utensils, when he moved to Takagamine he gave away most of his treasures to those who asked for them and kept only a few items for himself. That Koetsu was devoted to Sen Sotan (1578-1658), who as "Beggar" Sotan personified the way of wabi tea, indicates the depth of Koetsu's understanding of tea at the end of his life. Although his original house in Kyoto was appropriate to his wealth and status, he progressively moved to simpler quarters. His final move to a small hut, thought to be Taikyoan, which he had erected on his lot at Takagamine, is in line with the following words recorded by Joeki:

I (Koetsu) have freely chosen to live this way, but one should not do so unnecessarily. The important thing is to live with the pure heart that one is born with.

We should not confuse Koetsu's humble lifestyle with a withering of his spirit. Rather, with age, his soul became unfettered. I feel that his cool, critical eye, taking in the entire span of his life, had become sharper, and Koetsu himself had become a broader minded man who, in a sense, had "spread his wings." Koetsu's opinions about calligraphy, painting, and Japanese poetry appear frequently in the *Hon'ami Gyojoki*. He left many wise words to posterity, of which I can only cite a few examples. Here is an interesting passage from the *Nigiwaigusa*:

Among things of recent make, I have seen items of fine shape and manufacture.

Koetsu was observing that there are good works even among those tea utensils made by contemporaries. A like statement can be found in the *Hon'ami Gyojoki*:

Generally speaking, not only with reference to swords, it would be incorrect to believe that masterpieces have been created only in the past and can never be created in contemporary times. I believe that there will be many referred to as masterpieces a thousand years from now.

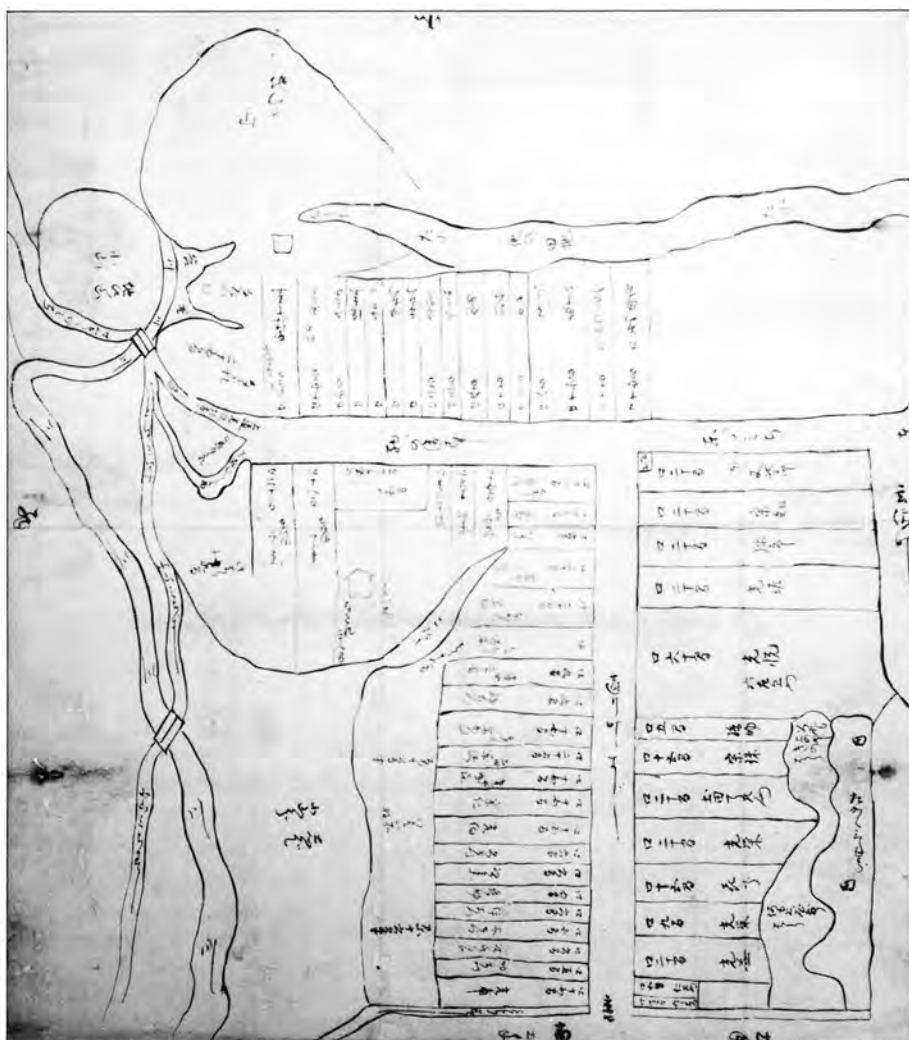
Thus there are objects made in the present that compare favorably with the great masterpieces of the past; in the same way, great men will continue to emerge who measure up to great men of the past. Whether or not we agree with Koetsu's viewpoints, we must admire their freshness and the confidence in his own creative power that underlie them.

