

CHANOYU Quarterly
TEA AND THE ARTS OF JAPAN

No. 36



The embossing on the cover is adapted from a gold embroidered fabric called *Houn kinran*, favored by Sen Soshitsu XV, fifteenth-generation grand master of the Urasenke school of Chanoyu. The motif is composed of a phoenix (*ho*) amid clouds (*un*) 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 are written in accordance with the Japanese practice, with surname first. Kanji for names, titles of works, and italicized terms, where appropriate, are given in the Glossary.

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

Selfless Action

Sen Soshitsu XV

It is only natural for us to want to overcome pain in this life and to be happy. There are any number of ways for us to do this. Jesus urged us to show compassion for the circumstances of others. He taught that the true meaning of life was beyond our personal, mundane concerns. In the Sermon on the Mount he urged us to consider the lilies of the field and how they neither toil nor spin. We, learning from the analogy, should neither be concerned with food and clothing, nor anxious about tomorrow. Buddha urged people to serve others without thought of reward or of the merit accrued for oneself. When Bodhidharma, the founder of the Chan (Zen) sect of Buddhism in China, had an audience with the emperor of China, the emperor boasted that he had a deep and genuine devotion to the teachings of the Buddha. Was not his construction of a thousand temples evidence of his profound faith? When Bodhidharma heard this, he was not moved in the least.

Central to truly selfless action is a pure heart, the source of selfless motives. With a pure heart, selfless action grows into virtue. Action motivated by concern for one's own lot in this life or the life hereafter, by its very nature, is too bound up with the mundane, the temporal, to be allowed as virtuous. Truly virtuous action is beyond that which is temporal, beyond the self. Action that is beyond the self and the temporal manifests virtue in its purest form. So simple and yet so difficult.

I am reminded of the famous Chinese story of the meeting of the Buddhist monk Daolin and the renowned poet Bo Jui. In Japan Daolin is more commonly known as Dorin or Choka, and Bo Jui as Haku Rakuten. Bo Jui, preparing for his assignment as a governor, sought out Daolin and asked him for instruction on what the ideal spirit was and for advice on how to be a good governor. Daolin answered, "The leader does good for the people; he does not commit evil acts; he purifies his own mind. This is Buddha's doctrine." Bo Jui, eager to hear more "learned" advice, replied, "Anyone, even a child, can do that," to which Daolin exclaimed, "If that is so, then I will become your disciple and you will be my master."

An expression often on the lips of Zen adepts is *honrai mu ichi butsu*, which literally means "originally not one thing" and is often shortened to *mu ichi butsu*, "not one thing." It has any number of interpretations, one of which points to the negation of the self. In the negation of things, the self is negated. Through the negation of the self, a pure heart is realized.

I am frequently asked for examples of my calligraphy. Even though I don't consider myself accomplished in the art, I am more than happy to put ink and brush to paper when requested. On several occasions when I have written *honrai mu ichi butsu*, I have been concerned that the people who see the calligraphy might feel that the phrase suggests poverty and want, and be touched in an unpleasant way. For me, this interpretation could not be further from the true meaning of the phrase. *Honrai mu ichi butsu*,

on the contrary, is an affirmation of the positive and vital aspects of all that is; that the world, as it is, is sufficient.

This same teaching is found in another Buddhist phrase, which is well known to tea practitioners: *kissa ko*, which means "Have a cup of tea." When the host prepares and serves tea with selfless sincerity and the guest receives it with sincere gratitude, their spirits are refreshed, their hearts are purified, and they may experience the true meaning of Chanoyu. 

The Appreciation of Zen Scrolls

Haga Koshiro

The *Namporoku*, a compendium of teachings on Chanoyu attributed to the tea master Sen Rikyu (1522-1591), states that "no utensil ranks with the hanging scroll in significance," and that "writings done by men in secular life should not be displayed [in the tearoom], though scrolls inscribed by poets with verses expressing the Way may sometimes be used." It is clear that the suitability of any particular scroll for a tea gathering depends not only on the subject of the writing itself but also on the virtue of the writer. Tea chronicles record that Rikyu preferred to hang *bokuseki* (literally, "ink traces"), the calligraphy of Zen Buddhist priests, in the tearoom.

During the Song dynasty (907-1279), Chinese Zen monks began to display the *bokuseki* of their Zen masters, both past and present, in their cells and monastery halls. Not merely decorative trappings, such writings served the monks as aids in their religious practices. This custom, as well as that of the drinking of powdered green tea, was introduced to Japan in the thirteenth century by Japanese Zen priests who had studied in China. As Zen became more popular in Japan, the practices of hanging paintings, drinking tea, etiquette, and other features of temple life were taken up by wealthy and influential members of secular society. The appreciation and preservation of *bokuseki*, however, was restricted to Zen adepts and practically ignored by the general populace in Japan until the middle of the sixteenth century. Until then, the prevailing fashion for *tokonoma* decoration at tea gatherings was to display paintings imported from China. Records of the Ashikaga shoguns show that scrolls displayed at tea gatherings held under their patronage were almost exclusively limited to such imported works.

The practice of hanging *bokuseki* in the room where tea was served originated with Murata Shuko (1421?-1502). Shuko used the insights he had acquired during his discipleship under the famous Zen priest Ikkyu Sojun (1394-1481) to combine and synthesize various elements of the tea-drinking rituals performed in Zen temples with the manner of preparing and serving tea in the shogunal palaces and pavilions. The result was an entirely new style of tea, which still forms the core of Chanoyu as it is practiced today. According to the *Yamanoue Sojiki*, a record of tea traditions compiled by Yamanoue Soji (1544-1590), Ikkyu stressed the importance of contemplating the calligraphy of Buddhist priests as a means of achieving enlightenment when he presented Shuko with a *bokuseki* by the Chinese master Yuanwu (Engo, 1063-1135). Thereafter, Shuko frequently exhibited this *bokuseki* in the room in which he served tea.

During the century following Murata Shuko's death, the pioneer tea masters of Kyoto and Sakai maintained close ties with the priests of such Zen temples as Myoshin-ji and Daitokuji, and soon it became an established practice to hang *bokuseki* in the tearoom. Despite the impact of Zen on the development of Chanoyu, however, it was only gradually that *bokuseki* displaced Chinese paintings as the preferred item for

display at tea gatherings. An examination of four representative tea chronicles and diaries, spanning the years 1548 to 1650, clearly reveals this trend. Of the paintings and bokuseki recorded as having been used at various tea gatherings, the *Sotatsu Ta-kaiki* (1548-1566) lists 100 paintings and only 60 bokuseki. The *Sokyu Ta-kaiki* (1565-1585) lists 147 paintings and 150 bokuseki. The *Sotan Nikki* (1586-1613) lists 23 paintings and 58 bokuseki, while the *Matsuya Hisashige Ta-kaiki* (1604-1650) lists only 25 pictures and as many as 115 bokuseki.

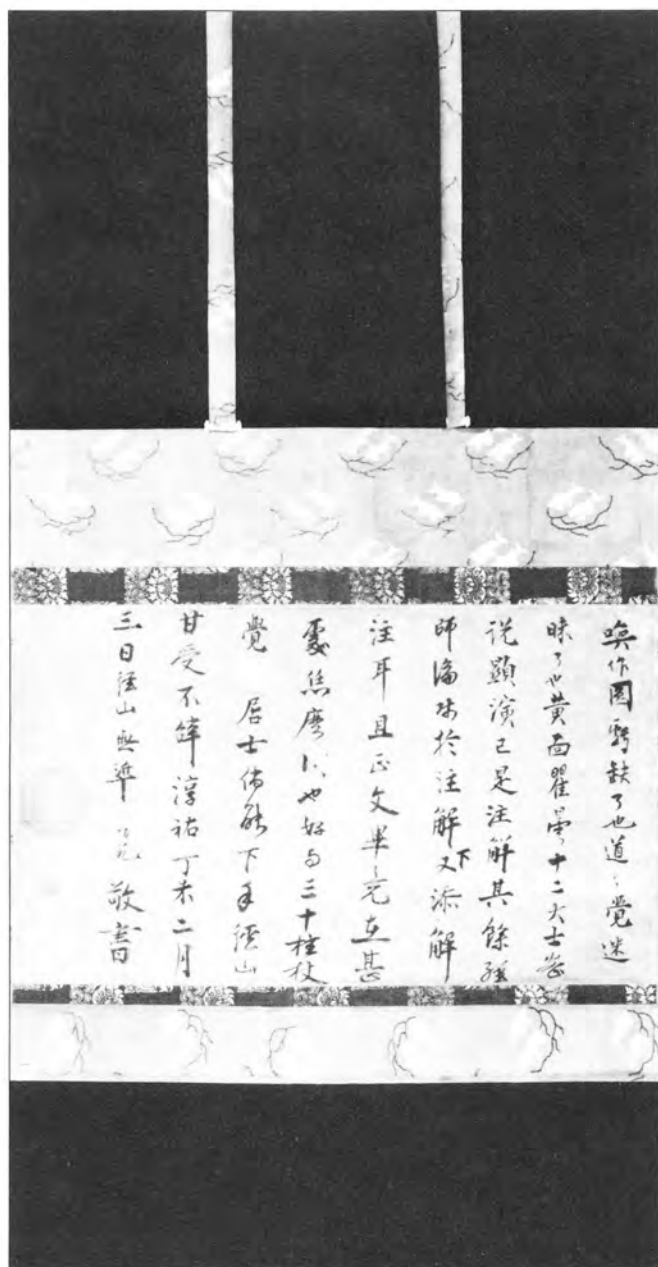
The gradual trend toward hanging bokuseki in the tearoom coincided with Shuko's efforts to promote the practice of tea as a spiritual discipline, and by 1750, the custom seems to have become firmly established. There had occurred, however, a change in the kind of bokuseki tea practitioners considered most suitable for Chanoyu.

The *Yamanoue Sojiki* states that prior to the seventeenth century, certificates of enlightenment, sermons, religious verses, and letters by such eminent Chinese priests as Yuanwu, Xutang Zhiyou (Kido Chigu, 1185-1269), and Wuzhun Shifan (Bujun Shihan, 1177-1249) were the most common types of bokuseki that were displayed at tea gatherings. These writings, usually composed of many lines—or of at least several—resulted in scrolls that were quite broad in width. Starting in the seventeenth century, however, bokuseki—especially one-line transcriptions (*ichigyomono*) of Zen phrases—executed by such Japanese priests as Ikkyu Sojun, Shun'oku Soen (1529-1611), Kokei Sochin (1532-1597), Takuan Soho (1573-1645), and Kogetsu Sogan (1574-1643), who were all abbots of Daitokuji temple, as well as by priests of other temples and schools of Zen in Japan, came into favor. Usually, these writings were very boldly brushed.

Fundamentally, there are four reasons why tea practitioners came to favor Zen phrases written by Japanese priests of the time over the earlier Chinese works. First, as Chanoyu grew in popularity there was an increase in the demand for hanging scrolls. The most prized pieces, that is, the works of Chinese priests and older Japanese works, quickly fell into the hands of powerful lords and rich merchants, so acceptable substitutes were needed. Second, early bokuseki, consisting mainly of sermons and religious verses, were (and still are) difficult to read and to understand. Zen phrases, in contrast, were easier to read and to understand. Even a relative novice could at least grasp the literal meaning of most of them. Third, most early Chinese works had none of the seasonal interest so dear to tea practitioners. Many Zen phrases, however, well conjure up the moods of the different seasons. Fourth, Zen phrases were able to succinctly capture the Zen experience, which had come to be an integral and important part of Chanoyu.

Zen Phrases as Expressions of Enlightenment

There are essentially three ways to share one's attitudes, experiences, and knowledge with others. The first method, applicable only to material things, is to actually allow a person to examine the entity to be known until he or she has a clear, concrete impression of it. As Zen adepts often say, "You have to taste the water to know whether it is hot or cold." In other words, direct experience is the best way to obtain knowledge about something. Unfortunately, this method is useless when attempting to share



A Buddhist sermon written by Wuzhun Shifan (Bujun Shihan, 1177-1249). Property of Fukuoka Art Museum. (Donated by Matsunaga Memorial Museum.) Ink on paper. Central area: height, 31.5 cm.; width, 53.3 cm.

one's ideas and experiences with those not physically present, for example, with future generations, and is therefore severely limited.

The second method is to try to intellectually describe the entity or concept, as, for example, in the manner of a school textbook or technical, instruction manual. This method has the advantage of making one's insights widely known and preservable, but the fact remains that no amount of words, however carefully chosen and composed, can adequately portray the real nature of any object or concept. Direct experience is still necessary for complete understanding. In addition, because this method relies on abstractions, it cannot convey the heart and essence of the subject, and perhaps more importantly, if the explanation is poor or inaccurate, it may lead one astray through misunderstanding. Thus, Zen adepts universally condemn this method; rather, they favor a third method.

The third method is to naturally manifest one's attainments and perceptions in a three-dimensional manner—through art. Avoiding rationalistic, one-sided explanations, Zen emphasizes realization through one's own efforts. The aim of Zen instruction is to “illuminate one corner for sincere practitioners, and let them find the other three on their own.” Of all the arts, Zen masters believe calligraphy to be the ideal medium to realize this aim.

There is the phrase “Fertilize the earth and the eggplants will flourish.” That good crops will result if the ground is well prepared is self-evident, but a deeper meaning is implied here. More precisely, if one makes an intense effort to cultivate something, sooner or later that effort will prove fruitful. Similarly, “After a hard frost, the maple leaves turn crimson” is more than just a simple observation about autumnal beauty. It is a figurative way of saying “Adversity makes one wiser and stronger.”

Zen phrases, in this way, are vehicles that subtly convey the essence of enlightened behavior and the true character of human nature. Therefore, when contemplating a scroll of a Zen phrase, it is not enough to read it and understand its general meaning; one must also contemplate its symbolism, its inner meaning, and the teaching that it attempts to impart.

Some Standards for Viewing Bokuseki in General, Zen Phrases in Particular

The *Namporoku* states that “with veneration for what is written, one savors the virtue of the calligrapher, of those who practice the Way, and of the patriarchs.” This attitude toward bokuseki suggests certain standards for viewing and evaluating them.

A bokuseki is not an expensive piece of art or a curio. Regardless of size, it should reveal the heart of the calligrapher who created it; in a sense, it is the living presence of the sage or patriarch. It should, therefore, be treated with the honor and veneration accorded a living master. With this attitude, a viewer sits before the hanging scroll, offers incense, presses his palms together, and bows deeply prior to viewing it.

Zen phrases possess symbolic qualities which cannot be fully grasped without some understanding of the environment in which they came into being; unless one has advanced beyond the initial stages of Zen practice, the true meaning of the words will remain elusive. Certainly, it is possible to attain a partial understanding of Zen phrases

with the intellect, but the gap between knowledge acquired through the rational faculties and that acquired through intuition or insight is enormous.

The priest who undertakes to brush a bokuseki is, in the best sense, an amateur calligrapher and is not overly concerned with the technical aspects of the art. Rather, he or she moves within the fullness of Zen activity (*zenki*), wielding the brush freely and projecting spirit into the work. Naturally, the calligrapher wishes to produce a work that is aesthetically well-formed and properly constructed, but this is secondary. Thus, one should not evaluate bokuseki according to any set rules of technique.

If Zen had a motto, it would likely be "single-minded attention to the task at hand": when sitting, just sit; when writing, just write; when making tea, just make tea. Completely merged with the here and now of any activity, one experiences the state of single-minded attention which is the heart of Zen practice and the origin of true Zen art. Hence, in the finest examples of bokuseki, not the slightest lapse of concentration is visible in the brushstrokes.

If a bokuseki is assessed in terms of its monetary value, the status of the calligrapher, or its technical composition, the vivid freshness and enlightening meaning of the work will be totally obscured. When one looks at a bokuseki, one should search for the calligrapher's unique message, plumb the depths of the work's Zen activity, and feel its full-spirited beauty. Such an approach will reveal the totality of the work and allow it to enter one's heart.

On the following pages are seven typical examples of Zen phrases and words which are frequently seen displayed at tea gatherings, with interpretations and background information by Professor Haga.

Master

This expression is derived from the twelfth koan, relating the story of the priest Zuigan Shiyan (Suigan Shigen), in the Song dynasty *Gateless Gate* collection of koans. The koan is entitled "Zuigan calls the master":

Every day Abbot Zuigan would call to himself saying "Master!" and would answer, "Yes, Sir!" Then he would say, "Be wide awake!" and answer, "Yes, Sir!" "Henceforward, never be deceived by others!" "No, I won't!"

Zuigan spoke to himself this way many times a day to maintain true mindedness.

What does the expression "master" signify? In his *Essays in Idleness*, Kenko (1283-1350) noted:

A man with no business [there] will never intrude into an occupied house simply because he so pleases. If the house is vacant, on the other hand, travelers journeying along the road will enter with impunity, and even creatures like foxes and owls, undisturbed by any human presence, will take up their abodes, acting as if the place belonged to them. Tree spirits and other apparitions will also manifest themselves. . . . I wonder if thoughts of all kinds intrude themselves at will on our minds because what we call our minds are vacant? If our minds were occupied, surely so many things would not enter them.

