



CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 40



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 surname first in accordance with the Japanese practice. 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.

Just Being Not Angry

Sen Soshitsu XV

In the middle of the Tokugawa period there lived a famous Zen priest named Bankei (1622-1693). Many people came to Bankei with their problems, and asked him for advice.

One day a man came to him and said, "I have a short temper and no matter how hard I try to control it I never seem able to do so. Isn't there some way I can remedy this?" After pondering the man's dilemma for a while, Bankei said, "You seem to have been born with a strange affliction. Show me your short temper and I'll cure it for you." "But I can't do that," replied the man. "My short temper appears and disappears at will, and at this moment there is nothing here to show you." "Well then," said the priest, "your short temper doesn't seem to be something you were born with; rather, it seems to be a problem you have self-indulgently cultivated and one which causes trouble for your parents and family. You should therefore live your life in the condition you are in at this moment; of neither having nor not having a short temper—of just being not angry." Upon hearing this, the man became aware of his self-indulgence and is said to have gone on to live a peaceful, contented life, without any sign of his former short temper appearing again.

Like the man who came for advice, many of us are enslaved by our emotions, acting impulsively and later regretting what we have done, and feeling guilty and unhappy about it. However, even if we should loose our temper, we shouldn't waste time, afterwards, regretting our outburst; rather, we should resolve to forget our anger. If we are able to do this, we will realize what a wasteful trap it is to be imprisoned by our anger even after it has passed away. This is indeed easy to say but hard to do. Nevertheless, if we cannot control our emotions then we will surely end up being controlled by them, destined to live out our lives from a dark, mean-spirited, little corner of our minds.

Whenever we are tempted to become angry, we should strive to call to mind the inner peace we experience when partaking of a bowl of tea, and let the spirit of tea be our guide. By doing so, we will surely be able to master our emotions.

Once, after I had told the story of Bankei and the short-tempered man to a group of people, a middle-aged man came up to me and told me about a similar experience he had had. It seems that when he was a young man, a certain university professor and he had a disagreement over a project they were working on. The young man decided to visit the professor's house to talk about the problem. When he arrived, the professor offered to make tea for him; but, unfortunately, the young man had not allowed his anger to die and said that he did not want any tea, thereby destroying the opportunity to talk with the professor. Later, the man

realized that he should not have given in to his anger, but should rather have partaken of the tea and joined in the spirit in which it was offered. From then on, he strove to cultivate the spirit of tea within himself and to thereby learn to "just be not angry."

The spirit of Tea is a wonderful medicine which offers opportunities for us to realize our true selves; to achieve the state of just being not angry. In Zen, the pure spirit that we were born with is the same as the state of just being not angry. It is the state of mind of neither emphasizing one thing nor the other. Although this state is not easy to maintain, it is only by doing so that we are able to fully realize our true selves and appreciate the world that surrounds us.

When offered a bowl of tea, we should partake of it with a pure heart and reflect upon our true selves. In this spirit, we can learn to expand our world; to unconditionally experience, accept, and appreciate all the wonderful sights and sounds and experiences that we encounter every day of our lives. Once we are able to do this, we can live without dissatisfaction and discontentment, and we can pass through life with the effortlessness of clouds floating across the sky or of water running down a hill. By living each day and each moment in this way, we will surely be able to follow the path to true happiness. ☯

The Beginnings of Chanoyu in America

William Thrasher, with Caroline Graboys

The dawn of chanoyu in America generally dates from the publication of *The Book of Tea* in 1906. Looking back on the event, however, it seems that it was not so much a dawning as a flash of lightning that suddenly illuminated not only the history of chanoyu, but also ancient “threads” that, over the centuries, had been woven into the very fabric of the culture of Japan.

The Book of Tea was written by Okakura Kakuzo (1862-1913) for an audience that was, however small, ready for its message. It did not come about casually or accidentally, but was a direct response to an American interest in Japanese culture. And it must not be forgotten that it was written in English. “Translation is always a treason,” Okakura reminds us in *The Book of Tea* (Dover Publications, 1964), and “can at its best be only the reverse side of a brocade,—all the threads are there, but not the subtlety of color or design.”

For Okakura to have written something less than *The Book of Tea* would not have been a disservice to his audience, but to write in the manner in which he did was characteristic of his respect for them and his belief that they would understand this remote cultural tradition, chanoyu. This belief seems to have underlaid Okakura’s attitude toward his associates in America at the time. Entertaining doubts about the future of his own country’s artistic heritage, Okakura must have been pleased to find in the United States—in the highly suspect West—a “union of kindred spirits in art.” He had traveled in other parts of the world, but nowhere else did he find soil so ripe for planting the seeds of this unique, Japanese cultural tradition. His audience was inspired to learn, and Okakura was a remarkably articulate, impassioned, and compulsive teacher.

There were, however, other events before 1906—some little known, others simply forgotten—that shed additional light on the cultural milieu of America at the time, and which set the stage for *The Book of Tea*.

Following the opening of Japan to the West in the 1850s, there was a great surge of European interest in the country, and in particular, in its art. In France, Japanese-style decorative motifs swiftly found their way into the oeuvre of many artists and artisans. However, few people seemed to appreciate Japanese art for its own sake.

While much of Europe was obsessed with “Japanese-style,” in Boston something far more profound was taking place; possibly because of New England’s long tradition of trade with China, wherein a great number of maritime families, from early on, had had firsthand contact with the East. Now and then one still hears stories of nineteenth-century seafaring merchants and their wives who could speak and write a little Japanese as a result of their trade experience



Okakura Kakuzō. Photographed at the Museum of Fine Arts in Boston (year unknown).

along Japan's coast. Some of the oldest of these merchants established the foundations for great family fortunes in Boston. It was also from New England that the first non-commercial travelers to Japan set out for that country.

The great pioneers—those who rode the crest of the first great wave of Asian art and ideals as it broke on America's shores—all lived within a small geographical area on the Eastern seacoast. Their names—Morse, Fenollosa, Bigelow, to cite only a few—are a litany of America's fascination with Asia in general and Japan in particular. Most of what they knew came from firsthand experience, since they were among the few Westerners who had either lived or traveled extensively in Japan. Well before the end of the nineteenth century, they documented, systematically and in great detail, information about the people and the culture of Japan, most notably its art. Were it not for the energetic efforts of this handful of Americans, working together with an equally dedicated and small group of Japanese, much of that information, like many of the works of art they uncovered, might have been lost forever.

The first of these great pioneers was the zoologist Edward Sylvester Morse (1830-1925) from Salem, Massachusetts, who went to Japan to study the country's marine life. Early in Morse's explorations, he horrified some of his Japanese friends by showing them a shell-shaped ceramic dish that he had purchased. A man with such poor taste in the ceramics of their country needed education! And so they took it upon themselves to educate him. Guided by the antiquarian Ninagawa Noritane, the result was a systematically arranged collection of over five thousand ceramic pieces from kilns throughout Japan. The "education" of Morse was apparently successful; the collection is extremely thorough, and contains many exceptionally fine pieces. In 1876 Morse presented this collection to the newly formed Museum of Fine Arts in Boston, thereby providing the museum with the base for its unrivaled holdings in Asian art.

But perhaps Morse's most significant contribution was his enthusiasm for Japan and its people. When he returned to America in 1882, he gave a series of lectures, sponsored by Isabella Stewart Gardner—Okakura's future friend and patron—which inspired a number of Bostonians, including Mrs. Gardner and her husband, to travel to Japan.