Koetsu's words expressing his reverence for the emperor and love of Kyoto are famous. Writing to the lord of Izu, Matsudaira Nobutsuna (1596-1662), regarding his views on politics and morality, Koetsu remarked that the practice of Tokugawa Ieyasu and his son Hidetada in coming to Kyoto to pay their respects to the emperor was right and proper, and he hoped it would continue in the future. Koetsu also left instructions for his family that, "Although our entire family has been the recipient of the largesse of the shogun in Edo, our place is with the emperor." He continued that if necessary, it would be permissible to work in Edo, "but don't even dream of moving there."

In 1625 Koetsu's nephew Koshitsu died while in Edo in the employ of the shogunate. At this news Koetsu journeyed to the new capital and while there had an audience with the shogun Iemitsu, to whom he gave a shikishi written in his own hand. The shogun was happy to find Koetsu hale and hearty in his old age and told him, "You are an important person for Japan. Take good care of yourself." It is revealing that Koetsu received warm hospitality and gifts from the shogunate, but all the while publicly declared his loyalty to the emperor. Koetsu's courage and forthrightness emerge in such actions. These same qualities emerge in the criticisms he directed at Minamoto Yoritomo, Ashikaga Takauji, Oda Nobunaga, and Toyotomi Hideyoshi.

Koetsu's vision in every field of endeavor was wider than ordinary. Even though we cannot accept everything that is recorded about him in the *Hon'ami Gyōjōki*, the record is sufficient to persuade us how erudite and steadfast in thought Koetsu was. The *Hon'ami Gyōjōki* encompasses his entire life and philosophy and relates not only Koetsu's view of history, his discussion of politics and politicians, his thoughts on religion, and his attitudes toward training in the arts, but also his ideas on the proper conduct of everyday life.

The period from around 1620 saw the passing of many of Koetsu's generation—Oda Uraku (1621), Chaya Sosei (1622), Itakura Katsushige (1624), Kanze Kokusetsu (1627), his friend Imaeda Naiki from Kaga (1627), Ogata Sohaku (1631), Suminokura Soan (1632), and Raku Jokei (1635). Koetsu himself, however, remained in good health. His wife Myotoku died in 1600 when he was forty-four, but not long after, he remarried and had a few more children. A daughter, Kusu (Myōjun), was born in 1626 when Koetsu was sixty-nine. This was the same year that his great-grandson Koden was born. Indeed, Koetsu must have been a man of great vitality. As we can see from a number of dated works, he continued his activity in the field of calligraphy well into the 1630s.



Map of Takagamine showing names of residents. Koetsu's residence is the largest tract right of center. Koetsuji temple. Ink on paper. Ca. 1619-1628. Height 76.5 cm., width 68.5 cm. Photo courtesy of Koetsuji temple, Kyoto.

On the second day of the third month, 1637, Hon'ami Koetsu died, bringing to a close a life of eighty years. That same year, in faraway Kyushu, the Shimabara Rebellion began—one manifestation of the new policy of national isolation. However, Koetsu must have died in peace, knowing that his dreams had been fulfilled. He was buried at Koetsuji and given the posthumous name Nichiyo. ㇿ

Translated by Richard L. Wilson



Temae—Tea Procedure: *Chabako*—*Hana*

The three main chabako temae—Yuki, Tsuki, and Hana—are each designed to be presented during a particular season of the year. *Yuki*, or snow, is the symbol of winter; *tsuki*, or moon, we know to be the image of autumn; and *hana*, or flower, naturally brings spring to mind. Unohana, which was the chabako temae featured in *Chanoyu Quarterly* no. 33, is the basic chabako procedure, comparable to *hiradema*. The name Unohana (lit., flower of the hare) refers to the flower of the mock orange which blooms in May, the month of the hare on the oriental astrological calendar, suggesting summer. Unlike Yuki, Tsuki, and Hana, however, Unohana may be presented at any time during the year and therefore completes the seasonal cycle in name only.

The Hana temae, in addition to the utensils used for Unohana, requires a *shifuku* for the *natsume*, a shifuku with a *nagao* (long cord) for the *chawan*, and a shifuku for the *chashaku*. The chashaku may be either a bamboo one with a node at the center (*nakabusbi*) or a *shin*-style, ivory one. The tray most commonly used, a *banagata bon*, has a grooved surface and a gently undulating rim with red lacquer detailing (*kanna-me tsumagure*) which is notched in a way reminiscent of the tips of flower petals.

To prepare the box: nest the *natsume*, in its shifuku, in the *chawan*; place the *natsume/chawan* in the *chawan shifuku* and tie the *nagao* (see *Chanoyu Quarterly* no. 24, pages 47-49); place the thus covered *natsume/chawan* in the box, toward the front. Fit the *chasen* into the *chasen-zutsu* and place the *chasen-zutsu* in the far right-hand corner of the box. Rinse and wring the *chakin* as usual; without opening it out after wringing it, put it into the *chakin-zutsu* so that the “ears,” the two diagonal corners, stick out at the top; set the *chakin-zutsu* between the *natsume/chawan* and the *chasen-zutsu*. Fill the *furidashi*, the container for sweets, with *kompeito*—tiny, star-shaped rock candies—or similar small, dry sweets and place it in the far left-hand corner of the box. Place the *chashaku*, in its shifuku, face down on the *natsume/chawan*. Place the *kobukusa*, folded in half with the folded edge to the right, on top of the *chashaku*. Fold the *fukusa* as if to wipe a *chashaku* and set it on top of the *kobukusa*, its loose ends underneath. Close the box and set it on the tray.