(trans. Donald Keene)

If the master is absent, a variety of stray thoughts and distractions will fill the heart and mind. This master, however, is not the ego-self of one's egocentric perspective or of self-assertion; nor is it the self that is possessed of desires and blind passions. It is not the mind that is the object of psychological investigation, nor the discriminative consciousness that is involved in one's thinking process, nor what Buddhism terms the *alaya*-consciousness. Rather, this master is the content of satori, the true and real self—our buddha-nature—expressed in Zen as "one's original face before one's parents were born." It is with this sense—Is the master in? Is the true self in?—that Zuigan called out to himself and answered "Yes, Sir!"

People tend to emphasize the self, speaking of autonomy and freedom and asserting their own subjectivity. This is fine, but the problem is what is meant by self or one's own subjectivity. If it is merely the ego-self or the consciousness that discriminates and gives itself to attachment and repulsion, then autonomy and freedom are nothing more than selfishness and self-centered assertiveness.

True independence and freedom are found in the wakefulness of the true self—the master—acting without being deceived by anything. Thus, we must realize the true self and establish the master. Only then can we be truly independent and free.

Zen practice is discovering and experiencing the true self and then, like Zuigan, applying the stick to oneself and nurturing the master.

主人公



The word "Master" (*Shujinko*), in calligraphy by Zuigan Soseki (1879-1965), 503rd chief abbot of Daitokuji temple, Kyoto. Property of the Urasenke Foundation. Ink on paper. Height 99.8 cm.; width, 29.7 cm.

The Withered Tree Clings to a Cold Crag

This phrase, here in calligraphy by Takuan Soho, is taken from a famous koan in volume 6 of the *Goto Egen* koan collection:

There was once an old woman who supported a recluse monk for twenty years. She had a young girl sixteen years old take meals to the monk and serve him. One day, she had the girl embrace the monk and say, "Right now, what will you do?" The monk answered, "The withered tree clings to a cold crag; the three months of winter harbor no warmth." The girl returned and reported to the old woman. The old woman said, "For twenty years I have been feeding this mere worldly rascal!" and driving the monk away, she burned down his hut.

The old woman, a fervent Buddhist, had been supporting the monk so that he might devote all his energies to his practice instead of spending his time begging. But when she heard what he had said to the girl, she was disgusted.

If the monk had given in to passion, he would have shown himself to be worldly. In spite of his maintaining his vows, the old woman not only called him a worldly rascal and drove him away but also burned down his hut. Why? Though the religious realm expressed by his words was that of an arhat, it was not that of an accomplished practitioner of Zen. "The withered tree clings to a cold crag" describes an old tree on a cliff, blown by the frigid north wind. "The three months of winter harbor no warmth" evokes the chill of deep winter, a cold without the least trace of heat. This symbolizes the extinction of all passions and desires. All human warmth has died away. This state may be pure, but in that the person who has achieved such a state has no thought of saving beings in suffering, he is the same as those drowning in the ocean of desires and blind passions, blown about by the winds of feelings and emotions. For this reason, the realm of the "withered tree" is considered a low level of attainment.

The question, then, is why Takuan chose to brush this phrase. To answer this, I think we should recall the phrase "First is great death; after extinction one is reborn," which is commonly known among Zen practitioners. If one seeks to attain satori, one must cut off all desire and passion and enter a realm free of discrimination. Some say that Takuan wrote this phrase to admonish novices to devote themselves completely to their practice and to die the great death. Another interpretation is possible, however.

During the early Edo period the Daitokuji stream of Zen, of which Takuan was a member, flourished and grew proud of its secular prosperity. Many monks flattered themselves on their attainments, ignored the precepts, and pursued passions, fame, and profit. Takuan, because of his active role in extending Daitokuji's influence in places of power, was open to severe criticism; nevertheless, he himself was indifferent to fame and wealth and would have preferred the quiet, secluded atmosphere of the mountains. Perhaps, by this phrase, he sought to paradoxically express his displeasure with the prevailing developments, thus admonishing himself and prodding others.



The line "The withered tree clings to a cold crag" (*Koboku kangan ni yoru*), in calligraphy by Takuan Soho (1573-1645), 153rd chief abbot of Daitokuji temple, Kyoto, who later founded Tokaiji temple in Tokyo. Property of Tokaiji temple, Tokyo. Ink on paper. Height, 32.0 cm.; width, 82.3 cm. Photo courtesy of The Mainichi Newspapers, Tokyo.

Clearly Illumined and Boldly Manifest

It is generally thought that the truth is hidden. Because it is said that “the dharma as it truly is is entrusted by the buddhas and patriarchs in secret,” it is thought that the core of the Buddhist teaching is a mystery. In reality, the truth, the dharma as it really is, is “clearly illumined and boldly manifest”—nothing is hidden anywhere.

There is an anecdote concerning the moment of enlightenment of the great Song dynasty poet Huangshangu (Koteiken, 1045-1105), who practiced Zen under the guidance of Huitang Zuxin (Maido Soshin, 1025-1100). To quote from the *Luobuyelu* (*Ragoyaroku*), a Song dynasty collection of tales of the Buddhist conversions of famous monks:

Huitang said, “In a book you have memorized, there is a couplet. It accords well with our Way [of Zen]. Do you know it?”

“No, I don’t.”

Just at that time, the summer heat was retreating, the autumn coolness had arisen, and the fragrance of autumn filled the temple.

Huitang said, “Do you perceive the fragrance of the olive?”

Huangshangu said, “Yes.”

Huitang said, “I hide nothing from you.”

With this, Huangshangu joyfully understood.

Huitang’s statement “I hide nothing from you” comes from the *Analects* of Confucius. Upon hearing these words, which have the same meaning as “clearly illumined and boldly manifest,” Huangshangu is said to have attained satori.

All living things are born and grow; the tide waxes and wanes; the sun, moon, and stars move in their courses, all in order. At the basis of this is the life of the universe, called “suchness” in Buddhism or “the order of Heaven” in Confucianism. In man, it is called “buddha-nature” and to awaken to it is satori. In this Buddhist worldview, the flowers of the olive emit a pleasant fragrance, the wild grasses put forth flowers, the autumn insects chirp—all fully manifesting dharma-nature. If we do not know this, it is because our eyes are clouded. Huitang asks Huangshangu, “Do you perceive the fragrance of the olive?” In so asking, he points out that the great life of the universe is “clearly illumined and boldly manifest” even in the fragrance of the olive. That Huangshangu “joyfully understood” means that he awakened to the great life, the dharma-nature or buddha-nature manifest in the fragrance.

There is the following famous haiku by Matsuo Basho (1644-1694):

yoku mireba
nazuna hana saku
kakine kana

Looking closely,
There’s a shepherd’s purse blossoming
Under the hedge.

In this haiku we find Basho’s rediscovery of the great life of the universe and its beauty as manifest in the flowering weeds at the side of the road.



The phrase "Clearly illumined and boldly manifest" (*Meirekireki rododo*), in calligraphy by Tsuda Sokyū's son Kogetsu Sogan (1574-1643), who was the 156th chief abbot of Daitokuji temple, Kyoto, and the 13th chief abbot of Nanshuji temple, Sakai. Property of Itsuo Art Museum, Osaka Prefecture. Ink on paper. Height, 37.8 cm.; width, 132.0 cm.

Awaken the Mind that Abides Nowhere

This phrase is said to be the core of the Diamond Sutra, and is especially famous because it is said to have led the sixth patriarch Huineng (Eno, 638-713) to enter the Zen Way. The Diamond Sutra states:

Therefore, Subhuti, all the Bodhisattva-Mahasattvas should thus rouse a pure thought. They should not cherish any thought dwelling on form; they should not cherish any thought dwelling on sound, odor, taste, touch, and quality; they should cherish thoughts dwelling on nothing whatever.

(trans. Daisetz T. Suzuki)

Here, Sakyamuni addresses Subhuti, one of his disciples, and teaches him the proper attitude for living with gladness of heart. The focus of this passage is on the words “dwelling on nothing.” Here, “dwelling” means allowing the mind to stop at something, to become attached to it. Thus, to dwell on nothing means to be free of attachments, like a drifting cloud or flowing water.

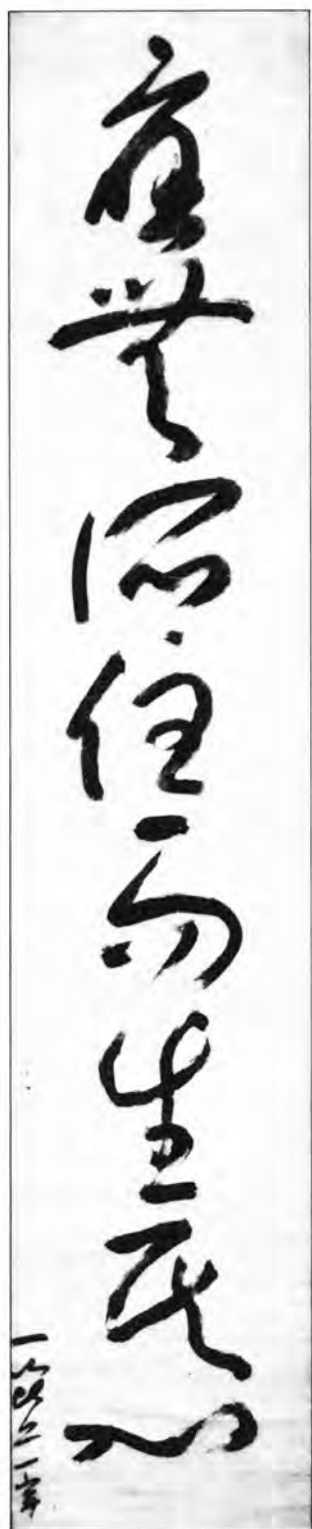
To see beautiful things as beautiful is normal and natural. But human nature is such that we tend to get caught in things, to become attached to anything—whether it is imagined or real—that we confront. In this way we fall into delusive thinking. Avoiding things in order to avoid becoming attached to them, however, is to deny the human experience. How then is one to avoid attachment and delusion?

The answer is provided by the Mahayana Buddhist phrase, “Awaken the mind that abides nowhere.” In the *Fudochi-shimmyoroku*, a work in which the monk Takuan Soho discusses swordsmanship from the Zen perspective, the importance of this phrase is repeatedly stressed:

From the mind that stops at something and abides, attachment arises, samsara arises. This abiding mind becomes the chains that bind one to birth and death. While one looks upon the cherry blossoms and crimson leaves, and awakens a mind that perceives them, the important thing is never to abide in them. . . . One sees and hears, but one’s heart does not dwell in one place. This is the essence.

Takuan emphasizes that the heart must not stop on anything. He is not advocating a dazed lack of attention, however. Rather, he is saying that one should perceive something beautiful as beautiful and something ugly as ugly, directly and immediately, just as they are, as a spotless mirror would reflect them. When they pass, nothing remains. By accepting all things without the least attachment, one maintains the heart and mind in a pure condition.

應無所住而生其心



The phrase "Awaken the mind that abides nowhere" (*Omu-shoju nishogoshin*), in calligraphy by the Chinese Rinzai Zen priest Ishan Ining (Issan Ichinei, 1247-1317), who immigrated to Japan, where he was instrumental in establishing the Gozan Bungaku tradition of monastic literature. Property of Umezawa Memorial Museum, Tokyo. Ink on paper. Height, 152.3 cm.; width, 30.2 cm. Photo courtesy of Sekai Bunka Publishing, Inc., Tokyo.

Have a Cup of Tea!

This expression has its origins in a koan concerning the Chinese Zen monk Chaozhou (Joshu, 778-897) and, together with Linji's (Rinzai, d. 867) words, "Drink some tea," is one of the Zen expressions considered most suitable for use in a tearoom, and thus, is very familiar to practitioners of Chanoyu.

The story goes that whenever a monk came to see Chaozhou, he would always ask, "Have you been here before?" Whether the monk answered "yes" or "no," Chaozhou would say, "Well, have a cup of tea!" Wondering why he responded in the same way no matter how the monks answered, the temple manager asked him about it. Without answering the question, Chaozhou called, "Temple manager!" The manager answered, "Yes!" Then Chaozhou said, "Have a cup of tea!"

The core of this koan lies in perceiving Chaozhou's standpoint and responding appropriately to his greeting. A clue is given in his question, "Have you been here before?" "Here," on one level, refers to Chaozhou's temple. But on a deeper level, it refers to the place where Chaozhou firmly sits, that is, the realm of his satori. Thus, the question means, "Have you attained satori?" By asking this question, Chaozhou tested the attainment of the monks who came to see him.

Case 7 of the *Gateless Gate* records a story about a monk who came to Chaozhou and asked about the proper attitude in Zen practice. Chaozhou responded, "Have you eaten your rice gruel?" The monk answered, "Yes, I've eaten my fill." Hearing this, Chaozhou said, "Then go wash your bowls." Chaozhou's question does not have to do only with rice gruel, but refers to satori: "Have you already attained satori?" "Have you been here before?"

Chaozhou's "here" is free of all attachment to the distinctions between rich and poor, wise and foolish, beautiful and ugly, unenlightened and enlightened, ordinary person and sage. To all—whether they have been "here" or not—he says, "Have a cup of tea!" But to partake truly of Chaozhou's tea, one must have attained his standpoint. To stop and think about what his standpoint is ruins the spontaneity and, therefore, the purpose of the answer. How, then, is one to answer his greeting? This is the heart of the koan.

In the *Metsugo* (After Death) section of the *Nanporoku*, the writer laments that "it is hard to take people nowadays as Bodhidharma or Chaozhou, and to wish to make them so is but one final, obstinate attachment." Those who attain Chaozhou's standpoint, indeed, are as rare as morning stars.

In reading the expression "Have a cup of tea," we reflect on our own attitudes in Chanoyu. When we serve tea, do we do so free of attachments? As for the guest, is the tea received in the spirit of Chaozhou's tea, however inexperienced the host or poor the utensils?

喫茶去



The phrase "Have a cup of tea!" (*Kissako*), in calligraphy by Sengai Gibon (1750-1837), a Zen priest of the Rinzai sect who was also a noted painter. Property of Daichuin temple, Kyoto. Ink on paper.

A White Horse Enters the Flowering Reeds

This phrase is often seen on scrolls displayed at tea gatherings held in the autumn, and its meaning is the same as that of the well-known phrase "Snow piled in a silver bowl," which is often displayed in the summer.

In the *Hokyoزامmai*, a short collection of Buddhist verses compiled by Dongshan Liangjia (Tozan Ryokai, 807-869), there is the line "Pile snow in a silver bowl, place a heron in the full moon, they are similar but not identical." Further, in case 13 of the Song dynasty *Blue Cliff Record* collection of koans with commentaries by Yuanwu, there appears the following koan:

A monk asked Ba Ling (Haryo), "What is the school of Kana-deva?"

Ba Ling said, "Piling up snow in a silver bowl."

In his comment, Yuanwu notes that "snow covers white flowering reeds, the [moon's] white light is hard to distinguish." He goes on to say, "A white horse enters the flowering reeds."

The white horse is a white horse, the flowering reeds are flowering reeds; each has its own independent existence. But when the white horse goes among the white flowers of the reeds, their similar coloration makes it hard to distinguish them from each other. This is also true of the silver and the snow, of the heron and the white moonlight, and of the snow and the white flowering reeds; they are two and yet not two, being indistinguishable. They are "similar but not identical." "A white horse enters the flowering reeds" thus indicates the original, non-dual relationship between things. It metaphorically expresses the same meaning as "darkness within brightness" and "sameness in difference," or "the absolute in the relative."

When used in Chanoyu, this phrase, and the phrase "Snow piled in a silver bowl," should not be taken merely as poetic expressions of the season, but as setting forth the non-duality in the relationship between host and guest. Host and guest are separate individuals, but they must respect and harmonize with each other. When the Pure Land in which host and guest are non-dual—the "Tea of no guest, no host"—is established in the tearoom, then Chanoyu which accords with the words "A white horse enters the flowering reeds" or "Snow piled in a silver bowl" is realized.

白馬入蘆花



The phrase "A white horse enters the flowering reeds" (*Hakuba roka ni iru*), in calligraphy by Inzan Ien (1754-1817), founder of the Inzan branch of the Hakuin school of the Rinzai sect of Zen. Property of The Institute for Zen Studies, Kyoto. Ink on paper. Height, 129.6 cm.; width, 27.3 cm.

行到水窮處



The saying "Walking, I reach where the waters well forth" (*Yukitewa itaru mizu no kiwamaru tokoro*), in calligraphy by Rozan Eko (1865-1944), 578th chief abbot of Myoshinji temple, Kyoto. Property of Kongoin temple, Kyoto. Ink on paper. Height, 124.0 cm.; width, 30.0 cm.