When asked by the Japanese government to recommend someone to teach Western philosophy and literature at the newly founded Tokyo University, Morse recommended one of his students, Ernest Fenollosa (1835-1908), the son of a Spanish musician, who was also from Salem, Massachusetts. Upon his arrival in Japan, Fenollosa gathered about him a group of bright, young students who met to discuss literature and philosophy. Among them was Okakura, whose English was so proficient that he served as Fenollosa's translator. Thus began a long, if at times uneven, friendship between the two. Fenollosa, a man of keen artistic temperament, became very interested in Japanese art—an interest which soon dominated his life. He also became a collector, and it was through his ardent enthusiasm for Japanese traditions that Okakura began to see the danger inherent in the indiscriminate Westernization of Japan.



From left to right: Edward Sylvester Morse, Okakura Kakuzo, Ernest Francisco Fenollosa, and William Sturgis Bigelow. Photographed in Japan, c. 1882.

After his first trip to Japan, Fenollosa returned there many times, and in 1882 he was accompanied by the Boston physician William Sturgis Bigelow (1850-1926), who also was a friend of Mrs. Gardner. Bigelow was another who had attended Morse's lectures in 1882. He remained in Japan for more than seven years, adopting a Japanese lifestyle and the Buddhist religion. Bigelow, Fenollosa, and Okakura traveled together, locating and cataloguing examples of Japanese art. Because it was at this very time that the Japanese, themselves, were casting aside their traditional arts in favor of Western art and ideals, Fenollosa and Bigelow were able to purchase many fine pieces for their own collections, thereby preserving them for posterity.

Isabella Stewart Gardner and Fenway Court

Isabella Stewart (1840-1924) was born the daughter of a wealthy, New York candy manufacturer. She was well educated, and in those days that meant, quite naturally, a grand tour of Europe at an early age. While in Europe, she met the Gardner sisters from Boston, and upon returning home she visited them. It was then that she met their brother, John Lowell Gardner. In 1860 Isabella and John were married and made their home in Boston.

Mrs. Gardner's New York upbringing and her independence of character made her impatient with the straight-laced ways of Boston society. It did not take long for "Mrs. Jack," as she became known, with her individual resourcefulness, to forge strong, new—if uncomfortable for some—standards by which culture was to be measured in Boston.

The Gardners traveled throughout the world, spending many of their summers in Venice, of which they were particularly fond, and which was ultimately to influence Mrs. Gardner's concept of Fenway Court. She diligently kept detailed scrapbooks of her trips, filled with photographs, notations, and souvenirs. Inspired by Morse, in May of 1883, the Gardners set sail for Japan.

From the time they arrived until their departure in September, the Gardners saw much of the country—Yokohama, Kobe, Osaka, Kyoto, Obaku, Uji, Nara, Nagasaki, Nikko—and they were able to get an intimate view of a good deal of Japanese life. In letters to friends, she mentions having "tiffin" with William Sturgis Bigelow, seeing Sen Rikyu's tea house, and watching a family of tea pickers. She was quite taken with the Japanese people, especially their clothing, which she describes as "delicious," and the tatami-mat flooring of the houses, upon which she enjoyed walking in her stocking feet. "I kick . . . [my shoes] off on every occasion," she notes in a letter posted from Yokohama, dated June 30, 1883. There is no reference to her having had tea in a room especially designed for chanoyu; however, a notation mentions that on August 23 they went to a "tea house" in Kyoto and on the same day saw ten geisha, some of whom danced. Mrs. Gardner, having visited Rikyu's tea house, was at least introduced to the world of chanoyu during this visit, but we do not know to what extent, if any, she pursued chanoyu in the more than two decades that passed between her first visit to Japan and her first meeting with Okakura. We do know, however, that her experience in

Asia profoundly influenced Mrs. Gardner. In his biography *Isabella Stewart Gardner and Fenway Court* (Boston, 1972), Morris Carter notes:

The liberalizing, tranquillizing effect upon Mrs. Gardner of her experience in the East cannot be estimated. . . . many of the elements of Oriental faith, extolling peace, contemplation, the negation of desire, revealed to her ideals which her restless spirit had not previously conceived, and she had seen people whose lives, directed and controlled by these faiths, were beautiful. As she grew older, she regretted the gradual Europeanizing of Asia, the destruction of variety, the increase of uniformity and monotony, the passing of those things which were the outgrowth and the expression of natural environment and national character.

We also know that Mrs. Gardner built a "tea house" on the extensive grounds of her home, Green Hill, in Brookline, a suburb of Boston. Little is known about this structure or how often it was used. However, comparing a photograph of the tea house and its water garden with a photograph that she took in Kyoto of Shugakuin Rikyu—"tea house and pleasure grounds of Mikado" (as she describes it)—we might conclude that the design for hers was inspired by the architecture and gardens that she had seen in Kyoto. The roof of Mrs. Gardner's tea house, however, seems to have been influenced more by Chinese than Japanese architecture. Other photographs show that her tea house and water garden were only a portion of a larger, Japanese-style garden with old stone lanterns marking its pathways.

It is possible, though questionable, that the tea house at Green Hill was built under Okakura's guidance, or the guidance of some of the artisans he brought from Japan to restore and repair items in the collection of the Museum of Fine Arts in Boston, and to whom Mrs. Gardner provided living and working quarters. Whatever its origin, one can be sure that Mrs. Gardner had a strong interest in its design and construction.

In the years following their trip to the Orient, the Gardners decided to collect works of art of exceptional quality for the express purpose of founding a museum. In their search for such works, they were greatly aided by their former protege, Bernard Berenson, the scholar and dealer in Renaissance art who was then living in Europe.

Mr. Gardner died in 1898, but shortly thereafter Mrs. Gardner proceeded with the plans for the museum. She purchased a piece of property in Boston's Fenway, a part of the grand, beautifully landscaped and richly forested park project known as Boston's "emerald necklace," and construction was begun. The building, designed by Mrs. Gardner, was modeled on the plan of a Venetian palazzo and Mrs. Gardner personally selected, in Europe, the architectural components that were to be included. These were stored in a warehouse nearby, and as