The procedure given here includes *haiken*, the guests’ inspection of the *natsume*, *chashaku*, all the shifuku, and the box. A brief outline of the sequence for finishing the temae omitting *haiken* is given at the end.



(1)

The host sits at the host's entrance, places the tray, with prepared box on it, on the side farthest away from the guests, and bows to signal the beginning of the presentation (1).



(2)

Holding the tray at the sides with the right (R) and left (L) hands, the host carries it to the host's mat, sits, and places it in front of the *bin-kake* (2). The host exits and next returns with the kensui in L. The host sits in front of the tray, simultaneously setting the kensui down.



(3)

Grasping the tray as before, the host lifts it up, shifts position 45° toward the guests, and places it down in front of the knees (3). The host rests both hands on his lap for a moment.



(4)

R and L secure the box from the sides, lift it from the tray, and place it to the far left, in line with the tray (4).



(5)

R and L remove the box lid and place it between the box and the tray (5).



(6)

R takes the fukusa from the box and flips it over onto the palm of L. The fukusa is refolded as though to wipe a natsume. R, holding the fukusa, steadies the right side of the tray as L lifts the left side slightly. R wipes the tray with the fukusa as if writing the character 三.(6). As R again steadies the right side of the tray, L lowers the left side. R places the fukusa at the 9:00 position on the tray, resting it partially on the rim.



(7)

R takes the kobukusa from the box and places it on the box lid (7).



(8)

R takes the sheathed chashaku from the box and, turning it face up (8), places it on the kobukusa.



(9)

R takes the furidashi from the box, rests it on the palm of L, rotates it twice clockwise—a quarter turn each time—and places it on the adjacent mat (9). The host and guests bow. The main guest comes forward to get the furidashi.



(10)

R takes the natsume/chawan from the box and, assisted by L, places it at the 6:00 position on the tray (10). The host unties the cord of the shifuku as for the nagao procedure. R picks up the natsume/chawan, in the shifuku, places it on the palm of L, and then places the end of the cord loop between the last two fingers of L, where the little finger of L keeps it secured. R separates the shifuku from the right then the left sides of the chawan.



(11)

As L holds the bottom of the shifuku, R draws the natsume/chawan from it and places the natsume/chawan at the 6:00 position on the tray (11).



(12)

R and L secure the cord of the shifuku in a special slip knot called *katatombo*. The shifuku is folded in half lengthwise to the left so that the loop in the cord is to the left. L grasps the shifuku from the left side and places it in the front of the box (12).



(13)

R and L untie the drawstring of the natsume shifuku (13). R picks up the natsume, places it in the palm of L, draws the cord out, and pulls the fixed knot away from the gathering.



(14)

R spreads the right side then the left side of the shifuku gathering. R separates the shifuku from the right (14) then the left sides of the natsume.



(15)

As L holds the bottom of the shifuku, R draws the natsume from it and places the natsume at the 12:00 position on the tray (15).



(16)

R grasps the shifuku from the right. L grasps the bottom and places the shifuku on the chawan shifuku in the box (16).



(17)

R picks up the sheathed chashaku and transfers it to L. As L secures the shifuku, R pushes the chashaku up through the opening (17), grasps the chashaku by the handle, and places it at the 4:30 position on the tray with the handle resting on the tray rim.



(18)

The chashaku shifuku is tied into a loose, flat, single knot. L places the knotted chashaku shifuku on the natsume shifuku in the box (18).



(19)

L takes the chashen-zutsu from the box and transfers it to R. The middle finger of L pushes the chashen up and out of the chashen-zutsu. R grasps the chashen as L grasps the chashen-zutsu. R sets the chashen in the chawan (19). Assisted by R, L readjusts its grip on the chashen-zutsu. L returns the chashen-zutsu to its original place in the box.



(20)

L takes the chakin-zutsu from the box. R draws the chakin out and places it at the 3:00 position on the tray, its "ears" resting over the rim (20). Assisted by R, L then readjusts its grip on the chakin-zutsu. L returns it to its original place in the box.



(21)

R and L pick up the box lid, with the kobukusa still on top, and fit it on the box (21).



(22)

R and L lift the box and move it forward a distance of about half its length (22).



(23)

L moves the kensui forward, aligning it with the host's knees (23).



(24)

Photo (24) shows the position of the utensils at this point in the procedure.



(25)

R picks up the fukusa. The host refolds the fukusa and wipes the natsume. L places the natsume at the 10:30 position on the tray (25).



(26)

The fukusa is refolded and the host wipes the chashaku (26). R returns the chashaku to the 4:30 position on the tray.



(27)

R takes the fukusa and closes the lid of the *tetsubin* in the standard manner (27).