Walking, I Reach Where the Waters Well Forth

This saying is by the great man of letters, Wang Wei (Oi, 699-759). A man of many talents, he was a skilled landscape painter and renowned as a calligrapher and musician. He is regarded as the founder of the Nanga painting style (represented in Japan by Buson [1716-1783] and Ike no Taiga [1723-1776]).

Among Wang's poems is the following verse, from which the saying is taken. The title, "Zhongnan Villa," refers to Wang's villa at the foot of Mount Zhongnan.

From my middle years I have been drawn to the Buddha;
Late in life, I built a cottage at the foot of South Mountain.
When the feeling comes, I walk there alone;
Wondrousness vainly known to me alone.
Walking, I reach where the waters well forth;
Sitting, I watch the moment clouds arise.
I chance to meet an old woodcutter,
And our words and laughter know no hour of return.

The line excerpted from this poem, and also the one following it, "Sitting, I watch the moment clouds arise," have been widely recited and treasured in Zen because the life that they depict closely corresponds to that of a practitioner of Zen: closeness to nature; tranquility in which there is "no mind, like the clouds; no form, like water"; freedom from self-will and calculations—repose and quiet. The way of life founded on the practice of Chanoyu also aspires to this same transcendence of worldly cares. ➤

Introduction translated by John Stevens
Examples translated by Hirota Kimiko

The Lights of Chanoyu

Itoh Teiji

Japanese people often say that the setting sun in autumn sinks like a bucket dropping down into a well. In winter, the sun sets even more quickly, and by six o'clock it is already quite dark.

In the twilight of such a winter's day, it has been the practice of tea practitioners to gather in a tearoom in order to partake of a light meal, to share a bowl of tea together, and to enjoy the pleasure of each others' company into the night. Known as a *yobanashi* (literally, "evening chat") tea gathering, it is a favorite of many tea practitioners. The soft glow of newly fallen snow adds much to the atmosphere of a *yobanashi* tea gathering, but it is not essential to its success. Indeed, it seems that the cold itself is also dispensible, for there are recorded instances of *yobanashi* tea gatherings being held in spring and fall.

What is indispensable is the darkness of the hour, for of essence to the success of a *yobanashi* tea gathering is the effective use of lighting. Usually, one type of lantern is placed in the room where the guests assemble, and another is set on the ground in the garden near the waiting bench, where its light is reflected in the water which has been sprinkled there. Hand-held candlesticks are used to light the guests' and host's way through the garden. In the tearoom, a standing oil lamp is used to illuminate the main part of the room and a candlestick lights the *tokonoma* display. During the meal, additional candlesticks, called *zenshoku* (meal-tray candles), are placed between the guests' trays and burn brightly throughout the repast.

This is true, also, for *akatsuki* (dawn) tea gatherings, which begin around four o'clock in the morning when the cold of winter is most severe, and progress together with the gradual breaking of day. *Akatsuki* tea gatherings are not nearly as common as are *yobanashi*, but here, too, one may experience that very special facet of *chanoyu*, the lights of tea.

During the daylight hours, we are apt to be oblivious to the role that lighting plays in *chanoyu*. At night, the flickering flames of oil lamps and candles create a very special sense of space. They bring certain elements into sharp relief and soften others. Colors and textures are perceived in a completely different way.

Tea masters were not the first to appreciate the beauty of flickering light. During the Heian period, such renowned writers and chroniclers of the time as Murasaki Shikibu and Sei Shonagon also appreciated it. In their works they mentioned the phantasmagorical beauty of reflections in garden ponds and streams, of faces illuminated by small fires, and the play of lights and shadows on paper *shoji*. Tea masters, however, did more than simply appreciate these effects. They actively sought to create a new beauty through their deft manipulation of light. They were the first to calculate the

"The Lights of Chanoyu" is a translation and adaptation of "Yobanashi no Hi" and "Roji no Hi" in the author's *Toka no Bi*, Tankosha Publishing Company, 1967.

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aesthetic effect of various forms of light and the play of that light on the atmosphere of a tea gathering.

Over the centuries, many different types of lights and lighting techniques have been perfected by tea practitioners. One type of lamp which has been developed for use in the *roji* (tea garden) is called a *roji andon*. When used alone, the term *andon* usually refers to lamps placed indoors. The term *roji andon* refers specifically to certain types of outdoor lamps. The base of a *roji andon* is made of Japanese cypress, the handle is of bamboo, and translucent paper is pasted onto the wooden frame. There can be either a candle or an oil lamp inside a *roji andon*. When oil is used, there is a holder, shaped like the inverted legs of a spider, set on the base. An oil dish, with a wick, is placed on top of this holder. When lit, the flame of the oil lamp gives off a warm, reddish glow.

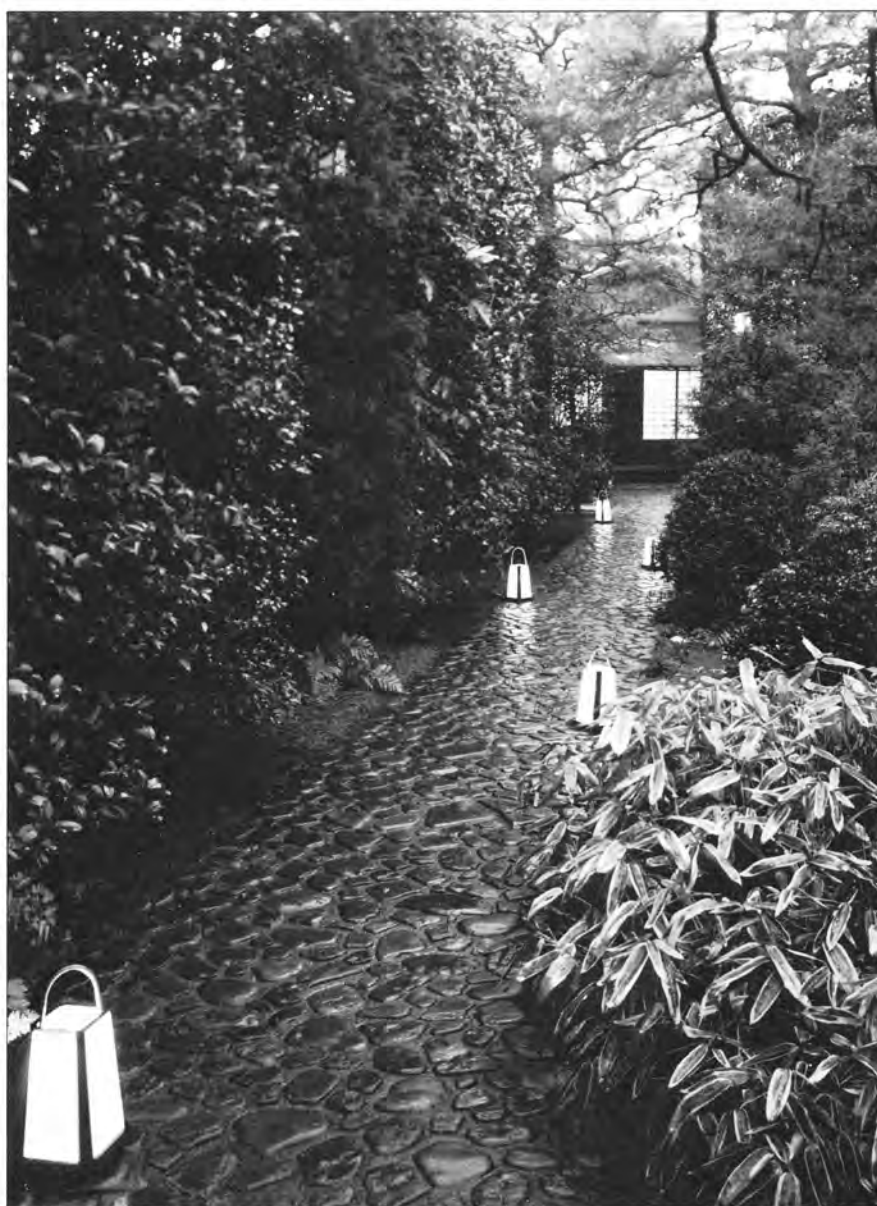
The lights used in the *roji* are not limited to *roji andon*. There are also, for instance, *ashimoto andon* (foot-level lamps) and a great variety of stone lanterns. Since the Edo period, stone lanterns have been an indispensable part of Japanese gardens. The stone and bronze lanterns found in Buddhist temples are used to offer light to the Buddha images there. The light itself, in fact, constitutes an offering. A story is often told about Sen Rikyu, who is said to have been the first to introduce stone lanterns into the *roji*. It is said that he decided to do this after seeing the flickering lights in the stone lanterns at the cemetery of Toribeno. One cannot be certain of the authenticity of this story, but it is a fact that tea records of the Momoyama period make frequent mention of stone lanterns being used in the *roji*. For instance, it is recorded that on the eighth day of the third month of Keicho 1 (1596), Furuta Oribe (1543-1615) had a spacious *roji* at his home in Fushimi lit by stone lanterns. Also on the fourteenth day of the eleventh month of Tensho 18 (1590), Kamiya Sotan (1551-1635), a wealthy merchant of Hakata, Kyushu, was invited by Tsuda Sokyū (d.1591), of the Tennojiya firm of Sakai, to an *akatsuki* tea gathering at Sokyū's mansion in Osaka and, when he went through the outer gate, he noticed three lighted stone lanterns—two behind the tearoom and one in front of the privy. On the third day of the third month, Keicho 4 (1599), Ekei, abbot of Ankokuji temple, invited Sotan and a certain samurai named Masuda to a tea gathering at his mansion in Fushimi. In front of an old shrine at the end of the *roji* there was a lamp or candle on an unglazed dish, and also a lighted stone lantern on the left side of the path leading through the *roji*.

The lamps and candlesticks that tea masters have designed to light the tearoom are a particularly interesting part of the aesthetic of *chanoyū*. Not only do they illuminate the tearoom, but they also provide a means for focusing the guests' attention on a particular aspect of the gathering. An examination of tea records provides many clues as to how these lamps and candlesticks have been utilized to great effect. For example, on the twentieth day of the last month of Tensho 12 (1584), Tsuda Sokyū hosted an *akatsuki* tea gathering at his home for Daimonjiya Eisei (dates uncertain), at which there was a lighted candle burning on a wooden candlestick. At a *yobanashi* tea gathering held in Tensho 14 (1586), which was hosted by a certain Soden for Kamiya Sotan, thin tea was prepared and served by the subdued light of an oil lamp, while thick tea was prepared by the brighter light of a lantern. On the fourteenth day of the second

month of Tensho 15 (1587), Kamiya Sotan attended a yobanashi tea gathering hosted by a certain Honjubo of Sakai. In the tearoom was a standing oil lamp made of wood, with a new, unglazed ceramic dish. After the host added oil to the dish in order to increase the intensity of the flame, Sotan was able to examine a large storage jar for tea leaves, which had been brought out especially for him to view. In the afternoon of the tenth day of the ninth month of Tensho 18 (1590), Kamiya Sotan went to visit Sen Rikyu at his residence in the Jurakudai palace compound. In the reception room there was a hanging scroll in front of which was a candlestick, an incense burner, and a vase. The fact that it was an afternoon gathering would indicate that the candlestick was provided solely for decorative reasons. In Keicho 10 (1605), on the night of the twenty-sixth day of the ninth month, Sotan attended a tea gathering at the home of one Ueda Kakuho. In the tokonoma there was an oil lamp to light the hanging scroll, and in the room itself, there was a lit candle on an iron candlestick. It is recorded that the scroll was a calligraphic work by the Zen priest Ikkyu Sojun (1394-1481). Ikkyu's writing, known for its bold and distinct strokes, was very suitable for use at a tea gathering to be held at night, since it would be easy to read, even in the relatively dark tearoom.

In one particularly revealing episode, the townsman Mizuochi Sokei (dates uncertain) used a variety of means to focus the attention of his guests, most important of which was the way in which he lit the tearoom. In the evening of the fourth day of the third month of Tensho 15 (1587), Kamiya Sotan, who was then staying in Sakai, received an invitation to a yobanashi tea gathering for that same night from Sokei. By the time he reached the tearoom it was already eight o'clock. Upon entering, Sotan found two other guests already seated and in conversation with the host. Although night had fallen, the host had not yet lit the room and it was quite dark. Soon after, Sokei brought out candle-lit lamps. Once the room was lit, Sotan immediately noticed Sokei's display, in the tokonoma, of a single blossom in a small Bizen-ware vase. Both the blossom and the vase had been moistened, and sparkled in the candlelight. Sotan's fascination with the effect was so complete that the entry for the occasion, in his diary, mentions nothing else; it simply notes, "From the beginning of the gathering there was a Bizen-ware vase in the tokonoma with a flower in it." He specified that it had been in the tokonoma "from the beginning" because, even at that time, flowers were not usually displayed until the second half of a tea gathering, but on this occasion they were already in place to greet the guests when they entered the tearoom. Obviously, the beauty of the play of light on the moistened vase and flower must have been Sokei's focal point for that evening's tea gathering, and Sotan's reaction to it testifies to its success.

The oil lamps mentioned in the preceding examples were the type called *tankei* (short lamp-stand), as opposed to *chokei* (tall lamp-stand). Both types are collectively referred to as *tokei*, a term which came to Japan from China probably in conjunction with Zen Buddhism. One of the poems of the great Tang prose-stylist and poet Han Yu (Kan Yu, 768-824) contains the following lines: "The chokei eight *shaku* [242.4 centimeters] high does nothing for us / The tankei of only two *shaku* [60.6 centimeters] gives us lots of light." Since the shorter *tankei* is convenient and, as noted by



Roji andon softly light the stone path that leads to the entrance of the Urasenke complex.
Photo courtesy of Iwamiya Takeji, Osaka.

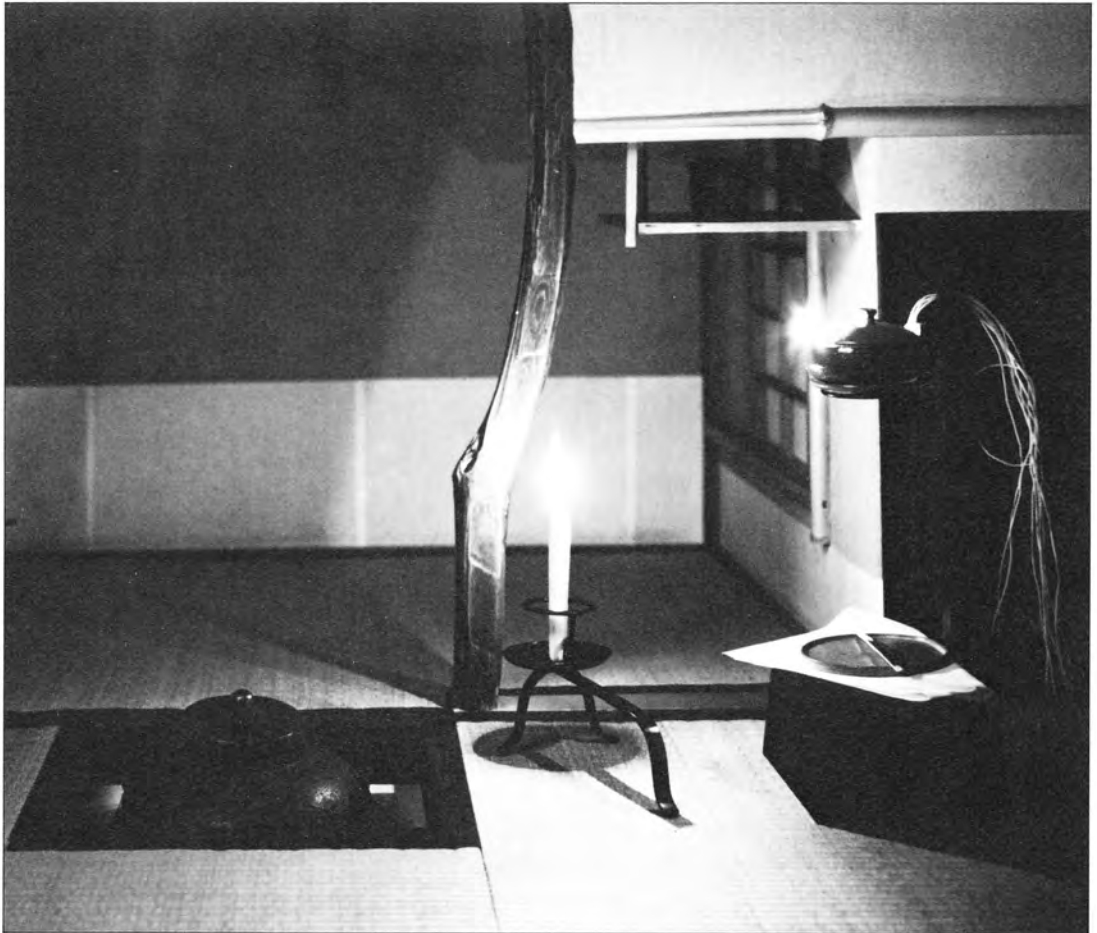
Han Yu, provides an abundance of light, it has traditionally been preferred over the taller chokei.