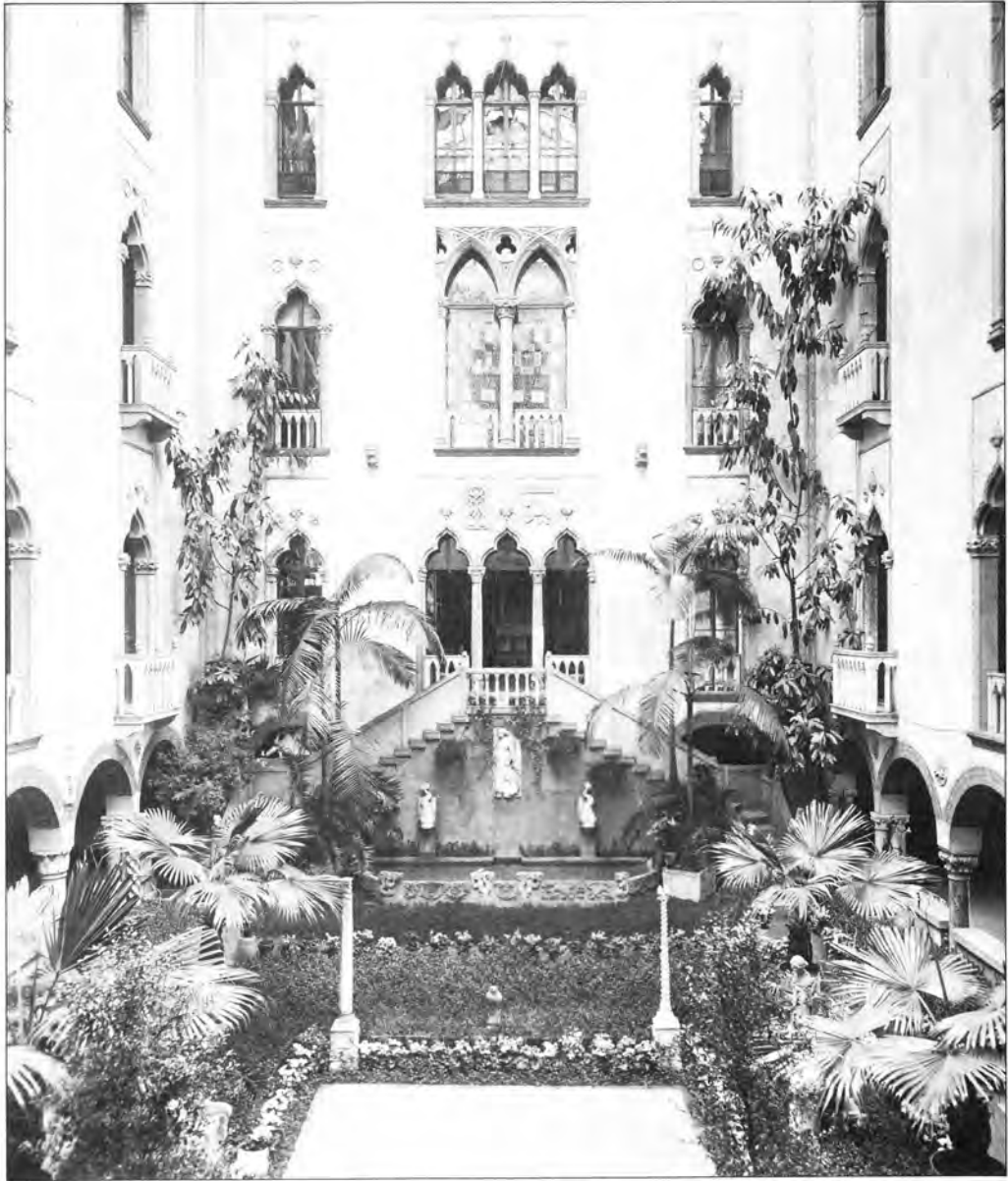
Scrapbook of the Gardners' 1883 trip to Japan, open to page showing photograph of "Shu-gaku-In no Ri-Kui" (Shugakuin Rikyu) Imperial villa in Kyoto, overlaid with a photograph of the tea house and water garden at their Brookline estate, Green Hill.

the need arose for a piece, it was brought from the warehouse and placed according to Mrs. Gardner's personal direction. Mrs. Gardner knew exactly what she wanted and was there to supervise even the most minute construction details.

With the exception of a few close friends, no one was allowed into the site until the building was completed. On the evening of January 1, 1903, Mrs. Gardner invited all her friends to come to the grand opening. The invitation read, "Music, Fenway Court."

As the guests entered, they were personally greeted by Mrs. Gardner, who wore a black gown from the House of Worth, her famous strand of pearls (added to yearly by her husband before his death), and two diamonds which were set on springs, as hair ornaments. The sight of those stones, bobbing above her famous red hair, was not an unfamiliar sight on such occasions in Boston.

The "music" that evening was Bach, Mozart, Chausson, and Schumann performed by fifty members of the Boston Symphony Orchestra and singers from the Cecilia Society. But the concert was not to be the greatest surprise of the evening. Upon its conclusion, a great mirror in the music hall was rolled aside and the guests had their first glimpse of the now-famous courtyard, filled with flowering plants, a fountain, and flooded by lights from candles and Japanese lanterns. The excitement of the evening was long remembered by those with the good fortune to have been invited.



The courtyard at Fenway Court. At the grand opening of the museum in 1903, a great mirror was rolled aside and the guests had their first glimpse of this now-famous courtyard, flooded by lights from candles and Japanese lanterns.



Isabella Stewart Gardner, c. 1905.

After the grand opening, Mrs. Gardner opened the Museum for a few days each year to limited numbers of the public. She could often be seen in the galleries on those days, watching and listening; for not only was Fenway Court a museum, it was also Mrs. Gardner's home until her death in 1924.

Okakura Kakuzo and Isabella Stewart Gardner

In 1904, Okakura came to Boston—his second trip to America—to accept a position as advisor to the Chinese and Japanese Art Department at the Museum of Fine Arts. History had come full circle, for Okakura was to resume the work so energetically begun by his former professor and traveling companion, Ernest Fenollosa.

When Okakura arrived, he carried with him a letter of introduction to Mrs. Gardner from the painter John La Farge (1835-1920), whom Okakura had guided through Japan in 1882. In part, La Farge had written:

I should like to add to any knowledge you may have of him my statement that he is the most intelligent critic of art, and I might also say of everything, that I know of. His very great learning in certain ways is balanced by his perception of the uselessness of much that he knows. I think that he is one of the very few persons whom you should not miss enjoying. . .

On Sunday, March 27, 1904, Mrs. Gardner invited Okakura to Fenway Court. Beginning with the role of connoisseur, offering her advice on two scroll paintings she owned, their friendship soon flourished, and he was to become a frequent visitor—later even being provided with a room on the lower level of the museum, where he came to meditate and work in quiet.

Though years apart in age—Okakura was forty-two and Mrs. Gardner was sixty-four when they first met—their lives were not dissimilar; both were from well-to-do merchant families; both had been raised in times of great national and international change, much of which they had seen firsthand from their extensive world travels; and both were well educated. In addition, it seems they were well matched in temperament, wit, and a certain lack of orthodoxy. And they shared mutually strong ambitions, for each had an eye on the future with a commitment to study, preserve, and share the world's art with others. This commitment might have been the source of their strongest affinity. Okakura was concerned with the whole of Asia; Mrs. Gardner was, in her collecting activity, expressing a great catholicity of taste—Asian, European, American—ancient and modern. Their rare and seemingly easy friendship was thus enhanced by the trust and affection that grows when people share in a union of noble endeavors and high ideals.

Sharing also in this wonderful union were Okakura's associates at the Museum of Fine Arts, who, like Okakura, were also frequent guests of Mrs. Gardner at Fenway Court—such members of the staff as Matthew Stewart Pritchard, John Briggs Potter, Paul Chalfin, Bert Hodge Hill, Morris Carter (who later be-

came Mrs. Gardner's secretary, and after her death, the first director of the Isabella Stewart Gardner Museum and her official biographer), and a future trustee, Frances Gardner Curtis who, like Okakura, was an avid fisherman.

Okakura's friendship with Mrs. Gardner and his colleagues grew very strong during his several years in Boston. And as for his work, it extended well beyond the identification and classification of works of art; he lectured to the community at large and engaged in a major campaign to repair and restore selected items. He had at his disposal the skills of several artisans from Japan, such as the capable lacquerer Rokkaku Shisui (dates unknown) and the metal worker Okabe Kakuya (dates unknown), both of whom lived during the summer of 1905 in a small cottage at Mrs. Gardner's estate, Green Hill.

Okakura, himself, had taken an apartment in Cambridge, which he proceeded to furnish in traditional Japanese style, and to which he frequently invited many of his friends and acquaintances for Japanese food; pickled plums always making an appearance on the menu, to the dismay of more than one of his guests.