(28)

L grasps the handle of the tetsubin and, as R holds the lid in place with the fukusa, pours hot water into the chawan over the tines of the chasen (28).



(29)

L returns the tetsubin to the binkake and R returns the fukusa to the 9:00 position on the tray. R picks up the chakin. The chakin is folded in the standard manner (29).



(30)

R sets the chakin at the 3:00 position on the tray (30).



(31)

The host inspects the chasen in the standard manner for *chasen-toshi* (31).



(32)

R places the chasen at the 1:30 position on the tray (32). R picks up the chawan and transfers it to L to discard the water into the kensui. R picks up the chakin, wipes the chawan with it, and places it in the chawan. L transfers the chawan to R and R returns it to the 6:00 position on the tray. R removes the chakin from the chawan and returns it to the 3:00 position on the tray.



(33)

R holds the chashaku, and the host, fingertips of L touching the mat, invites the guests to partake of the sweets (33).



(34)

L holds the natsume, and R, holding the chashaku with the last two fingers, removes the lid and leans it on the rim of the tray where the chashaku had been (34).



(35)

The host measures tea into the chawan, then gently taps the chashaku on the rim of the chawan. R, again holding the chashaku with the last two fingers, picks up the lid of the natsume and fits it on the natsume. L returns the natsume to the 10:30 position on the tray (35), R returns the chashaku to the 3:00 position as before.



(36)

R holds the fukusa, L grasps the handle of the tetsubin, and the host pours hot water over the tea in the usual manner (36). The tetsubin, then fukusa, are returned to their respective places.



(37)

R picks up the chasen, and the host whisks the tea to a froth (37). R returns the chasen to the 1:30 position on the tray.



(38)

R picks up the kobukusa (38) and places it on the palm of L. R grasps the kobukusa backhand from the left side, and turns the wrist so that the kobukusa is rotated clockwise 180°.



(39)

R, facing the palm down to flip the kobukusa over, places the kobukusa on the adjacent mat and opens it out flat as though opening a book from left to right (39).



(40)

R picks up the chawan, places it on the palm of L, turns it in the standard manner so that the front faces the guest, and places it on the kobukusa (40). The main guest takes the chawan and kobukusa. When the guest expresses appreciation for the tea, the host bows in acknowledgement.



(41)

Once the guest has returned the empty chawan and the kobukusa, the host picks up the chawan with R, places it on the palm of L, regrasps it, and places it at the 6:00 position on the tray (41).



(42)

R folds the kobukusa in half, right side onto left, picks it up by the right side, and places it to the right of the host's knees (42).



(43)

In the usual manner, hot water is poured into the chawan and the water is discarded (43). If more tea is to be prepared, the host picks up the chakin and proceeds again from the middle of step 32, wiping the chawan, excluding step 33. If not, the main guest asks the host to finish. The host, L holding the chawan and R touching the mat, bows in acknowledgement. L transfers the chawan to R and R returns it to the 6:00 position on the tray. The host bows saying he will finish. The main guest requests haiken.



(44)

The host pours hot water into the chawan in the usual manner (44).



(45)

R picks up the chasen and rinses it in the chawan according to standard procedure (45). The chasen is inspected, and R returns it to the 1:30 position on the tray. R picks up the chawan, transfers it to L, and L discards the water. R picks up the chakin, wipes the chawan with it, and places it in the chawan. R returns the chawan to the 6:00 position on the tray.



(46)

R picks up the chasen and rests it on the chakin in the chawan (46).



(47)

R picks up the kobukusa and places it at the 3:00 position on the tray, resting it partially over the rim (47).



(48)

L moves the kensui back in alignment with the host's shoulders (48).



(49)

R and L move the box back in alignment with the tray and remove the lid (49). The host, holding the lid, shifts position slightly toward the guests and sets the lid down in front of the knees.



(50)

R picks up the fukusa. The host refolds the fukusa and wipes the natsume (50). L places the natsume on the center of the box lid.



(51)

The host refolds the fukusa and wipes the chashaku. R places the chashaku on the box lid, to the left of the natsume (51). L holds the fukusa over the kensui and R brushes off any tea that clings to it. L transfers the fukusa to R and R returns it to its place on the tray.



(52)

R and L pick up the box lid by the sides. R regrasps the far right-hand corner, L regrasps the near left-hand corner, and the lid is rotated clockwise a quarter turn. This method of rotating the lid is repeated. R and L, in turn, regrasp the sides of the lid and place the lid on the adjacent mat (52).



(53)

The host shifts position to face the binkake. R and L pick up the box. The host shifts position about 60° toward the guests and places the box in front of the host's knees (53).



(54)

R and L rotate the box in the same manner employed to rotate the lid, but at a lower height, resting the box on the mat after each turn. R and L place the box to the right of the lid on the adjacent mat (54).



(55)

The host shifts position to face the tray. R moves the chawan to the center of the tray (55).



(56)

R and L, in unison, push the kobukusa and fukusa fully onto the tray (56).



(57)

R and L lift the tray. The host shifts position to face the binkake and sets the tray down to the left (57).



(58)

L grasps the kensui. The host stands (58), turns, and exits.