One Rikyu-style tankei, now in the possession of the Urasenke branch of the Sen family, is made of black-lacquered wood. Its vertical post is 51.5 centimeters in height. It features a horizontal iron ring that projects from the post, on top of which is set a covered, red Raku oil dish. This type of oil dish is called a *suzume kawarake* (earthen "sparrow" cup), a name that probably derives from the fact that, when seen in silhouette, it suggests a sparrow in shape. Its reddish tinge and soft luster contrast beautifully with the black lacquer. The wick that is used with this particular tankei is traditionally comprised of either seven, eight, or nine strands. When the lamp is in use, the strands pass through a vertical, oval-shaped hole in the post, making a graceful arc as they hang down behind. According to the *Chawa Shigetsu-shu*, a tea treatise published in 1683, Sen Sotan (1578-1658) credited Soon (d.1600), the wife of Sen Rikyu, as being the first to conceive of making this hole in the post. Quoting from the treatise, "Soon was a person of artistic refinement and, although the post of the tankei did not have a hole in it in earlier times, she was the first to put one there."

The cover of this *suzume kawarake* is of particular interest, since oil dishes of earlier times did not have covers. Although the cover does have a decorative effect and also serves to prevent dust from falling on the oil, I believe that its principal function is to regulate the amount of light. When the cover is placed on the lamp, the flame becomes smaller; when removed, it burns brightly. For the first half of a *yobanashi* tea gathering, when food and *sake* are served, the cover is ordinarily on the lamp. This is because there are many other light sources besides the tankei. But during the second half, when the number of light sources are reduced to as few as two, the tankei and one candlestick, the cover is removed and set on the red Raku plate which rests on the box-like base of the tankei. Yet another variation, softer in intensity, can be achieved by placing a paper chimney around the lamp.

Tea masters have paid special attention to the quality of the light and the direction in which it is cast. Whereas the light of an incandescent lamp is steady in intensity and casts stationary shadows, the flames of an oil lamp and candle flicker and weave, creating patterns of moving shadows. To both compensate for, and to take advantage of this phenomenon, tea masters experimented with the placement of lights and entered into serious discussions about the pros and cons of various placement schemes. The *Chafu*, a late Edo-period treatise on tea, includes a story attributed to Kanamori Sowa (1584-1656) concerning the placement of a lantern: When Lord Konoe Ozan (1599-1649) attended a gathering hosted by the tea master Oda Uraku (1547-1621), he found that Uraku had placed a lantern in the tokonoma. This was probably a matter of some concern to Ozan, who ventured, "It is usually said that a lantern should not be placed in the tokonoma, but I wonder what your views on this might be." Uraku responded, "Who said that the tokonoma is not a proper place for a lantern?" "Sen Sotan did," was Ozan's reply. By relating this story, Sowa seems to suggest that he himself did not approve of Uraku's practice of placing a lantern in the tokonoma.

Nowadays the tankei is most often placed so that its light cuts diagonally across the edge of the frame of the sunken hearth. This direction of the beam is preferred to



A Rikyu-style tankei and an iron candlestick placed near the sunken hearth in a tearoom. Reprinted from the August, 1981 issue of *Nagomi*. Photo courtesy of Tankosha Publishing Company, Tokyo.

one that would fall directly on the hearth frame, cutting across it laterally. This is not only because it is more functional—shedding light on the area where the tea is prepared—but also because, aesthetically, it is considered more pleasing.

During the fifteenth century there occurred a gradual shift in the tastes of tea practitioners. Where Chinese utensils had previously ranked supreme, wares of domestic origin came to be esteemed. Of course, Chinese teabowls, vases, and other utensils continued to be used, but not, as before, to the exclusion of wares produced in Japan. This trend went hand in hand with a growing preference for the rustic and subdued, *wabi* style of chanoyu. Part of this growing fascination with the *wabi* style of chanoyu was the discovery of the aesthetic possibilities of lighting.

The domestic pottery then available to tea practitioners, such as Iga and Bizen ware, were mostly unglazed or ash-glazed. To enhance their beauty as well as their ability to hold water, tea practitioners thoroughly soaked vases and water jars of such pottery in water before using them, a practice that has continued into the present. In daylight, the surfaces of such pottery appear flat and featureless. When viewed in the light of an open flame, however, these same surfaces exhibit great variations in texture; indeed, the delicate, dancing play of light and shadow over the clay—especially when it is moistened—reveals the intrinsic beauty of the pottery.

Imagine that it is the last night of the year in Kyoto. At Yasaka Shrine, in the center of the city, it is already quite crowded. However, to the north, in the area where the Sen family residences are located, it is dark, and quite unusual to see anyone moving about. Being on the northern side of the old capital, the ground will possibly be covered with a freshly fallen blanket of snow. If you were to look inside the front gate to the Urasenke complex, you would see five, lighted roji andon set in a zig-zag pattern along the walkway which leads to the entrance. The roji itself is quite thick with vegetation and both the walkway and the vegetation have been sprinkled with water. The light from the roji andon is softly diffused through the moistened roji. The roji has been soaked more thoroughly than it would be in the daytime, in order to enhance the light reflected from the andon. Actually, the light is fairly weak in intensity but, when reflected from the wet walk, the uppermost leaves and the edges of each cobblestone along the path seem to float upon the underlying darkness. Objects that are relatively close to the andon are reddish in color, but those that are at some distance from them are a purplish green. The path leads obliquely to the tree-bordered entrance of the Urasenke complex, through the paper shoji of which light appears. This evening the *joyagama*, a tea gathering traditionally held on the last night of the old year, is to be held.

Taking part in a yobanashi tea gathering, an akatsuki tea gathering, or a joyagama tea gathering, we experience an often overlooked facet of chanoyu and are brought much closer to understanding the full range of chanoyu aesthetics. With their sharply honed aesthetic faculties and critical eyes, the people of tea created something very wonderful and special with but the flicker of a flame. ♪

Translated by William and Mariko LaFleur

Rikyu Gray: An Open-ended Aesthetic

Kurokawa Kisho

"Rikyu gray" (*Rikyu nezumi*) more nearly names the qualities of ambiguity or multiple meaning in the arts than any other expression that I know of; it has become my personal symbol and label for the multiple meanings and simultaneous possibilities of things. In terms of the actual color, it is generally considered that the color gray results from the mixing together of black and white pigments. Rikyu gray, however, is a blend of colors which, in effect, cancel each other out.

My interest in this sensibility, represented by the blended color called Rikyu gray, is not a recent development, but goes back some seventeen years to the time when a number of associates and I had just initiated the Metabolist movement in Japanese architecture. My philosophical outlook at that time had brought me to a point of extreme dissatisfaction with the tenets of European-based Functionalist architecture. Breaking space down into distinct component sub-spaces according to function, for all its logic and clarity, seemed to sacrifice an original openness to as yet unknown activities that could have taken place in the same space if it had not been divided. A definite limiting of options, this loss of ambiguous or diversely useful and meaningful space was no doubt an inevitable outcome of the Functionalist philosophy.

Around that same time I began a comparative study of Oriental and Occidental city planning. My thesis was that cities in the East do not have plazas, while cities in the West do not have streets. Although Eastern cities lack spaces formally set aside as plazas, their streets function as gathering places. The Oriental conception of the city is one in which street space is conceived of as something between public and private space, as both urban thoroughfare and residential space. Having neither any clear-cut indicators limiting spatial boundaries nor any constrictions placed on the range of space-time applications, the Eastern street struck me as differing markedly in concept from European plaza space, which is explicitly articulated in both space and function.

It is interesting that a common element among the utopian cities of Dendaka, Nandyavarta, Padmaka, and Swastika, described in the Vedic literature of ancient India, is that they were laid out in grids, which—despite the absence of any public plazas—were oriented with a sun axis and a wind axis, the *rajapata* and *mahakala*. That orientation was probably designed so that after the long monsoon season, people could throng to the "sun streets" to sunbathe, and on sweltering nights they could haul their bedding out into the "wind streets" to sleep in the cool under the stars. Public facilities and religious establishments were situated along the axes, so that the street space assumed the character of both thoroughfare and living area.

Ancient Kyoto was similarly without any plazas, although temples, shrines, and public facilities dotted the sides of the streets. Having no specially distinguished urban

"Rikyu Gray: An Open-ended Aesthetic" is a translation and adaptation of the author's "Rikyu Nezumi Ko: Ryogisei no Geijutsu" which appeared in the June, 1978 issue of *The Geijutsu-Shincho*, published by Shincho-sha. *Chanoyu Quarterly*, no. 36, 1983 © by Chanoyu Quarterly. All rights reserved.



Wood-frame townhouses in an old section of Kyoto. Uniquely Japanese architectural details such as window slatting, exterior fold-down benches, and deep eaves bridge the private, interior space of the houses and the communal space of the street. Photo courtesy of Fujimoto Shihachi, Tokyo.

commons or city core, it became a capital of multiple city cores. When Toyotomi Hideyoshi (1536-1598)—the brilliant ruler who initiated many changes in the structure of the capital—was in power, he restructured the local divisions within the city grid. Where city districts or *machi* had been bounded by streets, he quartered these blocks into corner quadrant neighborhoods, called *cho*, which he then reassembled in fours around intersecting streets to form new districts, again termed *machi*. The change was by no means trivial, for in the new scheme the *machi*, which were the formal units of residential area, were no longer enclosed by streets but now incorporated street space. Seen in the context of urbanization, the growth of commerce and subsequent rise of the merchant class, and other changes characteristic of the times, Hideyoshi's restructuring of the residential areas in this way brought an additional measure of social cohesion, which consequently encouraged an architecture of townhouses facing each other across the new community cores, the streets. These wood-frame townhouses were not only more open toward the communal street space, but actually came to incorporate a number of technical innovations to mediate between the demands of the street and the home. For example, such architectural details as wooden window slatting (*koshi*); hinged, fold-down, exterior benches (*agedana*); and low fencing to keep away horses (*komayose*) were common features of these townhouses. Street space came to link private areas to the city at large, and to serve as a center of domestic activities that spilled out from the houses. It had become both an extension of the home and the scene of civic functions.

The lack of total privacy within the home was more than made up for by the number of possible domestic and community uses to which the street space could be put. In European Functionalist city planning, instead of this versatility of street space, there is the sunlight, greenery, and expansive grandeur of the plaza. Although I recognize the positive aspects of both conceptions, I feel that there is a need to recover the lost qualities of ambiguous or diversified space.

The strongest statement I can make about the differences between Japan and the West in this regard, without fear of being misconstrued, would be to say that Western space is divisive while space in Japan is cohesive. The European architectural tradition assails nature, and so establishes itself in divisive opposition to it. Walls take on an extreme importance in the West, severing one interior space from another, and interior from exterior spaces. This dualism does not arise in the Japanese concept of space; rather, it embraces nature, bringing the "outside" in and diffusing any "inside" outward. Everything forms a part of the totality that is nature, architecture is harmonized and indeed merged with the surroundings. Walls designed to sever the exterior from the interior did not develop in Japan. This was due, in part, to the material and structural differences inherent in wood-frame construction as opposed to stone-block construction, but was more importantly a result of a conscious decision not to obstruct the interpenetration of different spaces. Hence, many details of traditional Japanese architecture—for example, the extended space beneath the roof overhang and the peripheral *engawa* veranda—should rightly be considered intermediate zones. From this realization began my endeavors to rediscover the ambiguity and multiple meaning that is possible within bounded areas.

The Concept of “Rikyu Gray”

The earliest reference to Rikyu gray is thought to be the following passage from the *Choandoki*, the tea writings of Kubo Gondayu (Choando, 1571-1640), head priest of Kasuga Shrine in Nara:

From the time that he came to serve as tea master to Lord Hideyoshi, everyone began to learn Soeki's (Sen Rikyu, 1522-1591) way of chanoyu. Thus did Soeki's distaste for colorful show achieve a widespread following, as did his verses advocating *wabi* austerity. [Practitioners were instructed to] change the color of the collar of their underkimono, to wear cotton kimono sumi-dyed to a neutral hue, and to outfit themselves with new sashes, footwear, and fans. Hosts were advised that it was befitting in manner to serve simple dishes such as bean broth and vinegared shrimp and vegetables. From then on, the color gray enjoyed great popularity, and large quantities of gray cotton twill (*ayaori*) and broadcloth (*toromen*) were imported from China.

It was this “sumi-dyed neutral hue” that came to be known as Rikyu gray. It is actually somewhat surprising that a shade of gray should have become as popular as it did, because the cultural associations with this “rat color” or “ash color” had never been very pleasant. Nonetheless, from the latter part of the Edo period, when it assumed the stamp of approval as Rikyu's color, gray—together with brown and indigo—was favored by those in the know. As chanoyu itself gained ground, people showed an increasing fondness for gray, and what's more, their tastes ran to such esoteric blends as silver gray, indigo gray, scarlet-tinged gray, lavender gray, grape gray, brown gray, dove gray, and lastly plain gray—that color devoid of color, born of all colors cancelling each other out into seeming non-existence. All shades of low color saturation, permitting the enjoyment of subtle variations in tonality and color balance, these grays were the hallmark of aesthetic sensibility from the Genroku era (1688-1704) on through to the Temmei era (1781-1789).

Haga Toru, a specialist on comparative literature, has made studies on the An'ei (1772-1781) and Temmei eras and states that “women of the period favored kimono fabrics known as *kabe-shijira* and *akebono-shibori*. The latter was a pale periwinkle lavender material tie-dyed in morning glory patterns, while the ‘whitewashed wall weave’ of *kabe-shijira* bespoke of the most delicate refinement of taste, a pure white silk of the finest texture which, in certain lights, revealed woven patterns.” Itasaka Gen, a specialist on Edo-period literature, speaks of an aesthetic shift in the ukiyo-e prints of two artists who were very much of their times, “the change from the Genroku ideal of Hishikawa Moronobu (ca. 1618-1694) to the An'ei-Temmei ideal of Suzuki Harunobu (1724-1770).” Whereas the beauties depicted by Moronobu were full-figured, voluptuous women, Harunobu depicted willowy courtesans with slender features and swanlike necks. The contrast is most instructive: if we may think of Moronobu's women



The Shonantei tea pavilion at Saihoji temple, also known as Kokedera or “Moss Temple,” in Kyoto. This structure is a stunning example of the harmony of Japanese architecture with nature. Photo courtesy of Matsuto Hideki, Shiga prefecture.

as symbolic of the boom in population, the economy, urbanization, and material prosperity up through the Genroku era, then the rejection of this in favor of a non-sensual, almost other-worldly aesthetic represents a shift to a higher plane, to the sophisticated rhetoric of ambiguity characteristic of the age. This idea is echoed by Nishida Masayoshi, a specialist on Japanese literature, in his *Nihon no Bi* (Japanese Beauty): "The non-sensual aesthetic sense finds expression in that colorless color of numerous hues which completely cancel each other out—Rikyu gray." Specifically, it was a dark grayish green which came into fashion as "Rikyu's color" during the late Edo period.

I myself am interested in Rikyu gray because its contradictory elements collide and neutralize each other, producing a state of continuity in discontinuity, a contrapuntal coexistence that disallows sensual appreciation. It is as if this blend temporarily freezes time-space, through the medium of color perception, into a two-dimensional world. Rikyu gray works to transform volumetric, sculptural, physical space into planar, pictorial space.

The streets of Kyoto, and indeed of all traditional Japanese towns in general, take on a special beauty in the graying light of dusk. There is a fusing of perspectives as the slate-colored tiles and white plaster walls dissolve into gray, flattening all sense of distance and volume; a drama of transition from three-dimensions down to two which is not often seen in Western cities.

Space Reduced to Two Dimensions

Based on the premise that traditional Japanese streets represent the essence of Japanese urban space, I began to develop a practical theory which I could put to use in architecture. In further analyzing the qualities of these streets, I saw that they were passages of rowed housefronts that unroll like handscrolls before a moving viewpoint. This is comparable to the grounds of the Katsura Detached Palace, which are laid out in the manner of a succession of views to be appreciated while strolling; views that present glimpse after glimpse of the garden and the structures but that never allow a view of the entire garden or main building all at once. It rejects fixed, one-point perspective. Instead, space is broken down into a series of picture planes which are accessible only from a moving viewpoint. In the gray of twilight, the planar pictorial effect is enhanced.

Once again we discover an aesthetic sensibility common to all the Japanese arts. At the heart of all creative manifestations of traditional Japanese culture there is a sense of two-dimensionality or frontality; an attempt to crystalize awareness out of the sensual in "freezes" of stopped time. The denial of the sensual seen in the reduction of tangible, three-dimensional space to intangible, two-dimensional space; continuums crossing whole spectrums of values, allowing the coexistence of opposites; blurred boundaries between dimensions; and the acceptance of interchangeable or reversible interpretations—all these resolve into that conceptual "gray zone" reached through the medium of Rikyu gray.