That Okakura especially enjoyed his new friends is clear from many of his letters written later, when he had returned to Japan. From a letter of March, 1906, to Mrs. Gardner: "Please remember me to Pritchard and Potter and tell them to do something terrible in my absence." And after Pritchard had arranged a course of lectures for Okakura, Mrs. Gardner received a letter, dated 1906, from the port of Moji in Kyushu, Japan: "I am starting today for China from this port, and shall be away till next spring. We are in hopes of collecting something there in the western parts. . . . If you see Pritchard, please tell him that I am fleeing from the fifteen lectures which he has proposed for me in Boston this winter." John Briggs Potter, who was a curator at the Museum of Fine Arts, was also an amateur artist, and in a letter dated December 26, 1910, Okakura wrote to "The Presence (the name he often used to refer to Mrs. Gardner), Court of Fenway, . . . May I implore The Presence to give such commands as to make Mr. Potter paint? He has pledged himself to me by all that is holy that he shall work, and the time has come. . . ."

Among the many expressions of Okakura's friendship for Mrs. Gardner, perhaps none is more sensitive than that found in a poem titled "The Taoist" which he wrote in 1911 on the occasion of her seventy-first birthday. To quote it in part:

Life asked of Change: "In form and out of forms where
the Transient dwells, hast thou heard the name of this
peerless Spirit who mocks at thy moods and scorns thy
bond, whose sadness is a joy, whose shadow a sunshine,
whose very loneliness a world of gladness?"
Quoth Change: "I know not."

Upon reflection after Mrs. Gardner's death, Carter, in his biography, suggests how her friendship with Okakura profoundly enriched her life:

Of all the friendships that enriched [Mrs. Gardner's] later years none made a more profound impression than that of the Japanese artist, connoisseur, philosopher, and poet, Okakura-Kakuzo.

. . . Although Mrs. Gardner appeared to the world effervescent and gay, although her conversation is remembered as a steady flow of wit and of surprisingly varied information, perhaps there was an undercurrent of loneliness, perhaps Mr. Okakura saw deeper than others.

In 1912, when Okakura returned to Boston for the last time to resume his work at the Museum of Fine Arts, he undertook the lengthy translation of the Noh play based on the legend of the fox-maiden of Shinoda Forest. The translation, later entitled "The White Fox: A Fairy Drama in Three Acts Written for Music" and dedicated to Mrs. Gardner with the intention that it would be set to music and staged, was published in the posthumous collection of his writings, *The Heart of Heaven*. When read carefully, it is obvious that this work and his still unpublished translation of the legend of "Yoshitsune," now in the library of the Museum of Fine Arts, were not random choices for Okakura. In both the fox-maiden and the exiled Yoshitsune there is the bitter-sweetness of disenchantment and a sense of solitude. Quoting a passage from "The White Fox," words which are spoken by the maiden Kolha just before she loses her human form and once again becomes a fox in Act 3:

My magic stone to you I leave,
Power and knowledge to bestow.
What need I now of powers and charms,
An empty shell, bereft of love?
To my former haunts I shall return
A cowering beast, a quarry foul,
Hunted, baited, and devoured by dogs.
Through the moonless night of howling storms,
In fear and hunger I shall prowl along.
In thy bosom
Kolha leaves her heart.

After completing his translation of "The White Fox," Okakura suggested to Mrs. Gardner that she ask her friend, the composer Charles Martin Loeffler, to set the piece to music. This was never realized, for Okakura died in the fall of 1913.

In early 1913, Okakura's health had declined noticeably, to the great concern of Mrs. Gardner and his other friends. He returned to Japan in March. Following a brief rest but still ill, he traveled to Tokyo to attend a meeting of the Association for the Preservation of Ancient Shrines and Temples. And there, in Tokyo, he presented one of his most urgent appeals for the preservation of the

outstanding murals at Horyuji temple in Nara. Though his condition further deteriorated while he was in Tokyo, he insisted on returning to his mountain villa in Akakura, where, in the company of his family and disciples, he died on September 2. Okakura's brother, Yoshisaburo, immediately telegraphed Mrs. Gardner of Okakura's passing.

Okakura was ultimately to succeed in the United States whereas he did not in Japan, at least during his lifetime. For it was only after his death that, oddly enough, the Boston Museum of Fine Arts's acquisition in 1932 of the twelfth-century masterpiece, the "Illustrated Handscroll of Minister Kibi's Trip to China," shocked the Japanese government into enacting a law restricting the export of Japanese art objects, with the exception of only those pieces specially permitted by the Minister of Education. Okakura, more than anyone else, would have enjoyed this irony, and would have felt immeasurably rewarded for his many years of effort. The story of conservation in Japan from that point on is now history.

When Okakura, as a young man, decided to change the kanji characters of his given name, Kakuzo, from 角藏, "warehouse at the corner" (the actual place of his birth), to 覚三, "awakened boy," he unknowingly had established what was to be the theme for the remainder of his life. For he was to stand at the front of the ranks of those who awakened, throughout the world, the sleeping dragon of Asia's great heritage.

At the memorial service which Mrs. Gardner held for him at Fenway Court, there were many tributes paid to Okakura, and many of his poems were read. The hope of completing the project of "The White Fox" is still very strong at Fenway Court, even after all these years. And when that is accomplished, Boston will enjoy yet another great benefit derived from these two individuals' great friendship.

Okakura's obituary in the *Museum of Fine Arts Bulletin* was written by two of his longest and closest colleagues in America, William Sturgis Bigelow and John Ellerton Lodge:

. . . His mind was encyclopaedic. It seemed impossible to ask him a question, not only in regard to art and poetry, but in regard to history, or philosophy, or religion, in Japan, China, or India, which he could not answer from first knowledge, not only as a student, but as a traveler. He had been around the world repeatedly. . . . He was an "Admirable Crichton" in his way, with a grasp of the best intellectual products of the highest civilizations on both sides of the world, which completely invalidated Kipling's famous line, "Oh, East is East and West is West, and never the twain shall meet." They met in Okakura-Kakuzo.

The First Tea Utensils in America

In early 1905, Okakura returned to Japan after having spent a year in Boston, and it was while he was back in Japan that an event signaling more precisely the introduction of chanoyu in the United States, one year before *The Book of Tea* was published, took place. Upon his return, Okakura found his country in chaos. The Japanese had been victorious in the Russo-Japanese War, but Okakura felt the conflict was not understood by the West, where the Japanese aggression against Russia had been seen in the light of the Code of the Samurai, about which the West was beginning to hear so much. So it was to chanoyu that Okakura turned to more fully reveal unknown aspects of Japanese art and life; and his efforts were to be tailored specifically with his American friends in mind.

At his seaside summer home in Itsuura, Ibaragi Prefecture, Okakura formulated the ideas which would make their way to Fenway Court in the following year, and eventually to the world, in *The Book of Tea*. That same summer Mrs. Gardner received a note from Okakura which said, "I have been collecting a set of tea things for you, which I intend to bring over next time."

In the fall of 1905, Mrs. Gardner received two more letters mentioning the "tea things." The first was dated September 11, The Bijitsuin, Yanaka, Tokyo. The body of the letter reads:

I am sending you by parcel post a complete set of the "Stirred Tea" service. Will you please keep them in remembrance of me? Some of the things were with me for many years. The set comprises:

1. iron tea-kettle
2. bronze brazier
3. old ashes and utensils for arranging the ashes
4. charcoal basket and some charcoal
5. lacquered dais for the brazier
6. blue and white square water-pot
7. a tea-cup (summer cup) made by Kenzan
8. another tea-cup (a winter cup) made by Raku Seisai
9. 1 incense case and incense
10. 1 ivory tea scoop
11. 1 bamboo tea scoop
12. 1 lacquer tea-jar
13. 1 porcelain tea-jar
14. bamboo ladle and ladle stand with a tripod for the ladle (bronze)
15. tea-linen and bronze bowl for washing the linen
16. feather brush
17. tea-handkerchief
18. a package of freshly powdered tea

Yanaka Tokio
Sep 27th 1905

Dear Mrs. Gardner

Of the Tea-things
the bronze brazier and the
iron-kettle could not
be sent by parcel-post
and I have shipped
them in two cases. Enclosed
is the receipt of the
shipper.