(59)

Once the guests have returned the utensils after inspecting them, the host enters, proceeds to the host's mat, and sits facing the utensils. The host answers any questions the guests may have (59).



(60)

R and L pick up the box lid. The host shifts position to face the binkake and places the lid in front of the knees (60).



(61)

The host shifts position 45° toward the guests and picks up the box (61).



(62)

The host shifts position to face the binkake and sets the box down to the left, below the tray (62).



(63)

R picks up the furidashi and places it to the right of the box lid (63).



(64)

R picks up the chasen. L takes the chasen-zutsu from the box. R fits the handle of the chasen into the chasen-zutsu (64) and with the fingertips pushes the chasen fully in. R then holds the chasen-zutsu as L adjusts its grip on it. L returns it to its original place in the box.



(65)

R picks up the chakin. L takes the chakin-zutsu from the box. R presses the chakin against the side of the chakin-zutsu, forms the chakin into a roll, and fits the chakin into the chakin-zutsu (65). L returns it to its place in the box.



(66)

L takes the knotted chashaku shifuku from the box. R and L untie the knot. L holds the shifuku as R picks up the chashaku and fits it into the shifuku (66).



(67)

R sets the sheathed chashaku on the kobukusa (67).



(68)

L takes the natsume shifuku from the box. R and L open the shifuku gathering. R places the opened shifuku on the palm of L, picks up the natsume, and places the natsume in the shifuku (68).



(69)

R sets the thus covered natsume on the box lid. The host ties the drawstring as for a standard chaire (69). R moves the natsume to the far side of the box lid.



(70)

L picks up the chawan, transfers it to R, and R places it on the box lid. R nests the natsume in the chawan (70). R and L move the natsume/chawan to the center of the lid.



(71)

L takes the chawan shifuku from the box. R and L open the shifuku gathering. R places the end of the cord loop between the last two fingers of L, where the little finger of L keeps it secured. As L holds the shifuku, R picks up the natsume/chawan (71). R fits the natsume/chawan into the shifuku.



(72)

R and L place the thus covered natsume/chawan on the box lid and tie the shifuku cord as for the nagao procedure (72). R, assisted by L, returns the natsume/chawan to the box.



(73)

R picks up the furidashi, rests it on the palm of L, then returns it to its original place in the box (73). R picks up the chashaku and, turning it face down, places it on top of the natsume/cha-wan in the box. R picks up the kobukusa, rests it on the palm of L, then places it on top of the chashaku.



(74)

R takes the fukusa and, in the standard manner, opens the lid of the tetsubin slightly (74).



(75)

The host refolds the fukusa as if to wipe a chashaku. R sets the folded fukusa on top of the kobukusa (75).



(76)

R and L fit the lid onto the box, pick up the box, and set it on the tray (76).



(77)

R and L place the tray in front of the host's knees (77). Firmly regrasping the tray, the host stands, turns, and exits.



(78)

At the host's entrance, the host places the tray to the side and bows to signal the end of the presentation (78).

Chabako—Hana Without Haiken

The following instructions provide only an outline of the sequence for finishing the Hana temae without haiken. The student should note that with the exception of the natsume/chawan, which is handled with R and L together, and the chashaku, which is basically handled with R, the items are all taken from and returned to the box with L. The corresponding steps in the preceding, more detailed instructions that the student may wish to refer to, are given in parentheses.

After the host discards the water into the kensui (43), the main guest asks the host to finish the presentation and returns the furidashi. The host places the chawan on the tray, then bows saying that he will finish the presentation.

R places the kobukusa on the box lid, and sets the furidashi by the knees, where the kobukusa had been. Hot water is poured into the chawan, chasen-toshi is performed, the water is discarded, and the chawan is wiped with the chakin and returned to the tray (45). The chakin is returned to its place on the tray. The fukusa is refolded to wipe the chashaku. After it has been wiped, the chashaku is returned to the tray and the fukusa is dusted off and returned to the tray. The kensui, then the box, are moved back. The box lid is removed and placed in front of the binkake. The chasen and chakin, in turn, are respectively fitted into the chasen-zutsu and chakin-zutsu and returned to the box (64, 65). The chashaku shifuku is untied and the chashaku is slipped into it (66). The sheathed chashaku is placed on the kobukusa. The natsume shifuku is opened, the natsume fitted into it (68), the thus covered natsume nested in the chawan, and the drawstring tied. The chawan shifuku is opened and the natsume/chawan fitted

into it (71). The thus covered natsume/chawan is placed on the tray, the cord is tied, and the natsume/chawan is returned to the box. Using the fukusa, the lid of the tetsubin is opened slightly. The fukusa is refolded and placed in the box. The lid is fitted on the box and the box is placed on the tray (76). The host lifts the tray, shifts position to face the binkake, and places the tray in front of his knees. The host exits with the kensui and then returns for the tray. Just outside the host's entrance, the host turns, sits, places the tray to the side, and bows. 

Book Reviews

The Meeting of the Ways: Explorations in East/West Psychology. Edited by John Welwood. New York: Shoken Books, 1979. 240 pp. Paperback US\$5.95.