Here we are bound to recognize a certain underlying Buddhistic attitude. Buddhist philosophy made indispensable contributions to the shaping of Japanese culture. Let us examine a passage from the *Nanporoku* compendium of tea teachings in which

Rikyu's disciple Nambo Sokei (dates unknown) is said to have recorded his master's thoughts on the essential unity of chanoyu and Buddhist training:

Rikyu said, "Chanoyu of the small room is foremost a matter of practice and attainment in accord with the Buddha-dharma. To take pleasure in the grandeur of one's dwelling or in delicacies of taste in dining are worldliness. Shelter suffices if the roof does not leak, and food if it fends off starvation. This is the teaching of the Buddha and the basic intent of chanoyu. Fetching water, gathering firewood, boiling the water, and making tea, one offers it to the Buddha, serves it to others, and also partakes of it oneself. One arranges flowers and burns incense, in all activities learning from the example of the Buddha and patriarchs. Further details are left to the trainee's own clarification."

In the same work, Rikyu's teacher Takeno Joo (1502-1555) is quoted as having said:

The spirit of wabi is entirely in keeping with the vision of this poem by Lord [Fujiwara] Teika from the *Shin Kokinshu* poetry anthology:

<i>miwataseba</i>	Casting wide my gaze,
<i>hana mo momiji mo</i>	Neither blossoms
<i>nakarikeri</i>	Nor scarlet leaves;
<i>ura no tomaya no</i>	From the rush-thatched seaside hut,
<i>aki no yugure</i>	Only the autumn dusk.

The cherry blossoms and autumn leaves here might well refer to the splendor of [the formal] tea in the *shoin* room, using the *daisu* utensil stand. For it is only after one has gazed long and deep at those blossoms and autumn colors that one may attain the realm of primal non-being, the rush-thatched hut on the beach. One ignorant of the blossoms and scarlet leaves will be unable to dwell in such a hut from the very outset. Yet, after viewing them time and time again, one gains perspective on the solitude to be found in such a hut as nowhere else. This is the true mind of tea.

Teika's verse is at one with the ultimate objectives of chanoyu, and it expresses the same transfixing vision which leads us down backstreets as evening settles on the old houses of Kyoto. Elsewhere in the *Namporoku*, we read of Rikyu's thoughts on set forms and standards of measurement:

Over and over again it must be stressed that the profound meaning of chanoyu is to be found in the informal thatched

hut. While the procedures in [the formal tea in] the shoin using the daisu must conform strictly to prescribed form, the arrangements for both the informal small tearoom and for the garden path that leads to it, although based on the original standards of measurement used in the formal tea, ultimately depart from such standards, forget about technique, and return to the mind of emptiness beyond the doings of this world.

The very notion of departing from standards, forgetting technique, and returning to the mind of spiritual emptiness is completely at odds with the systems of standardized measurement that have formed the very basis of Western architecture from the classical orders of Greece and Rome to contemporary modular concepts. Rikyu's pursuit of his spiritual ideal ultimately led him to challenge all preconceived limits to physical space, and to compress the four-and-three-quarter-mat tearoom to an unheard of one and three-quarter mats. Rikyu's tearoom refuses to submit to our everyday sense of scale or cater to our sensual desire for creature comforts, yet far from giving the expected feeling of crampedness, once inside we experience an amazing spiritual space.

By Western standards the height of the ceiling is so low, and the windows and entrance are so small, as to seem almost inhuman. Moreover, the Western sense of order would be hard pressed to make sense of the clashing combination of diverse design elements—for instance, a round window next to the rough-hewn post of the tokonoma, a variety of ceiling materials, and openings in the walls of all different sizes and shapes—which coexist peacefully in such tearooms. Indeed, in all of traditional Japanese architecture, ceilings, floors, and walls are each conceived of as independent design elements—two-dimensional “panel” surfaces or “flats”—each independently designed. Two separate walls, as vertical surfaces, might easily boast windows bearing no relation to one another either in size or placement. It is this approach to design that steers our attention away from the three-dimensional, acting as a means of “down shifting” to two dimensions.

Aesthetic Implications of the Buddhist Doctrine of *Sunyata*

If the concept of *sunyata* had a color, it would surely have to be Rikyu gray. Translated as “emptiness” or “non-substantiality,” the concept of *sunyata* was systematically developed by Nagarjuna (ca. A.D. 150-250), a south Indian Mahayana master active some six hundred years after Sakyamuni. In the *Mulamadhyamaka-sastra*, one of his major writings, Nagarjuna states, “We are not nihilists; through rejecting views both of being and non-being, we clarify the path to attainment of nirvana,” and he sets forth the “middle path of eightfold negation,” or the “middle path in which nothing is grasped.” This writing is considered the seminal work of the philosophy of *sunyata*, which stands in clear opposition to the dualistic thinking of the West. Vasubandhu (ca. A.D. 320-400), a north Indian Buddhist philosopher, further developed Nagarjuna's concept of *sunyata* into the doctrine of “consciousness only” (Skt., *viñaptimatrata*) or the nonduality of knower and known. His teaching, that absolute emptiness is won-



The Hassonoseki tearoom in the Konchiin subtemple of Nanzenji temple in Kyoto. Seemingly random design elements and diverse construction materials coexist in harmony. Photo courtesy of Tsunenari Kazunori, Osaka.

drous existence, resembles the philosophy of “formless emptiness” in the Diamond Sutra, which states: “Transcending the transient things of the visible world, concentrate on the emptiness of things. Knowing that the formless is the infinite, free of all samsaric discrimination, live unattached to anything.” Sunyata is not the opposite of matter or being; rather, it is a non-discriminative and non-perceptual concept of existence that signifies neither being nor nothingness. Hence, it is possible to say that it suggests the spacial dimension of the twilight color of Rikyu gray.

Western stone-block, sun-dried brick, and fired-brick architecture, as I mentioned earlier, builds a hard, physical reality of three dimensions, space being created as hollows carved out or holes cut through solid forms. This gouging cannot help but sharpen the sense of volume, perspective, and contrast between light and shadow in buildings. Traditional, wood-frame Japanese architecture, on the other hand, in most cases does not give such feelings of physical solidity. This is especially noticeable in the shoin tradition of the Katsura Detached Palace, and in sukiya style tearooms, where we sense that each section of the construction exists in relation to a distinct viewpoint, similar to a theatrical stage set. Each section is transformed from physical reality into mental image, and so stands sunyata-like between the substantial and the non-substantial. It cannot be a coincidence that traditional Japanese architecture is an architecture of two-dimensional sections connected one to the other, nor can it be a coincidence that Rikyu gray—in that it neutralizes opposing colors—mirrors the simultaneity of being and non-being in sunyata.

In architecture, it has only been within the last century that there has been felt to be a need to draft architectural blueprints with any accuracy at all in Japan. Before this, plans and thumbnail sketches were simply roughed out on boards at the construction site. Japanese master carpenters relied solely on exterior or sectional elevations and on floor plans, without any need for the bird’s-eye-view or perspective drawings which Western architects required to render intelligible the volumetric organization of their buildings. In this sense, architecture proves to be a microcosm of the whole of Japanese culture. The fact that architecture and building construction was a process of extending elevations into a continuity, without total resolution or synthesis of differences, is exemplary of a culture of coexistence on all levels. It is interesting to look at Japanese handscrolls in contrast to Western paintings: to eyes accustomed to Western perspective, the simultaneous presence in a single picture plane of representation and pattern, of subjects drawn to different scales, from different angles, at irreconcilable distances, and of events occurring at diverse points in time, may be quite jarring.

Continuums linking apparently disparate elements into an intermediary state appear over and over again throughout various fields of Japanese art and culture. In *waka* (Japanese verse of 31 syllables), for instance, we observe this in “unrelated verses” (*soku*), as explained in the *Gubisho* collection of poetic extracts, attributed to Fujiwara Teika (1162-1241):

Excellent poetry is not to be found among “related verses” (*shinku*), or only rarely if at all. It is precisely because these verses are all too predictable, each phrase taking up so surely

after the previous one—roots connecting to the branches in turn connecting to the leaves and so on—that there are no surprises. Everything is only too plain and ordinary, with hardly ever anything unusual. In “unrelated verses,” however, each phrase stands apart from the next, the better for the unexpected to come about. Lord [Minamoto] Tsunenobu likewise held that there is grace in “unrelated verses.”

An example of this is the following “unrelated verse” by Teika’s father, Fujiwara Shunzei (1114-1204):

<i>yu sareba</i>	With the passing of evening,
<i>nobe no akikaze</i>	The autumn wind sweeps across the fields,
<i>mi ni shimite</i>	Piercing to the bone,
<i>uzura nakunari</i>	Even the quails cry—
<i>Fukakusa no sato</i>	At Fukakusa, village deep in grass.

The poetic effect here does not come from self-explanatory links between images, but rather from the way the dissimilar images are juxtaposed. As with Rikyu gray, the space between the images gives the impression of non-sensual ambiguity and multiple images.

This intermediating technique, in the context of Noh, was what the Noh actor and theorist Zeami Motokiyo (1368-1443) referred to in *Kakyo* as the “undone interval” (*senu hima*) of pause:

Often, critical acclaim rests on the idea that “parts left undone stimulate interest.” This is a secret point of assurance for the performer. Say that there are two measures of music for which he must assume the proper stances and all the various body postures. The parts left undone, then, refer to the interval of pause. But what is it about this undone interval that should be regarded as so interesting? It is the underlying, unbroken train of thought. In that interval when the dancing stops, the music stops, and furthermore all speech, role-playing, everything stops, the actor does not simply cast aside all thought, but maintains an inward state of mindfulness. It is this sense of inward awareness hinting through that provides interest. Even so, it is no good for this inner awareness to visibly show, for were it to show anywhere it would become a mannerism and so cease to be “undone.” In this artless balance, in this peace of mind when one’s thoughts are lost even to oneself, the undone interval links that which came before and that which is to follow. This in itself is the sensitivity which unites the whole of art.

The pause and silence between one action and the next is of utmost importance to the Noh performer, because it is *the* moment for the expression of his inward sense of

mindfulness. This same thing can also be found in sunyata and in Rikyu gray: the gap left unfilled and undone becomes a transitional, complex, silent, multivalent space.

My original idea of bridging spaces of different qualities was a fundamental first step in the direction of a consciously Buddhist attitude of sunyata for architecture, albeit the intermediary body I had in mind at the time was still too physical. The full realization of a sunyata-like "body" of transitional space did not come home to me until my discovery of the public-private ambiguity of traditional Japanese urban street space, with its interpenetration of meanings far exceeding the uniformity of use of the Western plaza. Twenty-four hours a day, the traditional Japanese street is open to any spacial function for which one cares to use it, public or private. Its very ambiguous character makes for an intensification of its value as various demands and applications overlap. Street space—like sunyata—is not visible, but has a great variety of possible meanings.

In my own architectural designs, I began to utilize covered plazas and the like as intermediary "peripheral spaces" where interior and exterior were allowed to overlap and interpenetrate each other. Paradoxically, however, at first I encountered more resistance in Japan than abroad. It seems that in our rush to assimilate the lessons of the West, we had hastily settled on a rigid yet superficial legal formula for dividing space. Postwar city planning simplistically declared all street space to be public thoroughfare, while limiting private property to the narrow confines of buildings and their immediate sites. The concept of the street as ambivalent living space was simply ignored, and as automobile traffic took over, this zone, once intensely alive, turned into a dead stream moving at an inhuman pace. I tried to find ways to revitalize the appreciation of intermediary zones and to revise the associated legal precedents.

Toward this end I found reinforcement in the writings of Daisetz T. Suzuki on identity-in-difference. His argument, based on the concept in the Diamond Sutra that "A is non-A, therefore is it called A," was that the "Oriental Individuum" is not the "independent individual" of the West. The Oriental Individuum does not seek the basis of his existence within himself, but in the meta-individual sunyata. The "individual" and the "meta-individual" exist in a state of contradiction, without any loss of self-identity. In other words, identity means that the two are not separate, and difference means that the two are not one and the same. This has become a fundamental philosophy for me in explaining the relationship of part to whole and of mutually contradictory elements. It is a theory in which identity means non-disparity and difference means non-uniformity, bringing an airy, floating sense of ambiguity to our perception of the world, much as a Rikyu gray zone does on the conceptual plane.

Westerners need not travel all the way to the East, however, to transcend the dichotomy of affirmation and denial; they have only to witness the ongoing process of society's own self-reassessment, a uniquely twentieth-century phenomenon spurred by Western theoreticians. From 1900 to 1930, the conceptual firmament was rocked by Planck's Theory of Quantum Mechanics, Heisenburg's Uncertainty Principle, Bergson's Creative Evolution, and Einstein's Theory of Relativity. In the 1930's, rational foundations started to crumble with the publication of *Cremieux's Inquietude et Reconstruction*, Ortega y Gasset's *La Rebelion de las Masas*, and Freud's *Das Unbehagen in der*



The Sumiyoshi pine on the grounds of the Katsura Detached Palace located on the outskirts of Kyoto. In the distance appears the Shokintei pavilion. Photo courtesy of Okamoto Shigeo, Tokyo.

Kultur. Up until the twentieth century, Western thought had been solidly based on the idea of the community, that is, on a social whole composed of individuals. But with the questioning of the social hierarchy and the assertion of individual values, the existing order was broken down. Now that the period of social dissolution has passed, the pendulum is swinging back. It is becoming possible to see the part and the whole as inseparable and equal in value; to subsume the individual and the meta-individual into a new sense of self-identity that can live with apparent contradictions and inconsistencies, as the Oriental Individuum already does.

Rikyu Gray as Baroque

Thus far I have painted the West as completely black and white, but any knowledgeable cultural anthropologist or historian can surely come up with a multitude of Western shades of Rikyu gray. Improbable as it may sound, I have found close parallels in Baroque and even Camp aesthetics.

In his book entitled *Lo Barroco*, Eugenio Dorus says that whenever two conflicting intentions are conveyed in one act, it belongs in the category of Baroque. Simply put, Baroque means not knowing what one wants to do; asking for approval and rejection at the same time. It is attempting to fly while being dragged down by gravity. The spirit of Baroque tries to raise the arm while lowering the hand.

Dorus uses Coreggio's *Noli Me Tangere* in the Prado as an example of what he means. The painting shows Mary Magdalene at Christ's feet, Christ outstretching his arms toward her. Dorus detects a note of Baroque irony in the choice of this theme: Christ may well be showing her the way to heaven, but leaves her on the ground in tears of desperation all the same. She, too, is pure Baroque, because for all her intents of repentance she still is portrayed as a coquette, trying to turn his head. She is willing to follow her Lord anywhere, but remains kneeling. This picture shows the Baroque sensibility as basically fickle.

There is a conceptual affinity between the continuity-in-polarity of the Baroque and Rikyu gray. In architecture, the Toshogu shrine in Nikko is often cited as an example of "Japanese Baroque," but not in the same sense as the parallel I wish to draw in defining Rikyu gray as Baroque. Far from mere eclecticism, there must be an interactive coexistence of motion and suspended stillness, straight lines and curves, not a haphazard or muddy admixture but an intricate balance. A better example of "Japanese Baroque," then, may be found in the Hiunkaku pavilion formerly of Hideyoshi's Jurakudai palace but now located within the Nishi Honganji temple compound in Kyoto. A curious blend of diverse arcs and lines, this asymmetrical three-storied structure somehow achieves an atmosphere of quietude and repose. Here we discover the Rikyu gray sensibility coupled with early Baroque aesthetics.

Closer still to Rikyu's own world and the tradition of tea-inspired architecture, there is the interior space of the Yodomi tearoom in the Saio-in sub-temple of Konkai Komyoji temple. The arched doorway leading from the preparation room to the host's mat in the tearoom cuts a white curve across the line of vision, an off-register yet not inharmonious note which conveys a dynamic stillness. Evident here is a sense of design

which corresponds to the use, in Western Baroque, of such dramatic elements as sweeping curves to break up the classic order. I see this tearoom as truly Baroque. Another example of Baroque sensitivity is the outdoor seating arbor located on the grounds of the Katsura Detached Palace. It features a post and beam construction of naturally bent tree trunks embedded in earth-plastered walls. Each element is autonomous, with no attempt to adapt or reconcile them to one another, yet these typically unrelated materials are contributive to the dramatically contrapuntal whole.

If, as I suggest, the Rikyu gray aesthetic may be seen in terms of the Baroque, then perhaps we may conversely color certain characteristics of the Baroque sensibility in Rikyu gray. The Baroque period was scientifically and technologically more advanced than the Renaissance, yet probably at no other time in Western history were greater efforts made to give full expression to human sentiments and spirituality. It seems to me that this was the one time in the West when the rational and irrational were allowed to coexist, and when religion took a turn toward non-dualism.