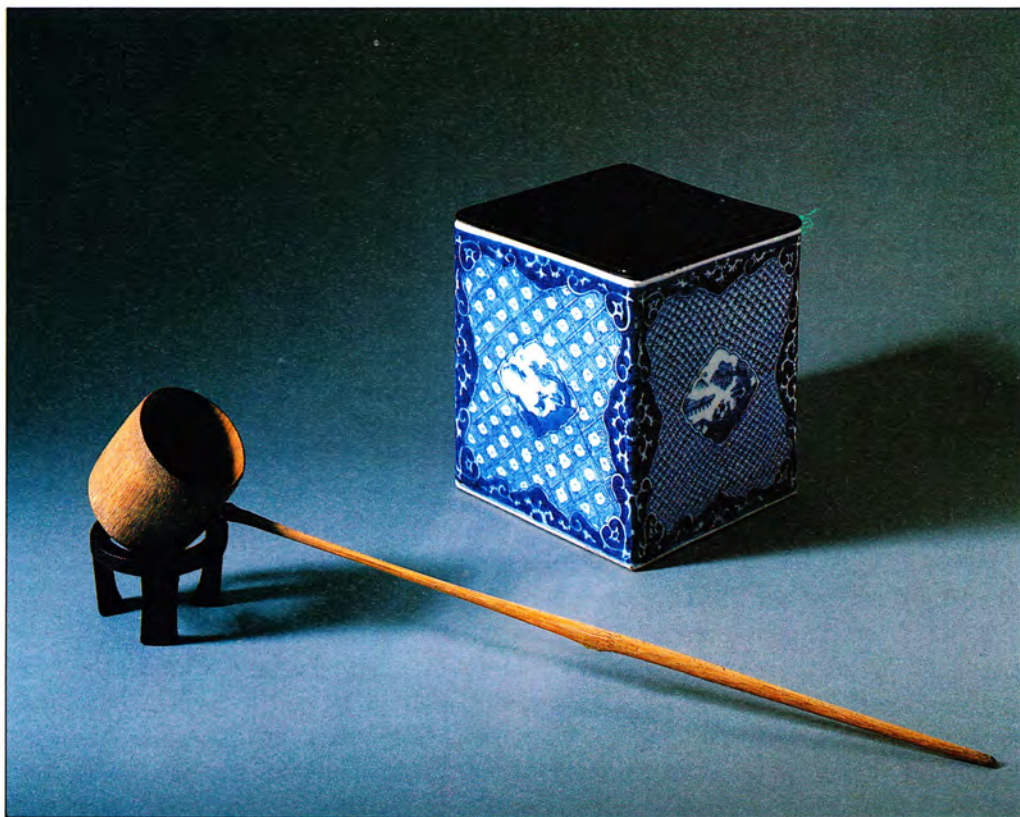
By the time this reaches
you I shall probably
be in Boston as I intend
to sail on Oct. 6th by
S.S. Minnesota.

Yours very truly
Okakura-Kakuzo

Okakura's second letter mentioning the "tea things."



From left to right: red raku-ware bowl for ashes and wooden-handled bronze ash spoon (item 3 in Okakura's letter of September 11, 1905); badger-shaped incense container (item 9); iron tea-kettle and bronze brazier on lacquered dais (items 1, 2, and 5); charcoal basket (item 4) with feather brush (item 16), iron chopsticks and kettle-lifting rings, and white edazumi.



Bamboo ladle resting on bronze tripod (item 15), and blue-and-white water jar (item 6).

A postscript says, "The objects will go in several packages. Do not pay much duty on them. I shall sail early next month."

The second letter, dated September 27, notes that the brazier and kettle were shipped as freight rather than by parcel post.

And then the parcels began to arrive: America had begun to receive its first full assemblage of tea utensils.

With the exception of a small note, in Mrs. Gardner's handwriting, indicating that the above-mentioned letters refer to tea utensils given to her by Okakura, the two letters are the only references to the utensils. Because the utensils were her personal possessions, not museum acquisitions, it is quite remarkable that they were not dispersed after her death but remained silently stored in the archives at Fenway Court for over sixty years.

When, recently, the Gardner Museum thought to have an exhibition of Okakura's memorabilia, they decided to look into this group of "tea things" known only by the above-mentioned letters and note. So in the early spring of 1983, the two of us and one other of the Museum's curators pried open the vaults and lifted the items out of their storage-cum-shipping containers, one by one matching them with Okakura's list. At that initial viewing of the utensils, the three of us sensed that, on another level, some intangible form of information was being handed down; information that would not be truly appreciated until all the utensils were brought together for an exhibition commemorating the years of friendship between Mrs. Gardner and Okakura.

The journey that these utensils made halfway around the world is clearly documented by the numerous Japanese and American postal and customs stamps on the individual *kibako* (traditional wooden storage boxes) in which they were shipped. Okakura's handwriting on the boxes reads, "From K. Okakura [to] Mrs. Gardner, Fenway Court, Boston, Massachusetts." Time and use have worn and darkened the surfaces of the boxes, so that the original *bakogaki* (box inscriptions) are illegible in most cases. From the beginning these items would not give up their stories easily, and the task of identification proved to be a humbling one.

The appearance of the major utensils suggests that they had had long, useful lives prior to traveling to the United States. Whether assembled for the preparation of *usucha* (thin tea) or *koicha* (thick tea), they display a distinctly quiet, harmonious balance. However randomly Okakura may have collected the pieces, the taste they manifest is clear. From the simplest to the most elegant of the pieces, one can hear Okakura's voice, reading from *The Book of Tea*: "The Philosophy of Tea is not mere aestheticism in the ordinary acceptance of the term, for it expresses conjointly with ethics and religion our whole point of view about man and nature. . . it is economics, for it shows comfort in simplicity rather than in the complex and costly. . . ."

From the September 11 letter, we know he selected things especially for Mrs. Gardner and included some that were his own. They were to be not only gifts to a woman renowned for her taste and her collection of art but also charged to convey something well beyond simply the necessities of chanoyu. If they also

reflect Okakura's own preferences, then they evince his taste for *wabi* tea, the tea of subdued, rustic taste. In a single glance, one sees the whole expanse of Asia: representative raku wares and Kyoto ceramics from Japan, the strong influence of China in the fresh-water jar and the container for powdered thick-tea, Southeast Asia in a *sarasa* printed-cotton bag for the tea scoop. What is more, from the badger-shaped incense container to the relatively modern feeling of the nineteenth century waste-water receptacle, the centuries-long evolution of chanoyu is apparent. Okakura must have chosen each item as carefully as he would later choose the ideas for inclusion in *The Book of Tea*. In addition to being signatures of their times, when read together they were to spell out the aesthetic criteria for the art wherein they were employed. It is amusing, now, to read the letter's postscript and to realize how little fanfare accompanied these pieces.