Beyond Ego: Transpersonal Dimensions in Psychology. Edited by Roger N. Walsh and Frances Vaughan. Los Angeles: J. P. Tarcher, Inc., 1980. 272 pp. Paperback US\$6.95.

The past twenty-five years in America have seen the birth of the transpersonal movement in psychology, a movement that frequently makes reference to Asian thought and values as a method of identifying (and legitimizing?) its new departures. Beginning as a reaction to excessive behavioral and social scientific approaches that treat the human psyche as an object, this movement has endeavored to include more humanistic and spiritual values in its approach to psychotherapy. Although a history of the movement has not yet been written, and it still lacks clear boundaries and a stable methodology, these two collections of articles are useful introductions to its major themes, leaders, and direction.

A primary source for John Welwood's collection is *The Journal of Transpersonal Psychology*, begun in 1969 and represented by eight articles in Welwood's book. The early roots of the transpersonal movement can be seen in *Psychologia*, a journal begun in 1958, and it is represented by two articles. It is useful to contrast this collection of eighteen articles with a similar collection edited by Roger N. Walsh and Frances Vaughan. Excluding the last section of their *Beyond Ego*, which has eight articles directed to disciplines other than psychology, this collection also has eighteen articles on transpersonal psychology. Although *Beyond Ego* includes only a few practicing specialists in meditation (Ram Das, Jack Kornfield, and Daniel Goleman), whereas John Welwood's contributors are almost all personally involved in some form of meditation, and although the two books share only one author in common (Ken Wilbur), they are similar in trying to articulate a new model for psychotherapy. Indeed, the structure of the two books is almost identical, beginning with "new perspectives" (Welwood) or "new paradigms" (Walsh/Vaughan), which is followed by an examination of "personal identity" (Welwood) or "consciousness" and "well-being" (Walsh/Vaughan). Pivotal to both books is the next section, "meditation," which Walsh/Vaughan call the "doorway to the transpersonal." Meditation must be seen as a key discovery for the transpersonal movement since it leads in both books to a section on "psychotherapy" which climaxes their anthologies. A similar structure is found in an earlier book by K. R. Pelletier and Charles Garfield entitled *Consciousness: East and West* (New York: Harper & Row, 1976) which begins by assessing "paradigms of consciousness" and their "cultural relativity," reviews meditative states, and ends with a "transpersonal psychotherapy."

There are many other examples that could be given to show the validity of Welwood's effort: namely, to present "what Western psychologists are learning from the Eastern traditions," especially as a "blend of personal theories or experimental research" (p. ix). However, Welwood is misleading to suggest that the book presents a "meeting" with Asian psychologies, such as outlined by David Reynolds in his *The Quiet Therapies: Japanese Pathways to Personal Growth* (Honolulu: The University Press of Hawaii, 1980). The only Asian authors represented in the collection are Tibetan Buddhists: Tarthang Tulka and Chogyam Trungpa. They are strongly represented by two articles each, and have creatively applied Asian traditions to an American setting, but hardly draw the reader into a full matrix of Asian values, institutions, and practices for implementing their ideas. Indeed, if Asianists were to be involved, why are there not articles from journals specializing on Asia? In a similar way, the book does not include representatives of traditional Western psychology, as was present when Daisetz Suzuki met with Eric Fromm and others in a pioneering workshop on Zen Buddhism and Psychoanalysis in 1957 (which later resulted in a book by that title).

No, Welwood's book does not present a "meeting of the ways" but a set of stimulating writings from an evolving new movement called transpersonal psychology; set in America but infused with a variety of ideas and meditative techniques plucked out of their Asian social and cultural traditions and adapted as methods for personal change and well-being. This is exciting and worthwhile, but it is not yet a meeting of Asian and Western institutions, social patterns, and values. At this point, *Beyond Ego* is a useful corrective, since it discusses transpersonal psychology not as a "meeting of East and West" but as a new cultural vision which sees the importance of integrating "inner and outer, Eastern and Western, personal and transpersonal" (p. 200). In their last section, Walsh/Vaughan include articles on how this new vision has affected science, education, and philosophy, as well as psychology, and has evolved new ideas and techniques to implement this vision. Accordingly, the two books complement each other and illustrate both a shift in American self-understanding and a reaching out to Asia for new meditative techniques and values.

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The Poetic Memoirs of Lady Daibu. *By Phillip Tudor Harries.* Stanford, California: Stanford University Press, 1980. 324 pp. plus indices and bibliography. US\$17.50.

Here is an excellent book. Carefully researched, well annotated, beautifully written, it is a joy to read and is an admirable example of the latest style of works in English on Japanese literature, the "introduced translation." Works in this style generally have similar formats: a lengthy introduction to set the background, in this case seventy-four pages; the translated and annotated text; and finally, an appendix or two in which the translator deals with such "technical" matters as manuscript history, dating, and authorship. This format allows translators to address both the general reader and the specialist. It seems to me that this book will be on the must list for those with a casual or greater interest in classical Japanese literature.