Admittedly, my usage of the word "Baroque" focuses on one narrow aspect of the range of styles in Baroque art and architecture; in the strictest sense, I am talking about the original idea behind early Baroque. Just as the term "Mannerism" originally was simply a derogatory label that seventeenth-century critics applied to the "mere mannered semblance of art" produced by painters of the late sixteenth century, I see Baroque art as mainly a departure from the exacting rules of the Greco-Roman tradition. It is that non-sensual ambiguity, that tenuous balance between the rational and irrational, the desire to fly in spite of being pulled down by gravity, that is sensed in Bernini's *Saint Teresa in Ecstasy*, El Greco's *Adoration of the Shepherds*, Tintoretto's *Goddess of Good Fortune Banishing Vices*, and the Sagrada family's chapel by Gaudi.

The point I wish to make, here, is that just as Rikyu gray embodies a fully developed philosophy, ambiguity is by no means a vague concept. In literature, Herbert Read noted a metaphoric ambiguity to English prose. William Empson probed deeper into the subject in his *Seven Types of Ambiguity*. Quoting from Shakespeare, Chaucer, and Milton, he posited that poetic ambiguity—the versatility or possibility of accommodating multiple explications—depends on the choice of particular words or grammatical constructions capable of simultaneously functioning in several different ways depending on the context. His seven types of ambiguity may be outlined as follows:

1. One detail achieves a number of effects at one time.
2. One meaning combines two or more alternative meanings.
3. Two unrelated or non sequitur meanings are juxtaposed.
4. Several alternative meanings combine to shed light on the writer's complex mental state.
5. The writer is attempting to discover new ideas while in the middle of the creative process.
6. The expressed ideas themselves are inconsistent and require interpretation by the reader.
7. Utterly contradictory elements express the writer's own fragmented mental state.



The Hiunkaku pavilion, located within the precincts of Nishi Honganji temple, Kyoto. This asymmetrical structure with diverse lines that achieve an atmosphere of quietude is a prime example of “Japanese Baroque.” Photo courtesy of Nishi Honganji temple, Kyoto.

Ambiguity generated in any of these ways is not, of course, limited to literature, but also characterizes ambivalence or multiple meaning throughout the arts and culture in general. Even so, certain areas of the arts and culture are more apt to engender ambivalence than others.

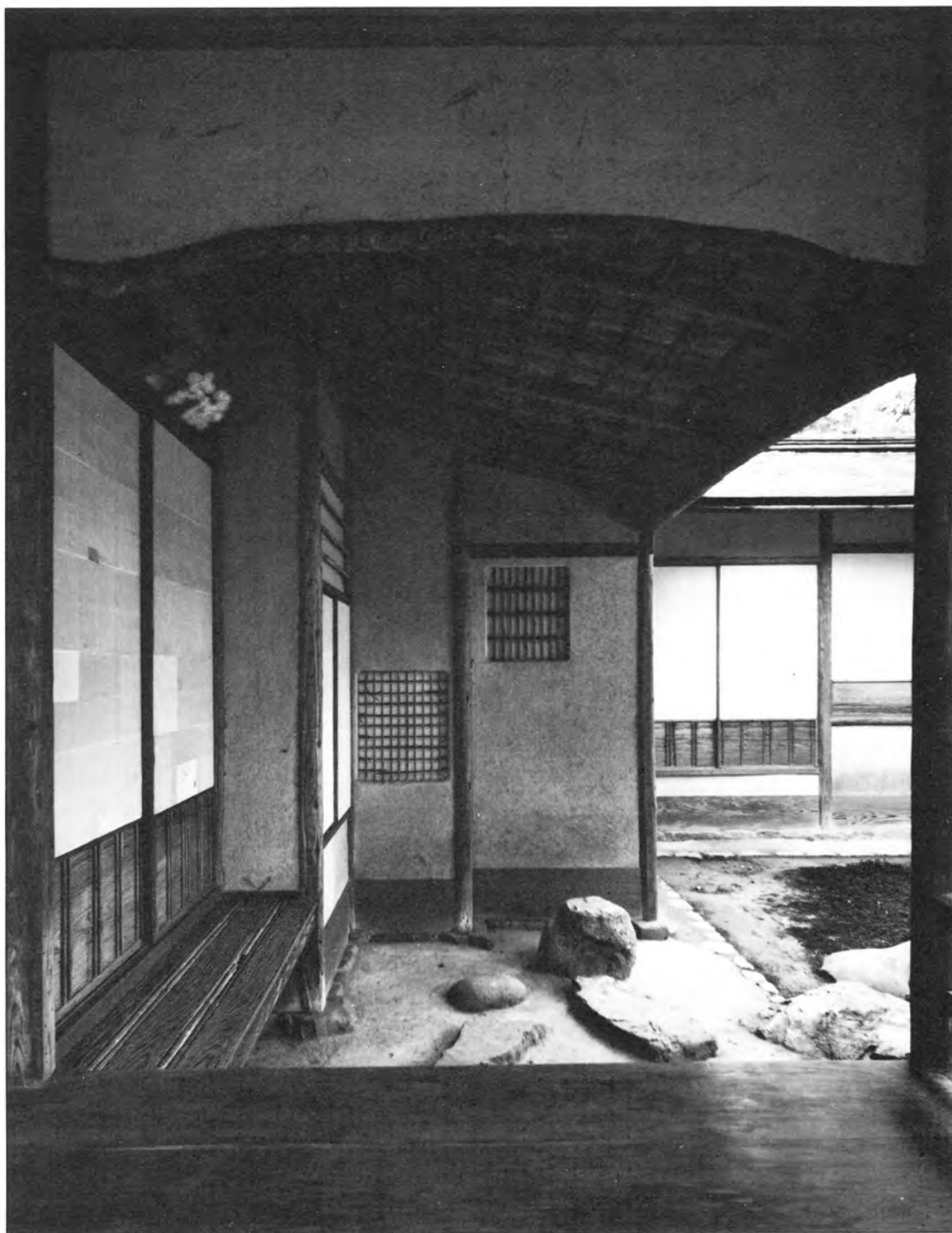
As the Japanese anthropologist Yamaguchi Masao points out in his book entitled *Bunka to Ryogisei* (Culture and Ambivalence), a sensitivity to boundaries—one sign of cultural or artistic ambivalence—itself constitutes a receptivity to images that can only arise away from the constraints of everyday life in peripheral areas of overlapping meanings. There it becomes possible for two contradictory phenomena to appear simultaneously, for the peripheries are where pre-verbal images and symbols always emerge, cross-fertilize, and unite to bear new meaning. Such sensitivity cannot arise within conventional logical order.

To be sure, it was probably only with the utmost difficulty that, in Europe, a culture of ambivalence and ambiguity managed to flourish as much as it did in the overwhelmingly rational climate of Western logical order. The Baroque period and other eras of creative ambivalence are all too rare in the history of Western culture. Yet, if ideas of identity-in-difference are but minor tributaries in the West, in Japan such receptivity and aesthetic sensibility, transcending conventional logic, form the main undercurrent.

According to Yamaguchi, the discovery of ambivalent boundaries as the fundamental leitmotif repeated throughout Japanese culture is the main thrust of Yanagita Kunio's ethnological research. The sexual ambivalence of paired roadside *dosojin*, "guardian ancestor" statuary; the ancient gravesites which were treated as transitional space lying between arable farmland and wilderness; folktales such as that of the Janus-faced bridgekeeper maiden who would take people's lives if angered or bestow rare treasures upon them if pleased—Yanagita's literature is so full of examples of cultural ambivalence that they form the rule rather than the exception. In the West such elements do exist, as we have noted in the Baroque, and in Empson's citations from Shakespeare and Chaucer, but they only bear discussion in the limited terms of some particular historical age or school of art.

Yamaguchi explains this fundamental difference between East and West by using the idea of concentricity. When a culture looks outward toward the peripheral rings encompassing its core and regards the periphery as somehow special or different, it may either attempt to bring that "otherness" in—as in the case of Japan's openness to cultural assimilation—or it may regard the inner core as a completely polished whole, and so, reject the peripheral as being antagonistic, barbarian, or heretical. Doris's examination of the Baroque represents one historical instance of letting down the barriers and seriously looking out.

The age of hierarchical cultural standards is long gone. Every part of the world is gaining its own cultural identity within the move toward ever greater internationalism; not an identity of narrow regionalism or antiquated traditionalism, but one in a worldwide value system of identity in difference. It is, therefore, necessary for all cultures to seek out their own images of coexistence, their own local shades of Rikyu gray, that open-ended aesthetic which can be found everywhere.



Detail of the east elevation of the Shonantei tea pavilion at Saihoji temple in Kyoto. This area just before the entrance to the tearoom features a deep eave, verandas, and garden elements which allow exterior and interior spaces to overlap and interpenetrate each other. Photo courtesy of Tsunenari Kazunori, Osaka.

The Dutch architect Aldo van Eyck's Twin Phenomena Paradigm has caused a restructuring within the existing hierarchy of Western thought, shattering the dualism barrier with the two-sided declaration, "The city is a big house and the house is a small city." Impressive as this concept is for the major influence it exerted on world architecture, I personally find more of interest in the mutualistic "I and Thou" philosophy of Martin Buber's *Über das Dialogische Prinzip I*, upon which it is based. Unlike the one-sided "I" of one's space-time existence measured against the "it" of things, the "I" one becomes through engaging in a relationship with an identical-yet-different "Thou" exists outside space-time, beyond Western logical order. That Buber has taken a step toward Buddhist philosophy becomes self-evident when we count up how often he quotes from such sutras as the *Udana* and the *Itivuttaka*. Even van Eyck's paradigm can be said to have brought an element of non-Western Buddhist philosophy to contemporary architecture. And as Charles Jencks stressed in his *Modern Movements in Architecture*, the issue of ambivalence or multiple meaning is the key to the most important happenings in all that is current in art, architecture, and culture.

Even such a post-modern sensibility as Camp may be seen as a sophisticated form of recognizing the multiple meanings of things. Turning its back on accepted aesthetic judgements of good and bad, Camp or similar bad-is-good movements afford a new perspective on staid standards, and issue a strong warning against the decay that comes from following the rules of the past too literally. They seek to acknowledge and accept the complications of human existence. Jean Genet remarked in *Notre Dame des Fleurs* that, in order to find a sense of multiple meaning within culture, good taste must not only be good taste but an awareness of what is bad taste as well. Camp fulfills this, for it manages to interpret things in two ways and on two levels at the same time.

Our contemporary age has been characterized by the Functionalist trend to minimize inconsistencies and increase efficiency and rational planning. This has been the driving force behind modernization worldwide, as testified by the birth of an international style in architecture and international standards of good design. We have achieved our initial ends, but is it not time we returned to the starting point, to the actual ambivalent quality of the life we humans live? Admittedly, the acceptance of seemingly chaotic ambiguity may be hard to come to terms with, yet do we not all feel the need for a rehumanization of our living environment? Should we not broaden our perspectives out toward the peripheries of possibility, and in toward the profundities of the human spirit? A spirit that in its original nature is indivisible, rich with ambiguities, and harmoniously balanced; in fact, a world of Rikyu gray. 🍵

Translated by Alfred Birnbaum



Temae—Tea Procedure: *Chabako—Yuki*

There are many styles and sizes of chabako, some ornately decorated and some entirely free of decoration. Among unusual examples, there are some with unique features such as drawers. The most common style, however, is the so-called *Rikyu-gata*, or Rikyu-style. Having squared corners, Rikyu-gata chabako are typically made of unfinished paulownia wood, although plain, black lacquer ones, such as the example in the photographs that follow, are also common. They are of two standard sizes: one 19.7 centimeters long, 12.7 centimeters wide, and 11.5 centimeters tall; the other, 16.8 centimeters long, 11.4 centimeters wide, and 10.5 centimeters tall. The first is sufficiently spacious to hold average sized utensils, but the second requires smaller proportioned utensils. Shown in the photograph above is a Rikyu-gata chabako named *Ura Chidori* (Beach and Plovers). Chabako may also be made of woods other than paulownia, such as mulberry, or entirely different materials; for example, lacquered paper. The chabako used for the chabako procedure called *Shikishi-date* is of basket work.

To prepare a box for the Yuki procedure: nest the *natsume*, in its *shifuku*, in the *chawan*; place the *natsume/chawan* in the *chawan shifuku* and tie the *nagao*; place the covered *natsume/chawan* in the box, toward the front. After fitting the *chasen* into the *chasen-zutsu*, place the *chasen-zutsu* in the far right-hand corner of the box. Rinse and wring the *chakin* and put it into the *chakin-zutsu*. Place the *chakin-zutsu* between the *natsume/chawan* and *chasen-zutsu*. Place the *furidashi*, filled with *kompito* or some other small, dry sweets, in the far left-hand corner of the box. Fit the *kakego* into the box. Place the *chashaku*, in its *shifuku*, at a left-slanting angle on the *kakego*. Place the *kobukusa*, folded in half with the folded edge to the right, on the *chashaku*. Place the *fukusa*, folded as though to wipe a *chashaku*, on top of the *kobukusa*. Place the lid on the box.

All of the chabako procedures are devised so that they may be conducted outdoors. A kettle with a spout and handle, called a *tetsubin*, is utilized and, regardless of season, it is placed in a small, portable brazier, called a *binkake*, which rests on a base.

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



(1)

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



(2)

Holding the box 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 brazier. He then exits, returns with the kensui in L, sits in front of the box, and sets the kensui down (2).



(3)

R and L lift the box and place it to the far left (3).



(4)

R and L remove the box lid and hold it up over the host's lap. R regrasps the far right-hand corner, L regrasps the near left-hand corner (4), and the lid is rotated clockwise a quarter turn.



(5)

R and L grasp the short sides of the box lid and place the lid to the right of the hearth so that it is centered, horizontally, with the bottom edge of the baseboard (5).



(6)

R takes the fukusa from the box and turns it over onto the palm of L. The fukusa is refolded as though to wipe a natsume. L steadies the left side of the box lid as R wipes the lid in three strokes with the fukusa (6).



(7)

L takes the fukusa, still folded as though to wipe a natsume, from R. R and L lift the kakego out of the box and place it in front of the brazier (7).



(8)

R takes the folded kobukusa from the kakego, places it between the box and the kakego, and then places the chashaku on the kobukusa (8).



(9)

R, grasping the fukusa by the upper, right-hand fold, takes it from L and places it on the far right-hand corner of the kakego (9).



(10)

R takes the furidashi from the box, rests it on the palm of L, rotates it clockwise two quarter turns, and places it on the adjacent mat (10). The host and guests bow. The main guest comes forward to get the furidashi.



(11)

The host takes the natsume/chawan from the box by grasping it across the top with R and securing it on the side with L. The natsume/chawan is placed on the kakego (11).



(12)

The host unties the cord of the chawan shifuku as for the nagao procedure (12).



(13)

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. As L holds the bottom of the shifuku, R draws the natsume/chawan from it and places the natsume/chawan on the kakego (13).



(14)

The shifuku cord is tied into a special slip knot called *katatombo*, R puts the excess cord into the shifuku, the shifuku is folded in half lengthwise to the left, and L places it in the box (14).



(15)

R and L untie the drawstring of the natsume shifuku (15).



(16)

R places the natsume, in its shifuku, on the palm of L. R then draws the cord out, pulls the fixed knot away from the gathering, spreads open the gathering, and separates the shifuku from the right then the left sides of the natsume. R draws the natsume from the shifuku and sets it on the box lid (16).



(17)

R grasps the natsume shifuku from the right. L takes it from R by grasping the bottom, and places it on the chawan shifuku in the box (17).



(18)

R takes the sheathed chashaku and transfers it to L. R removes the chashaku from the shifuku and places the chashaku to the left of the natsume on the box lid, allowing the tip of the handle to extend slightly beyond the front edge of the lid (18). The shifuku is tied into a loose, flat, single knot, and L places it on the natsume shifuku in the box.



(19)

R and L lift the box and move it forward a distance of about half its length (19). L moves the kensui forward, aligning it with the host's knees. The host straightens his kimono, rests his hands on his lap, and pauses for a moment.



(20)

R picks up the fukusa. The host refolds the fukusa, wipes the natsume in the standard manner (20), and places the natsume on the box lid.



(21)

The fukusa is refolded. The host wipes the chashaku in the standard manner (21) and returns it to the box lid as before.



(22)

R takes the fukusa and closes the lid of the kettle (22). The fukusa is returned to its place on the corner of the kakego.



(23)

L takes the chasen-zutsu from the box and transfers it to R. The ring finger of L pushes the chasen up and partially out of the chasen-zutsu. R grasps the chasen as L grasps the chasen-zutsu. R sets the chasen into the chawan (23). L returns the chasen-zutsu to its original place in the box.



(24)

L takes the chakin-zutsu from the box. R draws the chakin out and places it horizontally, "ears" to the left, on the bottom right-hand corner of the box lid (24). L returns the chakin-zutsu to its original place in the box.