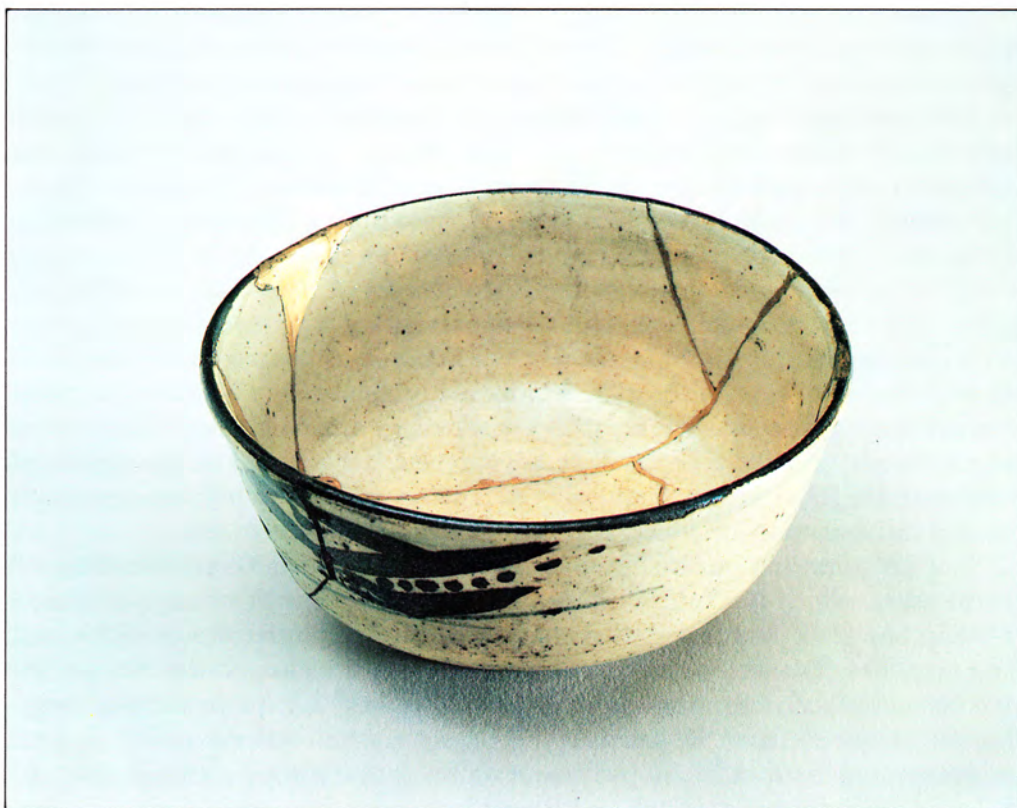
An examination of each of the items sent by Okakura is a rewarding experience. The iron kettle (item 1 in Okakura's list) and bronze brazier (item 2) are of the simple *kirikake* type wherein the kettle rests snugly on the mouth of the brazier, reminiscent of those frequently pictured in early woodblock prints of Japanese domestic scenes. The kettle is decorated on one side with plum blossoms and on the other with pine trees. It has a bronze lid with a knob in a stylized blossom shape. The lugs on the kettle resemble carp minnow but are so stylized that it is difficult to tell precisely the inspiration for their design.

"Old ashes and utensils for arranging the ashes" (item 3) includes the bowl for the ashes, which is a splendid piece of red raku ware with strong, dark colorations in the glaze and incisions that form a repeated border design at the top. Only the name "Yoshi," possibly a former owner of the piece, can be deciphered from its box inscription. The wooden-handled, bronze ash spoon is rather large. The iron chopsticks and the kettle-lifting rings are simple designs and show great age and extensive use. The chopsticks are finished at the tops with a design of a single, stylized chrysanthemum bud. One of the most complete inscriptions was found on the fine wooden box for the rings: along with the date Kansei 10 (1798) is the inscription "Lord Arima gave to Jakusuian."

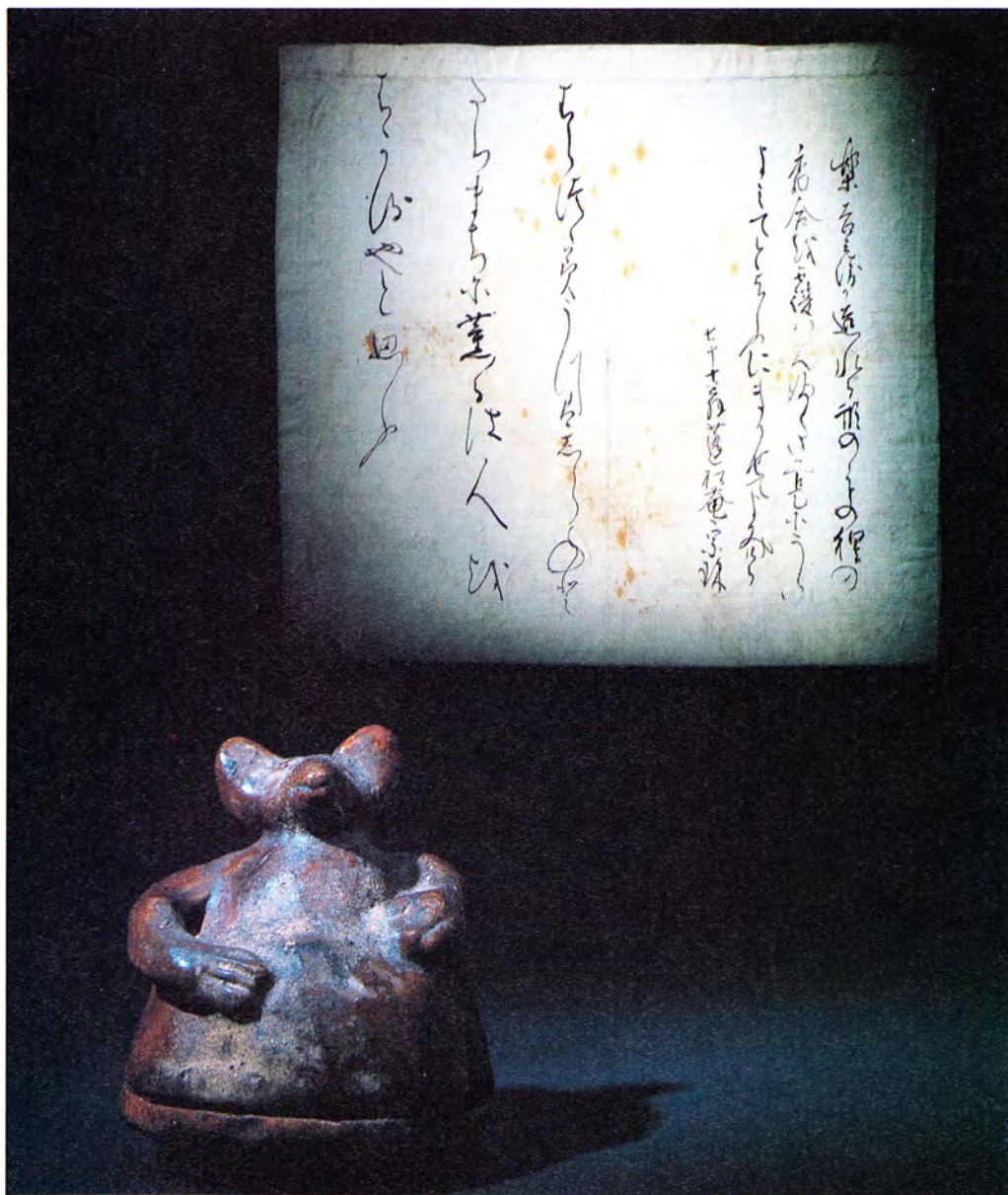
The import of the simple description, "old ashes," cannot be ignored. That Okakura sent the ashes so far and yet explained nothing about them in his letters seems to indicate that Mrs. Gardner already knew their significance. Some of the pieces of charcoal that were found in the brazier were not of Japanese origin, but there were a few pieces of Japanese charcoal that were still intact—most noticeably the *edazumi* (special charcoal twigs that have been coated with a white powdered seashell preparation).