Known in Japanese as *Kenreimon-in Ukyo no Daibu Shu*, this work stubbornly resists classification. It is a collection of poems, to be sure, but it contains a good deal of prose as well. It is a lyrical rendering of the life of its author, Lady Daibu, and is focused on 359 *waka*, the 31 syllable poetic form preferred above all others by the classical Japanese. *The Poetic Memoirs of Lady Daibu* is generally considered a minor classic, but one with considerable artistry and a good deal of human interest. Lady Daibu lived through the turbulence that resulted in the creation of the Kamakura shogunate in 1183, and the effect of those times on her is one of the major themes of her work. I found myself immensely interested in her story.

Harries convincingly divides the work into six sections. There is a beautiful symmetry in this division: Part 1 is general, concerning Lady Daibu's entry into court life; Part 2 is a collection of topical, many seasonal, poems that do not contribute directly to the story itself but which are vital to the mood and balance; Part 3 relates the intrusion of sorrows into the apparently glorious court life, but those are sorrows of others, not the writer; Part 4 is about the grief of the author at the death of her lover, Taira no Sukemori; Part 5 is a group of poems about the Tanabata festival; and Part 6 relates a revisit to the court, which is now a source of grief but which gradually seems to help Lady Daibu out of her depression. The book ends with a brief account of her joy at having some of her poems selected for an imperial anthology.

Harries notes that Lady Daibu uses lyric intensity. She is quite adept at building on a feeling or a mood through repetition. A good example of this can be found on pp. 173-177, where there are ten poems in a sequence, each ending in the identical line "aki no yamazato" ("mountain village

in autumn," or, perhaps, "mountain village of despair"); there are other similar sequences where the lyric intensity is so dense that it envelopes the reader.

More than a book of poetry, one senses that this is a book *about* poetry. The work itself, indeed, mirrors the structure of many of its poems, allowing for the contrasting of the ideal and the real, of the abstract and the personal, to form an arresting balance. This balance, unfortunately, is not always manifest in the translations.

Harries' introduction is a useful survey of the field, and offers some sensitive discussions of Japanese poetry. In my opinion he overstresses the connections between prose and poetry, and overromanticizes, à la Ivan Morris, the Heian aristocrats—those same lovers of refined beauty are shown in other Heian works dead drunk, singing bawdy songs, using language that would make a sailor blush, and being generally preoccupied with nonaesthetic things. Harries' aim, however, is to show the development of diary literature and poetic memoirs, and he is not to be faulted for lacking an interest in more mundane prose literature.

In all, this is a first-rate book. Its subject is a stimulating piece of literature, and its treatment of this subject is both learned and sensitive. If it is not the Perfect Translation, it is a perfectly good one, and I recommend it highly.

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Chronological Table of Japanese Art. By *Shigehisa Yamasaki*. Tokyo: Geishinsha, 1981. 885 pp. US\$60.00, ¥13,000.

Konoe Fumimaro, a prewar prime minister, was once asked by a visitor if he owned a specific piece of art. "Oh yes," he replied nonchalantly, "but unfortunately we lost it during the Onin war [1467-1477]." Connoisseurs and scholars of Japanese art often would like to know where a particular piece of extant artwork is located and when that work was completed without going through numerous reference volumes or hopping from one museum to another. *The Chronological Table of Japanese Art* is a convenient volume that answers their needs.

In spite of its size, the aim of the book is rather unpretentious. It covers "works in various genres of the arts" dating from A.D. 538, one of the commonly accepted dates for the introduction of Buddhism into Japan, to the present. As many works as possible that are designated Important Cultural Properties are included, but preference is given to those which can be dated. Among those of uncertain date, preference is given "to works which strongly reflect the styles of specific periods or of individual artists."

Just how this book is organized can be seen through the following example. On pages 44 and 45, one finds that in the year 686, when Emperor Temmu's reign came to an end and Empress Jito's reign began, a handwritten scroll of the *Kongojodarani* sutra was produced. It is designated a National Treasure, and it is in the Ogawa collection. So one turns to the list of owners and collectors and discovers on page 704 that the scroll is owned by one Ogawa Hiromi who resides in Sakyo-ku, Kyoto, and that he also owns another National Treasure, the *Kegon-kyo ongi* commentary which is from the Heian period. If one only knows the name of an artwork, but not the period or the name of the collector, all one has to do is turn to the index of artworks, which provides all pertinent information. The chronological table, index of artworks, and list of owners and collectors are carefully cross-referenced; the latter can be used by students to plan visits to various museums, whether they be the Museum of Fine Arts in Boston or the Idemitsu Art Gallery or Nezu Art Museum in Tokyo.

The appendixes contain tables of era names, emperors, shoguns, prime ministers, and provinces and prefectures. These are helpful additions. As historians, we have no difficulty identifying Keicho as the era name for the years 1596 to 1615, the period of Tokugawa Ieyasu's triumph. But how many of us can correctly identify Oei (1394-1423) or Tenmei (1781-1789)? Similarly, the inclusion of a list of dating by the sexagenary cycle (*jikkan* and *junisbi*) is also helpful. One can use this list to date relatively unknown older works which are not included in this book.