(25)

Photo 25 shows the positions of the utensils at this point in the procedure.



(26)

R picks up the fukusa. L grasps the handle of the kettle and, as R holds the lid in place with the fukusa, pours hot water into the chawan (26). The kettle, then the fukusa, are returned to their places.



(27)

R picks up the chakin. The chakin is folded in the standard manner and placed on the bottom right-hand corner of the box lid (27).



(28)

The host inspects and rinses the chasen (28).



(29)

R places the chasen to the far side of the chakin on the box lid (29). The water in the chawan is discarded into the kensui, the chawan is wiped with the chakin, and the chakin is placed in the chawan. R places the chawan on the kakego and returns the chakin to its place on the box lid.



(30)

R holds the chashaku and the host, fingertips of L touching the mat, invites the guests to partake of the sweets (30).



(31)

L picks up the natsume. R, holding the chashaku with the last two fingers, removes the lid and places it on the box lid where the natsume had been (31).



(32)

The tea is measured into the chawan (32), the lid is fitted back onto the natsume, and the natsume and chashaku are returned to their places. R takes the fukusa and the host pours hot water over the tea. The kettle and fukusa are returned to their places.



(33)

R picks up the chasen, and the host whisks the tea (33). R returns the chasen to its place on the box lid.



(34)

R picks up the kobukusa and places it on the palm of L. R grasps the kobukusa backhand from the left side (34) and sets it on the adjacent mat so that the bottom edge faces the guests and the folded edge is to the host's right.



(35)

R opens the kobukusa out flat, as though opening a book from left to right (35).



(36)

R picks up the chawan, places it on the palm of L, turns it clockwise two quarter turns, and places it on the kobukusa (36). The guest takes the chawan and kobukusa. When the guest expresses appreciation for the tea, the host bows in acknowledgement.



(37)

When the chawan and kobukusa have been returned, the host picks up the chawan with R, rests it momentarily on the palm of L, then places it on the kakego with R. R folds the kobukusa in half so that the folded edge is to the right, and places it to the right of the host's knees (37).



(38)

Hot water is poured into the chawan (38) and the water is discarded. If more tea is to be prepared, the host takes the chakin and proceeds again from the middle of step 29, excluding step 30. If not, the main guest asks the host to finish and the host bows in acknowledgement. L transfers the chawan to R and R returns it to the kakego. The host bows saying that he will finish. The main guest requests haiken. The host acknowledges the request with a bow.



(39)

R picks up the kobukusa and places it to the left of the kakego (39).



(40)

The host pours hot water into the chawan, and the chasen is rinsed and inspected (40). The chasen is returned to its place on the box lid, the water is discarded, the chawan is wiped with the chakin, the chakin is placed in the chawan, and the chawan is returned to the kakego.



(41)

R picks up the chasen and rests it on the chakin in the chawan (41). L moves the kensui back in alignment with the host's shoulders.



(42)

R and L move the box back in alignment with the kakego (42).



(43)

R picks up the kobukusa, places it on the far side of the box, and opens it out flat (43).



(44)

R picks up the chawan from the side, transfers it temporarily to L, regrasps it slightly toward the front, and sets it on the kobukusa (44).



(45)

R picks up the fukusa. L takes the fukusa from R, at the same time folding it in half again. L clenching the fukusa, R and L pick up the kakego and the host shifts position to diagonally face the guests. The kakego is placed in front of the host's knees (45).



(46)

The host refolds the fukusa and wipes the natsume, placing the natsume lid, when it is removed during this process, on the kakego (46). L places the natsume on the kakego.



(47)

The fukusa is refolded. The host wipes the chashaku and places it to the left of the natsume on the kakego, the tip of its handle extending over the front edge (47). L holds the folded fukusa over the kensui and R brushes off any loose tea that clings to it.



(48)

R and L fold the fukusa further in half (48).



(49)

R puts the fukusa away into the front overlap of the host's kimono (49).



(50)

R and L pick up the kakego. R regrasps the back right-hand corner, L regrasps the front left-hand corner, and the kakego is rotated clockwise a quarter turn (50). This method of rotating the kakego is repeated.



(51)

R and L, in turn, regrasp the sides of the kakego and place the kakego on the adjacent mat (51).



(52)

The host shifts position to face the brazier. R and L pick up the box lid. In the reverse of step 4, the lid is rotated counter-clockwise one quarter turn (52). L and R, in turn, regrasp the long sides of the lid and fit the lid onto the box.



(53)

The host picks up the box, shifts position to diagonally face the guests, and sets the box down in front of his knees (53).



(54)

The box is rotated in the same manner employed to rotate the kakego, however the box is set down after each quarter turn and rotated at a lower level. Finally, the box is placed to the right of the kakego on the adjacent mat (54). The host shifts position to face diagonally away from the guests, grasps the kensui with L, rises, and exits.



(55)

Once the guests have inspected and returned the utensils, including the furidashi, the host proceeds to the host's mat and sits facing the utensils. The host answers any questions the guests may have (55).



(56)

The host picks up the kakego, shifts position diagonally toward the brazier, and places the kakego on the mat in front of the brazier so that it is centered vertically with the right edge of the baseboard (56).



(57)

The host picks up the box, shifts position to face the brazier, and places the box to the side away from the guests (57).



(58)

R takes the furidashi and places it to the right of the kakego (58).



(59)

R and L remove the box lid and place it in front of the host's knees (59).



(60)

R takes the chasen from the chawan. L takes the chasen-zutsu from the box. R fits the handle of the chasen into the chasen-zutsu (60) and, with the fingertips, pushes the chasen fully in. R holds the chasen-zutsu as L readjusts its grip. L returns it to its original place in the box.



(61)

R takes the chakin from the chawan. L takes the chakin-zutsu from the box. R, pressing the chakin against the side of the chakin-zutsu, forms the chakin into a roll (61). The chakin is fitted into the chakin-zutsu. L returns it to its place in the box.



(62)

L takes the knotted chashaku shifuku from the box (62). The knot is untied. L holds the shifuku as R picks up the chashaku and fits it into the shifuku. R sets the sheathed chashaku on the kakego, allowing its handle to extend from the front edge.



(63)

L takes the natsume shifuku from the box. R and L open the shifuku. R places the shifuku on the palm of L, picks up the natsume, and fits it into the shifuku (63). R sets the covered natsume on the box lid.



(64)

The host ties the drawstring of the natsume shifuku as for a standard chaire (64). R moves the covered natsume forward on the box lid.



(65)

R picks up the chawan and transfers it to L. R regrasps it from the side and places it on the box lid (65). Keeping the kobukusa on the mat, R folds it in half, right over left.



(66)

R nests the natsume in the chawan (66). R and L move the natsume/chawan to the center of the box lid.



(67)

L takes the chawan shifuku from the box. R and L open the shifuku. 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 fits the natsume/chawan into it (67). R and L place the covered natsume/chawan on the box lid and tie the cord as for the nagao procedure.



(68)

R, assisted by L, returns the natsume/chawan to the box (68).



(69)

R picks up the furidashi. The furidashi is rested on the palm of L as R readjusts its grip. R then returns the furidashi to its original place in the box (69).



(70)

R moves the chashaku fully into the kakego, picks up the kobukusa, and places the kobukusa on top of the chashaku. R and L pick up the kakego and fit it into the box (70).



(71)

R takes the fukusa from the host's kimono (71).



(72)

The host opens the lid of the kettle slightly (72). The fukusa is refolded as though to wipe a chashaku. R sets the fukusa on the kobukusa in the kakego.



(73)

R and L fit the lid onto the box, pick up the box and set it in front of the host's knees, readjust their hold on the box, and once again pick it up (73).



(74)

The host exits with the box. Just outside the host's entrance, he turns, sits, places the box to the side, and bows to signal the end of the presentation (74).

Chabako—Yuki Without Haiken

After the host discards the water in step 38, the main guest asks the host to finish the presentation and returns the furidashi. The host places the chawan on the kakego, and then bows saying that he will finish the presentation. R places the kobukusa between the box and the kakego and sets the furidashi to the right of the host's knees. Hot water is poured into the chawan and the chasen is rinsed and inspected. The chasen is fitted into the chasen-zutsu and returned to the box. The water in the chawan is discarded, and the chawan is wiped with the chakin and returned to the kakego. The chakin is rolled up, fitted into the chakin-zutsu, and returned to the box. The fukusa is refolded, and the chashaku is wiped and returned to the box lid. The fukusa is dusted off and returned to the kakego. The kensui, then the box, are moved back. The knotted chashaku shifuku is untied, the chashaku is slipped into it, and it is placed on the kobukusa. The natsume is fitted into its shifuku and nested in the chawan. The drawstring of the natsume shifuku is tied. The natsume/chawan is fitted into its shifuku, placed back on the kakego, and the shifuku cord is tied. The natsume/chawan, then the furidashi are returned to the box. R takes the fukusa and transfers it to L. R sets the chashaku into the kakego and places the kobukusa on the chashaku. The kakego is fitted into the box. R takes the fukusa and opens the lid of the kettle slightly. The fukusa is refolded and placed in the kakego. The box lid is rotated counterclockwise one quarter turn, then fitted onto the box. The box is placed in front of the host's knees. The host shifts to face diagonally away from the guests, exits with the kensui, then returns for the box. Just outside his entrance the host turns, sits, places the box to the side, and bows.

Book Reviews

Traces of the Brush: Studies in Chinese Calligraphy. By Shen C. Y. Fu in collaboration with Marilyn W. Fu, Mary G. Neill, and Mary Jane Clark. New Haven: Yale University Press, 1980. xii + 314 pp. US\$50.00 cloth, US\$17.50 paper.

Few artistic traditions are as venerable, vital, and intellectually complex as East Asian calligraphy. Apart from the linguistic message conveyed by the ideographs themselves, a work of calligraphy encompasses simultaneously several layers of information about the writer: his level of education, training and familiarity with ancient models; his creativity in transforming and transcending those models; and even his historical period or the social group with which he is identified—these often become absorbed into the content of a written work.

While it is true that Westerners, unaccustomed to the actual practice of communicating with brush-written ideographs, are at a disadvantage in understanding fully the myriad subtleties and nuances involved in assessing the tradition, the sheer beauty and almost magical power of Asian calligraphy have begun to attract growing numbers of Western students, who are undertaking its study with increasing sophistication. Various exhibitions devoted in part to calligraphy (along with their catalogues) have helped to fan the interest; *Chinese Calligraphy and Painting in the Collection of John M. Crawford, Jr.* (1962); *Traditions of Japanese Art: Selections from the Kimiko and John Powers Collection* (1970); *Zen Painting and Calligraphy* (1970); and *The Courty Tradition in Japanese Art and Literature: Selections from the Hofer and Hyde Collections* (1973). Two exhibitions, moreover, have treated Asian calligraphy exclusively: the groundbreaking *Chinese Calligraphy* of 1971, held at the Philadelphia Museum of Art, and the more modest *Calligraphy of China and Japan: The Grand Tradition*, mounted in 1975 at the University of Michigan Museum of Art, Ann Arbor.

Traces of the Brush, shown at the Yale University Art Gallery and the University Art Museum, Berkeley, in 1977, was the second exhibition in the West to concern itself exclusively with Chinese calligraphy. It was presented in conjunction with a stimulating and gratifyingly well-organized symposium, which brought together experts from all over the world. The exhibition consisted of some ninety works culled (with one exception) from American collections, and was accompanied by a catalogue of the highest scholarly quality.

When confronted with how to organize his material for the catalogue, Dr. Fu had two main choices: either he could have presented a general overview of Chinese calligraphy, or he could have chosen to focus in greater detail on specific issues. In a stroke of creative inspiration, the author, despite a disclaimer that the catalogue was not intended to present a complete history of Chinese calligraphy (p. xii), managed to some degree to do both.

The main body of the text is comprised of six substantive essays. The first, "Reproduction and Forgery in Chinese Calligraphy," outlines the complex processes by which the Chinese over the millenia duplicated famous works for reproduction and study. It differentiates, for example, between essential techniques such as *lin*, freehand copying, and *mo*, copying by tracing, and others. Dr. Fu then offers ten examples of essentially connoisseurial problems based on objects in the exhibition, ranging in time from an early T'ang copy of a work by the fourth-century Wang Hsi-chih to Wen T'ung-ho, a master who died in the early twentieth century. Examples of the kinds of issues raised include identification of anachronisms such as the intrusion of the copyist's personal or period style; detection of various kinds of copies; judging the relative quality of two identical works; and the betrayal of a copy by unnatural behavior of ink or handling of line. The final case study involves a pair of identical works, both genuine despite the fact that the artist was known to have executed only one version; the other was revealed as being the peeled second layer of paper from the original, retrieved by the mounter. Some of the issues, such as the study of the intrusion of period style into a

copy, had been explored previously in Lothar Ledderose's "An Approach to Chinese Calligraphy," (*National Palace Museum Bulletin* 7, no. 1 [1972]: 1-14); others appear to exhibit new approaches. Essays II through IV treat "The Seal and Clerical Script Traditions," "The Cursive Script Tradition," and "The Running and Standard Script Traditions" respectively. These essays take a more straightforwardly historical approach, and cumulatively they offer a solid introduction to the major movements and calligraphers comprising the long history of Chinese calligraphy. The usual shortcoming of an exhibition catalogue—the need to center the discussion on works that the author was able to borrow for the exhibition—has been circumvented by the generous use of judiciously chosen supplementary figures, which permits the illustration of the most representative masterpieces. The title of the fifth essay is "Format and the Integration of Painting and Calligraphy." Although the author begins by asserting provocatively that "format, whether handscroll or hanging scroll, album leaf or fan, has had a formative influence on the principles of painting and calligraphy" (p. 179), and goes on to discuss issues such as the *san chueh* (the "three perfections"), the appearance and development of the colophon and frontispiece, and the like, this section, although laden with interesting tidbits of information, is perhaps the least successful. It gives numerous examples, but their analysis tends toward the cursory and is rarely profound. By contrast, essay IV, "Chu Yun-ming: Defining a Master's Range and Quality," offers widely applicable strategems for approaching the work of a versatile, unpredictable, eclectic, and widely forged artist. The discussion is based not only on the eighteen or so works by the artist displayed in the exhibition, but is also supplemented by examples from Chinese, Japanese, and American collections. After applying his criteria, Dr. Fu demonstrates that some of the "Chu Yun-mings" in the exhibition are not genuine, as for example number 44, titled *Flowers of the Seasons*, from the Art Museum at Princeton University. It is instructive to compare his assessment of this piece with that of Dr. Tseng Yu-ho Ecke. She published it as number 46 in *Chinese Calligraphy* (Philadelphia: The Philadelphia Museum of Art, 1971), calling it "the foremost example of his work representing the exuberance of his later period." Dr. Fu's candor in removing a work from the oeuvre of an artist shows courage on the part of both author and lender—although perhaps an excessive amount of the rather brief conclusion to this essay, as if to soften the blow, is devoted to the importance of forgeries in the study of a master's work. He concludes that "the only true harm a forgery can do is to be mistaken for an original, thus distorting our image of a master's genuine gifts and learning, and confusing the course of history" (p. 220)—as if that were not inconsequential.

In addition to the essays, Dr. Fu gives us an annotated catalogue of the ninety objects in the show, including a list of their titles in Chinese and (where appropriate) such information as script style, dimensions, medium, format, translation, artist's biography, labels and colophons, collectors, where previously published, comparative material, and further bibliographical references. The notes to the essays and a selected bibliography provide a wealth of reference material in English, German, Chinese, and Japanese. A table of the Chinese dynasties is one of the few concessions made to the non-specialist; and the index is indispensable, given the unusual organization of the catalogue.

One of the greatest joys of the catalogue—and one of its biggest frustrations—are the illustrations. The eighty-nine supplementary figures allow Dr. Fu to elucidate virtually any point he wishes, and the ninety objects in the exhibition are reproduced in large, clear, black and white photographs. Dramatically enlarged details such as figure 1 allow the reader to follow with precision the points about tracing copies made in the text (pp. 5-7). Similarly, the discussion of the copy of the Hsien-yu Shu work (pp. 16-17) would have been impossible to comprehend without the excellent blowups provided in figures 11 and 12. The objects in the exhibition, however, are reproduced in the order that they appear in the discussion, not in the numbered order assigned to them in the exhibition. A list of illustrations accompanied by their page numbers, as well as consistent references to those page numbers when a work is mentioned in the text, would have eliminated much of the distraction of constantly having to leaf through the book in search of photographs. Another criticism is that, given the heavily connoisseurial nature of some of the sections, where discussion of seals come

into play as part of the argument for a work's authenticity, it seems strange that not a single detail of a seal is reproduced.