The charcoal basket (item 4) is wide and low, with variations in the fine, intricate weaving, and corner feet, suggesting inspiration came from a Chinese source. The "lacquered dais for the brazier" (item 5) is slightly smaller than those used now.

The rather small blue-and-white, square fresh-water jar (item 6) could be mistaken for Chinese with respect to its materials, technique, and form, but it is actually early Japanese Imari ware. This is evidenced by the slightly unrefined



Teabowl made by Ogata Kenzan (1663-1743) (item 7).



Incense container in the shape of a badger (item 9), and silk cloth, with calligraphy, in which the incense container is kept wrapped.

handling of the lower glazing and the texture of the unglazed bottom. Its very square shape at the foot and slightly flaring top indicate that the irregular diamond shape of the opening is a result of warping which occurred during the firing. Each of the four sides features a different geometric pattern framed by arabesques. In the center of each of the four sides there is a cartouche illustrating the same Chinese pastoral scene depicted in each of the four seasons, two of which seem to be in moonlight. The black lacquered lid, which rests directly on the lip of the piece, is in an excellent state of preservation.

The extensive repair of the Kenzan teabowl (item 7) is indeed dramatic and lends the bowl a sort of mysterious presence. There are two missing pieces. Okakura made no mention of its having been broken or repaired. The teabowl itself is completely covered in the fine white slip that Kenzan preferred for his brushwork. The brown iron underglaze decoration depicts a fishing scene. The central part of the design is missing, but still visible is a basket suspended from a bamboo pole and a cormorant apparently going about its task. Kenzan's famous circular signature has not been seriously affected by the cracks and repairs. The very fine, relatively new box of paulownia wood in which the teabowl was shipped is inscribed *Kenzan ugai no e chawan* (Kenzan teabowl with picture of cormorant fishing) and there is a pencil notation, probably in Mrs. Gardner's handwriting, "famous artist."

The "winter cup. . . made by Raku Seisai" (item 8) is identified by its box inscription as *kuro chawan, Seisai saku, Kuro Botan* (black teabowl, made by Seisai, [named] Black Peony). There can be found no record of a Seisai in the Raku family lineage of potters; the bowl itself, however, is certainly a fine example of raku-type ware. The exterior is heavily textured though evenly glazed and lacks a high lustre.

The raku-ware incense container (item 9) is one of the treasures of the entire collection. The box inscription identifies this exquisite, perfectly preserved badger-shaped incense container as the work of Raku Kichibei (1599-1658), also called Kichizaemon. It is most unusual that Okakura's letter makes no reference to this very notable potter, the third-generation Raku. With the exception of its somewhat consistent brown glaze, it is not unlike the famous badger-shaped Oshikoji-ware incense container made by the potter Rihei (d. 1678). The Rihei piece, which is now in the Matsudaira Public Foundation Collection in Japan's Kagawa Prefecture, is said to have been made at the Awataguchi kilns in Kyoto around 1650, suggesting that the piece by Kichibei might have been made at about the same time. Upon the small, pale color silk square in which the incense container has been wrapped (displayed in the background, p. 27) is written, in fine cursive style, words that translate as: "This is a *fukusa* (square of cloth) with which to wrap the badger-shaped incense container made by Raku Kichibei. I have been asked to compose a poem and write it on this *fukusa*." Though there is a signature, we cannot be sure who the person is. The poem may be translated: "I know not whether the badger beats his stomach [like a drum], but by the fragrance which immediately comes forth, I think he is trying to fool us."

Whether it is coincidence or not, there is in the Gardner Museum a silk kimono, belonging to Mrs. Gardner's personal wardrobe, upon which is painted tall grasses concealing a badger gazing at the moon. Perhaps the badger was one of the several animals for which she and Okakura shared an affection.

Except for the five small balls of kneaded incense which are still inside the badger-shaped incense container, the rest of the incense is in its original box, which bears a label with the name of the famous Kyukyodo incense shop in Kyoto. The fragrance of the incense is still very strong.

The ivory *chashaku* or "tea scoop" (item 10) is exquisite in every way. Curiously, it is shaped in the *so* (informal) style normally reserved for bamboo *chashaku*; a stylized bamboo node being carved in the middle of the handle. The *chashaku* itself is very slender, rounded underneath, and has a deep scoop. Its wonderful color and surface have been preserved thanks to its fabric storage bag and tightly sealed box. The box bears the identifying name *Furusato* ("Old Country," or "Home Country"). The only other fragment of the box inscription that can be read is a reference to "eighty-two," which might possibly be the age of the maker. The Southeast Asian *sarasa* cotton bag is printed in a strong red and black floral pattern on a white ground.

The bamboo *chashaku* (item 11) is missing. That no empty box has been found engenders hope that it has only accidentally been separated from the collection and lies elsewhere in the Gardner archives.

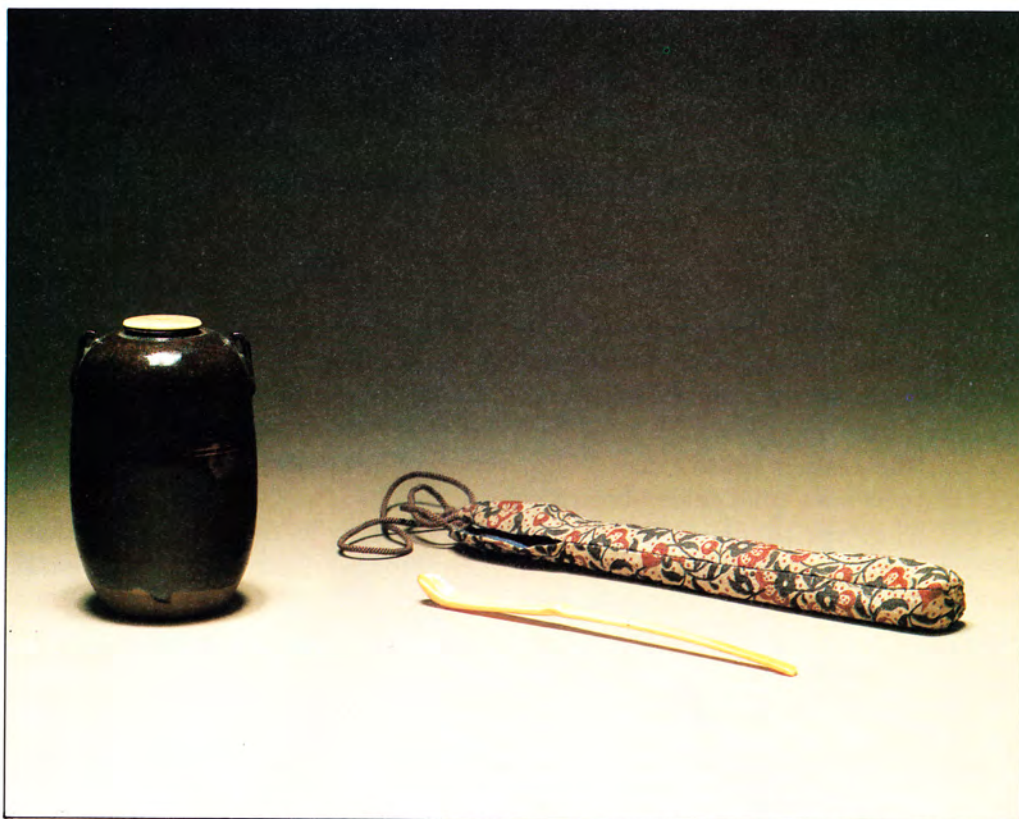
The "lacquer tea-jar" (item 12), a *natsume* (jube-shaped lacquer container for powdered thin tea), was stored in two boxes, one nesting inside the other, each inscribed *kuro chu natsume* (black, medium-size *natsume*). The fine inner box of paulownia wood dates a purchase during the An'ei era (1772-1780) and bears the inscription *kokutan* (ebony wood). Although there are additional inscriptions on the inner box, they are illegible. Both boxes show signs that one name, possibly of a previous owner, has been removed, leaving only traces of the writing, and both have also been marked with the same series of numbers, which are probably an inventory number. The outer box has inscribed on it a later date, Kansei [era] (1789-1800). There is a carved signature, too minute to be read with the naked eye, on the tea container itself. The *natsume* is a fine piece. Its original, deep-black coloration is now faded to a rich, almost translucent brown on the top. The single small bronze brad repair in the lid provides yet another clue that this *natsume* is considerably old.