The chronological table also contains Chinese dynastic and reign names, given both in kanji and in the Wade-Giles romanization system. This feature allows readers to become aware of the inter-relatedness of Japanese and Chinese art. Sesshu's visit to Ming China 1467-1469, for example, is fully noted on page 200.

At first glance, this book may look difficult to use. There are many symbols and designations, and one must master them before the intent of the compiler becomes apparent. However, like learning the various control keys on one's personal computer, once they are mastered the book acquires a life of its own.

By strictly adhering to the principle of recording only those works which are extant, the chronological table leaves some gaps. Paucity of information, especially for the earlier periods, is inescapable. Yet the space thus left in the book prompts one to contemplate and meditate, using one's imagination to recreate in the mind's eyes the arts of times past. It is almost an exercise in the art of Zen. The book indeed has many applications.

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Glossary

<i>Amagumo</i>	雨雲	<i>Koetsuji Kakochō</i>	光悅寺過去帳
Amaterasu Omikami	天照大神	Kōji	光二
ami-go	阿弥号	<i>Kojiki</i>	古事記
Ariwara Narihira	在原業平	koku	石
<i>Bishamondō</i>	毘沙門堂	Konoe Nobutada	近衛信尹
Chojirō	長次郎	Kosa	光瑳
doboshu	同朋衆	Kosatsu	光刹
<i>Fujisan</i>	不二山	Koshin	光心
Fujiwara Seika	藤原惺窩	Koshitsu	光室
Furuta Oribe (Shigenari)	古田織部(重然)	Kuchusai Koho	空中斎光甫
<i>Genji Kokagami</i>	源氏小鏡	Kukai (Kōbō Daishi)	空海(弘法大師)
gubiki	具引	Kusu (Myōjun)	くす(妙潤)
Haiya Joeki	灰屋紹益	<i>Kuzemai</i>	久世舞
Hayashi Razan	林羅山	Maeda Toshiie	前田利家
<i>Heike-no-kyō</i>	平家納経	maki-e	蒔絵
<i>Hojoki</i>	方丈記	Matsuda Kiyonobu	松田清信
<i>Hon'ami Gyojōki</i>	本阿弥行狀記	Mizuo Hiroshi	水尾比呂志
<i>Hon'ami Kanleicho</i>	本阿弥鑑定帖	mokkotsu	没骨
<i>Hon'ami Koetsu</i>	本阿弥光悦	Morinobe-no-Ōsumi	守部大隅
<i>Hon'ami Saburōbyōe Keifu</i>	本阿弥三郎兵衛桑譜	Myodai	妙大
Honkō	本光	Myōhon	妙本
Honmyō	本妙	Myōju	妙母
Hōryūji	法隆寺	Myōshu	妙秀
Hosokawa Sansai (Tadaoki)	細川三斎(忠興)	Nakanishi Susumu	中西進
<i>Hyakunin Isshu</i>	百人一首	nen	念
<i>Ise Monogatari</i>	伊勢物語	Nichiyo	日豫
<i>Ise Monogatari Kikigaki</i>	伊勢物語聞書	<i>Nigiwaigusa</i>	賑ひ草
Itakura	板倉	<i>Nihon Shoki</i>	日本書紀
Jōshōji	常照寺	<i>Nijūchidaishū</i>	二十一代集
<i>Kaga Koetsu</i>	加賀光悦	<i>Nijūshiko</i>	二十四孝
Kakinomoto-no-Hitomaro	柿本人麻呂	Oda Uraku (Nagamasu)	織田有樂(長益)
Kasa-no-Kanamura	笠金村	Otogoze	乙御前
<i>Kaifuso</i>	懷風藻	Otomo-no-Yakamochi	大伴家持
Kichibei Donyū (Nonkō)	吉兵衛道入(のんこう)	Raku Kichizaemon	楽 吉左衛門常慶
<i>kin-gin-doro-e wakashū</i>	金銀泥絵和歌集	Jokei	
Koden	光伝	<i>Saga-bon</i>	嵯峨本
		<i>Sandai Jitsuroku</i>	三代実録
		<i>Sanjurokkasen</i>	三十六歌仙
		<i>Senjushō</i>	撰集抄

Sen Soshitsu	千宗室	Takagamine	鷹峰
<i>Seppo</i>	雪峰	Tawaraya Sotatsu	俵屋宗達
<i>Shigure</i>	時雨	Tenchi (Emperor)	天智(天皇)
<i>Shiki</i>	史記	<i>Tohaku Gasetsu</i>	等伯画説
<i>Shin-kokinshū-shō</i>	新古今集抄月詠歌卷	<i>Tsurezuregusa</i>	徒然草
<i>Getsueika-no-maki</i>		Yamabe-no-Akahito	山部赤人
Shokadō Shōjō	松花堂昭乗	Yoichi	与一
<i>Shoku Nihongi</i>	続日本紀	Yume-tagae Kannon	夢違観音
Suminokura Soan	角倉素庵	Zhang Jizhi	張即之
Taikyōan	大虚庵	<i>Zoku Kinsei Kijinden</i>	続近世畸人伝