The enumeration of various shortcomings, however, is in no way intended to undermine the tremendous contribution this catalogue makes toward the formulation of ways to approach Chinese calligraphy. Not all reviewers, moreover, are in agreement about what constitutes the strengths and weaknesses of the work. Dr. Stephen Goldberg, for example, in the *Journal of the American Oriental Society*, 100.1 (1980), speaks of essays II through IV, the historically-oriented essays, as follows: "It is here that Fu Shen makes his greatest contribution to the field of Chinese calligraphy, mapping out the territory for future detailed exploration." I did not find this so; to me the material in these essays would have been easiest to piece together on one's own from Asian language sources. I found essays I, V, and VI the most valuable, for they offered approaches to the material that involve a synthesis of Eastern erudition and Western methodology. Quibbles aside, however, *Traces of the Brush* represents a prodigious feat of scholarship and along with Lothar Ledderose's *Mi Fu and the Classical Tradition of Chinese Calligraphy* (Princeton: Princeton University Press, 1979) will surely set the standard for research in Chinese calligraphy for years to come.

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Warlords, Artists, and Commoners: Japan in the Sixteenth Century. Edited by George Elison and Bardwell L. Smith. Honolulu: The University Press of Hawaii, 1981. 355 pp. US\$20.00.

Warlords, Artists, and Commoners is a collection of ten essays dealing with Japan in the sixteenth century. This was an era of political chaos, as the organs of central government collapsed and warlords battled ruthlessly to expand their territories and reunite the country. It was also at this time that Westerners first reached Japan, bringing guns and religion, both of which added further to the confusion. But if the sixteenth century—the Sengoku and Momoyama periods—was a time of chaos, it was also one of tremendous vitality. Thrown back on their own resourcefulness due to the lack of order, the Japanese—warlord, artist, and commoner—exhibited great ingenuity in carving out lives amidst uncertainty.

The military barons created new institutions of political and social control. They erected great castles that served not only defense purposes but also as political, commercial, and cultural centers. Seeking to rule by the arts of peace as well as those of war, the barons invited scholars, poets, painters, and other cultural figures to their castle towns, helping to spread learning and culture despite the constant warfare. Commoners banded together in villages with considerably more autonomy than before. Religious sects established regional control impervious to warrior control; and some merchants, like those in the city of Sakai, managed to acquire a surprising degree of independence. Thus the sixteenth century was a dynamic epoch in Japan's history, and it is hardly incidental that it has served as the setting for numerous plays, movies, novels, and television dramas.

This volume of essays differs from many similar attempts in the recent past, in that it is both wider in scope, not limiting itself to institutional changes alone, and in that it is the product of a university seminar (Carleton College) where student input appears to have been anticipated and profited from. Thus the book is much more useful for classroom purposes than, say, *Japan Before Tokugawa*, a volume covering roughly the same era. It should also have greater appeal to the general reader.

There is something here for everyone, and although the tone of each essay is different, there is an editorial consistency that makes for pleasant reading. After John W. Hall establishes the basic institutional changes of the period, in what he correctly terms "Japan's Sixteenth-Century Revolution," V. Dixon Morris focuses on urban development, sketching the history of the crucial port city of Sakai as Japan's "free city." Morris reminds us how much economic power these great merchants could exercise in dealing with treacherous warlords, greedy for hegemony and needing their assistance to maintain and equip huge armies. In his fascinating article "The Cross and the Sword," George Alison provides an overview of the period through the eyes of some of the astute observers of the time, including Miura Joshin, Ota Gyuichi, Rodrigues, and Luis Frois.

The art historian Carolyn Wheelwright "recreates" Kano Eitoku's magnificent wall paintings done for Nobunaga's Azuchi Castle. Donald Keene's essay on linked-verse master Satomura Joha focuses less on Joha's poetry (rightly so) and more on the career of this commoner who became the associate of powerful warlords and influential courtiers. An unabashed sycophant who seems to have cultivated friendship with everyone of importance, Joha several times came within a hair of losing his life because of his connection with protagonists in a political quarrel. Frank Hoff, writing on folk song and performing arts, and William P. Malm, on the music of sixteenth-century Japan, introduce the reader to the sophisticated changes in these areas which are often neglected in both Japanese and Western scholarship, but which are essential to an understanding of the totality of the era.

Perhaps for readers of this journal, the most important essay is that of H. Paul Varley and George Alison on the development of the culture of tea, ending with the complex political situation surrounding the death of Sen no Rikyu by suicide at Hideyoshi's order in 1591. In what for this reviewer at least is the highlight of the volume, George Alison's essay "Hideyoshi, the Bountiful Minister" is a penetrating analysis of the career of Japan's greatest parvenu. In the final article, Bardwell L. Smith provides an extensive review of Western (mainly English) language literature on not only the sixteenth century but even back into earlier medieval Japanese history. This essay is especially valuable for students or general readers interested in broadening their knowledge of the era.

In sum, this is an excellent work, providing enough detail for scholars, but covering a broad range of topics and written in a style which will delight the student and general reader as well. Although The University of Hawaii Press introduced the reader to the opulence of Momoyama art with a colorful book jacket featuring Eitoku's *Chinese Lions*, all of the plates within the book are, unfortunately, in black and white. Even if this is understandable for economic reasons, it is sad that more color plates could not have been included. Nonetheless, this book is must reading for anyone interested in premodern Japanese history and culture.

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Isles of Gold: Antique Maps of Japan. By *Hugh Cortazzi*. New York and Tokyo: John Weatherhill, Inc., 1983. 142 pp. US\$75.00, ¥12,000.

My enthusiasm for this book knows no bounds, since I am one of those people in whom maps inspire endless fascination. Besides their purely utilitarian function of showing the way or proclaiming property boundaries, maps enable one to see what the land looks like from above, perhaps satisfying humanity's secret urge to fly like a bird—or even be a god.

Maps have a variety of charms. The perfection of modern maps satisfies in its own way, while the very imperfection of old maps brings another kind of pleasure: they conjure up the bygone wonder of an unexplored world.

British Ambassador Sir Hugh Cortazzi's *Isles of Gold: Antique Maps of Japan* is one of the most exciting books to appear in a long time. It is the first work in English to summarize the development of maps of Japan—both European and Japanese—and their interrelationship. A treasure trove brimming with visual delights, it provides a wealth of information that reflects the author's deep scholarship, written in a warm, lucid style tinged with humor. Ninety-two maps, gathered from museums and Sir Hugh's own collection, have been beautifully reproduced for readers to pore over. Four are foldouts, and there is one enlarged, frameable insert.

The oldest Japanese map reproduced is a diagram, which was executed on cloth and is dated 756, of an estate in Nara. The earliest surviving maps of the whole of Japan date from 1305. They give the general shape of the country, but provinces are merely defined in rough "balloons" clustered around the capital. This type of map—asccribed to Gyogi, an eighth-century Buddhist priest of Korean descent who is said to have traveled about Japan giving sermons and teaching civil engineering—adorns many works of art, from Imari plates to sword guards and netsuke. The first woodblock-printed maps are of this type. Japan is shown surrounded by China, Korea, and the Ryukyu Islands, as well as mythical territories such as the Land of Dwarfs and the Land of Women From Where Men Never Return.

As European science filtered into Japan, mapmaking in Japan became more accurate; but the desire to be accurate did not oust the map as art. Panoramic maps, with mountains, castles, towns, and forests shown pictorially as if seen from the air, were immensely popular in the Edo period. Many bird's-eye-view maps of the Tokaido highway which stretched from Edo (present-day Tokyo) to Kyoto, presided over by Mount Fuji's snowy slopes, were produced by prominent artists such as Hokusai. Japan's first map of the world, dated 1645, inspired the great screen painters of the period—twenty of whose map screens still exist in museums. It was fashionable to possess a pair of such map screens, one depicting Japan, the other depicting the whole world, possibly bordered with delightful depictions of peoples of the world, some realistic, some fanciful.

Not only in Japan did art hold sway in the drawing of maps. European mapmakers may have striven more for accuracy in charting the land, but they gave free rein to art and fantasy in their cartouches and in the barques and beasts inhabiting the oceans, and it was they who first embellished map borders with pictures of people from around the world.

Japan on European maps was a land of mystery for a long time, based on Marco Polo's hearsay reference to "Cipangu" as "far out to sea to the Eastward some 1,500 miles from the mainland [of China]. It is a very big island" with "gold in great abundance." It was in the rush to find these fabulous isles of gold that Columbus accidentally discovered America and concluded that Japan must be either Cuba or Haiti, or even perhaps Yucatan. Mapmakers did not know where to place Japan at all, and it appears in various locations, shapes, and sizes. Leonardo da Vinci made it a square land lying between Asia, South America, and Florida. Finally, for a while, in desperation, cartographers left Japan out altogether!

Japan's years of seclusion slowed mapmaking progress all around. The Tokugawa shogunate banned the export of maps, and efforts were made to prevent information from seeping out through, as Sir Hugh puts it, "the tiny, shuttered window that was Deshima, the Dutch outpost off Nagasaki." But Japan had talented men of vision such as Ino Tadataka, and Deshima had Engelbert Kaempfer. There was also Philip Franz von Siebold, who smuggled out copies of Japanese maps and made important scientific observations, including measuring the height of Mount Fuji, for which he was tried for sedition.

Hokkaido merits a chapter all its own. The exploration and mapping of that "spacious land of wild people and large bears" about which little was known, even by the Japanese, until the end of the eighteenth century, makes fascinating reading. For over a hundred years Europeans debated whether it was an island or part of the Asian continent; one early Dutch explorer even thought the southernmost of the Kuriles was America!

Isles of Gold is certainly well worth its price. Each map reproduction, generously captioned, invites endless perusal. Many of the Japanese maps have writing facing all four directions, and one imagines kimonoed groups, clustered around them, kneeling on the tatami, enthralled. A highly entertaining "Pictorial Guide to the Provinces" has the names in rebus form. For instance, Echigo (present-day Niigata prefecture) is represented by a picture (*e*), a woman's breast (*chi*), and some *go* stones.

The author includes an annotated bibliography and advice for would-be collectors. Now that map collecting has become an expensive hobby, my advice, in view of the truly remarkable quality of the reproductions in *Isles of Gold*, is to buy this very handsome book instead.

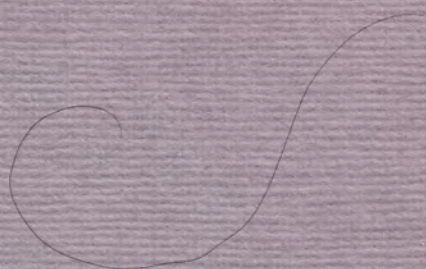
Dorothy Britton
Author, poet, composer
Hayama, Japan

Glossary and Chronology

<i>agedana</i>	あげ棚	<i>Gotō Egen</i>	五燈会元
<i>akatsuki</i>	暁	<i>Gubishō</i>	愚秘抄
<i>akebono-shibori</i>	曙しほり	Haga Kōshirō	芳賀幸四郎
<i>andon</i>	行灯	Haga Tōru	芳賀徹
<i>ashimoto andon</i>	足もと行灯	<i>haiken</i>	拝見
<i>ayaori</i>	綾織	Han You (Kan Yu)	韓愈
Ba Ling (Haryō)	巴陵	Hirota Kimiko	広田公子
<i>binkake</i>	瓶掛	Hishikawa Moronobu	菱川師宣
Bo Jui (Haku Rakuten)	白楽天	<i>Hōkyōzammai</i>	宝鏡三昧
<i>bokuseki</i>	墨蹟	Honjūbō	本住坊
<i>Bunka to Ryōgisei</i>	文化と兩義性	Huangshangu (Kōteiken)	黃庭堅
Buson	蕪村	Huineng (Enō)	慧能
<i>Chafu</i>	茶譜	Huitang Zuxin (Maidō Soshin)	晦堂祖心
<i>chakin</i>	茶巾	<i>ichigyōmono</i>	一行物
<i>chakin-zutsu</i>	茶巾筒	Ike no Taiga	池大雅
<i>chasen</i>	茶筴	Ikkyū Sōjun	一休宗純
<i>chasen-zutsu</i>	茶筴筒	Inzan Ien	隱山惟琰
<i>chashaku</i>	茶杓	Ishan Ining (Issan Ichinei)	一山一寧
Chaozhou (Jōshū)	趙州	Itasaka Gen	板坂元
<i>chawan</i>	茶碗	Itoh Teiji	伊藤ていじ
<i>Chawa Shigetsu-shū</i>	茶話指月集	<i>joyagama</i>	除夜釜
<i>chō</i>	町	<i>kabe-shijira</i>	壁縮羅
<i>Chōandōki</i>	長閑堂記	<i>kakegō</i>	掛合(子)
<i>chōkei</i>	長檠	<i>Kakyō</i>	花鏡
Daimonjiya Eisei	大文字屋榮清	Kamiya Sōtan	神谷宗湛
<i>daisu</i>	台子	<i>katatombō</i>	片とんぼ
Daolin (Dōrin, Chōka)	道林、鳥窠	Kenkō	兼好
Dongshan Liangjia (Tōzan Ryōkai)	洞山良价	<i>kobukusa</i>	古帛紗
<i>dōsojin</i>	道祖神	Kōgetsu Sōgan	江月宗玩
Ekei	恵瓊	Kokei Sōchin	古溪宗陳
<i>engawa</i>	縁側	<i>komayose</i>	駒寄せ
<i>Fudōchi-shimmyōroku</i>	不動智神妙録	<i>kompeitō</i>	金平糖
Fujiwara Shunzei	藤原俊成	Konoe Ōzan	近衛応山
Fujiwara Teika	藤原定家	<i>kōshi</i>	格子
<i>fukusa</i>	帛紗	Kubo Gōdayū (Chōandō)	久保権大輔 (長閑堂)
<i>furidashi</i>	振出	Kurokawa Kishō	黒川紀章
Furuta Oribe	古田織部	Linji (Rinzai)	臨濟

<i>Luohuyelu</i> (<i>Rugoyaroku</i>)	羅湖野録	<i>Sōeki</i>	宗易
<i>machi</i>	町	<i>Sōkyū Ta-kaiki</i>	宗及他会記
Matsuo Bashō	松尾芭蕉	<i>soku</i>	疎句
<i>Matsuya Hisashige</i> <i>Ta-kaiki</i>	松屋久重他会記	<i>Sōon</i>	宗恩
<i>Metsugo</i>	滅後	<i>Sōtan Nikki</i>	宗湛日記
Minamoto Tsunenobu	源経信	<i>Sōtatsu Ta-kaiki</i>	宗達他会記
Mizuochi Sōkei	水落宗恵	Suzuki Harunobu	鈴木春信
Murasaki Shikibu	紫式部	<i>suzume kawarake</i>	雀土器
Murata Shukō	村田珠光	Takeno Jōō	武野紹鷗
<i>nagao</i>	長緒	Takuan Sōhō	沢庵宗彭
Nambō Sōkei	南坊宗啓	<i>tankei</i>	短檠
<i>Nanpōroku</i>	南方録	<i>tetsubin</i>	鉄瓶
<i>natsume</i>	棗	<i>tōkei</i>	灯檠
<i>Nihon no Bi</i>	日本の美	<i>toromen</i>	兜羅綿
Nishida Masayoshi	西田正好	Toyotomi Hideyoshi	豊臣秀吉
Oda Uraku	織田有楽	Tsuda Sōkyū	津田宗及
<i>Rikyū-gata</i>	利休形	Ueda Kakuho	上田覚甫
<i>Rikyū nezumi</i>	利休ねずみ	<i>Ura Chidori</i>	浦千鳥
<i>roji</i>	露地	<i>wabi</i>	侘
<i>roji andon</i>	露地行灯	<i>waka</i>	和歌
<i>sake</i>	酒	Wang Wei (Ōi)	王維
Sei Shōnagon	清少納言	Wuzhun Shifan (Bujun Shihan)	無準師範
Sengai Gibon	仙厓義梵	Xutang Zhiyou (Kidō Chīgu)	虛堂智愚
Sen Rikyū	千利休	Yamaguchi Masao	山口昌男
Sen Sōshitsu	千宗室	Yamanoue Sōji	山上宗二
Sen Sōtan	千宗旦	<i>Yamanoue Sōjiki</i>	山上宗二記
<i>senu hima</i>	せぬひま	Yanagita Kunio	柳田国男
<i>shaku</i>	尺	<i>yobanashi</i>	夜咄
<i>shifuku</i>	仕覆	Yuanwu (Engo)	圓悟
<i>shikishi-date</i>	色紙点	Zeami Motokiyo	世阿弥元清
<i>Shin Kokinshū</i>	新古今集	<i>zenki</i>	禅機
<i>shinku</i>	親句	<i>zenshoku</i>	膳燭
<i>shoin</i>	書院	Zuigan Shiyan (Zuigan Shigen)	瑞巖師彦
Shun'oku Sōen	春屋宗園	Zuigan Sōseki	瑞巖宗慎
Sōden	宗伝		

Asuka period, 538-645
Hakuho period, 645-710
Nara period, 710-794
Heian period, 794-1192
Kamakura period, 1192-1336
Muromachi period, 1336-1568
Momoyama period, 1568-1603
Edo period, 1603-1868
Modern period, 1868-



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