The cloth bag that protects the *natsume* is, by no means, original or authentic. It is roughly made, unlined, and not cut in the traditional pattern. While the silk could be Japanese, the bag was perhaps the handiwork of one of the volunteers known to have come to Fenway Court during Mrs. Gardner's lifetime to do sewing and mending. Its lack of proper fit further suggests that it was incorrectly paired with the *natsume* at some point in the past.

"Porcelain tea-jar" (item 13) can refer only to the *chaire* (container for powdered thick tea), another of the treasures in the collection. It has tiny, perfectly formed "ears" that rise from the body and disappear into the shoulders and



Black raku teabowl (item 8), pictured with a tea linen and tea whisk, and black lacquered natsume (item 12).



Chaire (item 13), ivory tea scoop (item 10), and sarasa cotton bag for the tea scoop.

a rich brown glaze that in places flows into a translucency the color of burnt sugar. The quality of the clay, visible on the bottom, and the apparent manner in which the piece was removed from the potter's wheel, indicate Japanese origin—possibly early Seto. The ivory lid is missing its knob. It appears, however, that the lid and knob were not carved from a single piece of ivory. The gold leaf underside of the lid is completely intact, but quite tarnished with age. The silk storage bag is a solid gold color and is very faded and worn, showing extensive use.

The “ladle stand” (included in item 14) is a bronze *futaoki* (rest for the kettle lid) in the shape of a miniature *gotoku* (iron trivet). There are marks which seem to be a two-stroke signature, very worn, on the bottom of one of the legs. The *futaoki*, on the whole, is relatively broad and rather heavy. The bamboo ladle is in a fine state of preservation and is an appropriate size for the small kettle and water jar.

The bronze basin (item 15) for washing and soaking the *chakin* (linen wiping cloth) is undecorated and has obviously served long years of use, as has the single *chakin*, or “tea linen,” which is folded as though ready for use but is now yellowed from age.

The feather brush (item 16) is very well preserved and is not very old. The feathers are a solid golden-brown color.

The “tea handkerchief” (item 17) must refer to the silk napkin that is used by the host throughout a tea gathering. However, there is no such napkin to be found in the collection, and no other reference to it. And of course, one would not expect to find the powdered tea (item 18).

There is a piece in the collection which, probably inadvertently, is not mentioned in Okakura's letter. Inscriptions on its wooden box, identifying it as a *koboshi* (waste-water receptacle), indicate that it arrived along with the other pieces. The unusual glazing of this highly refined piece of stoneware indicates that it was probably made in the nineteenth century. The glazing technique is similar to that of Karatsu ware.

And thus, we come to the end of the items listed in Okakura's letter; but not to all the items that now exist in the collection. Okakura presented other gifts to Mrs. Gardner, and after Okakura's death, she received additional items from mutual friends of theirs, forming an unofficial memorial collection. With the exception of a vase, it is unlikely that any of the other items were considered accoutrements to *chanoyu*. However, the artistic and intrinsic values of some of them merit their mention here.

Other than the record that the bronze vase in the Gardner collection was a gift from Okakura, we know only that it is probably Chinese. It is an oddly shaped piece with a somewhat determined symmetry that seems to overstate its actual size. The opening in the slender neck is quite small, and there are two very straight, small handles.

The remaining pieces all seem to be part of a miscellaneous collection belonging to a small picnic box which Okakura frequently used for tea- and *sake*-drinking outings with his friends and acquaintances. The following letter to Mrs.

Gardner, written by Denman Ross, and sent from Cambridge, Massachusetts, on August 27, 1916, came with this box and also two other items of particular interest:

This is Okakura's lunch box, which he gave to me once when we were travelling together in Japan. I don't want it to fall into unloving hands, as it may, unless I give it to you to put with the other things which you are keeping in his memory.

Inside of the inside box are the cups he used in making tea. He gave me only one of them when he gave me the box, keeping the other to himself; but he brought it to me after 2 or 3 years, saying that they must not be separated. I part with them reluctantly, as I remember so well the day when under the great waterfall of Nachi, he made the tea and we used the cups together.

What a wonderful man; and what a privilege to have known him!

The cups mentioned are very small, and were made by Kenzan for serving steeped green tea, which is known as *sencha* in Japan. Like the Kenzan teabowl, they are smooth, slip-covered shapes which, like paper, facilitated the free brush-painting of that artist. Their black underglazing is similar to Black Oribe ware. One has pine needles and pine cones painted on it, and the other, pine needles and chrysanthemums. Each bears a signature and is well preserved.

Carefully wrapped inside the lunch box are other souvenirs of Okakura's days in the sun. A stack of three persimmon-colored lacquer "lunch" boxes of varying sizes is contained in a custom-fitted cedar box with a transparent, dark brown lacquer exterior. There is a small, blue-and-white ceramic container for a "tea-linen" identified as Eiraku ware. There are two small fish-shaped pewter saucers, obviously made to fit what was originally a pair of pale-green jade *sake* cups, one of which survives. The three blue-and-white porcelain *sake* cups are Chinese, with large, cursive Chinese characters on their surfaces. There is also a very small, bail-handled copper water pot delicately engraved with a design of grasses, and a deep, thin bronze cup with a lacquered exterior which is damaged. A piece of lit charcoal, embedded in fine ash and used for lighting pipes or cigarettes, may have been placed in this cup. Of interest is a diamond-shaped, pewter-finished, copper "sweet box" (as it is identified by a notation on its box) with a lid featuring a sixteen-petal chrysanthemum and a paulownia in gold inlay. The last items are a small, silver pot; a lidded pewter tea caddy; a bronze censer; and two small, ceramic rice bowls.

Having come to the end of a rather terse description of an illustrious collection of pieces, it is comforting to dwell, for a moment, on some words of Okakura found in *The Book of Tea*:

Another common mistake is that of confusing art with archeology. The veneration born of antiquity is one of the best traits in the human character, and fain would we have it cultivated to a greater extent. The old masters are rightly to be honoured for opening the path to future enlightenment. The mere fact that they have passed . . . down to us still covered with glory commands our respect. But we should be foolish indeed if we valued their achievement simply on the score of age. . . . We classify too much and enjoy too little.

Epilogue

The exhibition held at the Isabella Stewart Gardner Museum in 1983, commemorating the friendship of Mrs. Gardner and Okakura, brought so many things to light. It provided a rich assemblage of souvenirs of those days and of those notable figures who in the first decade of this century played prominent roles in bringing the art of Asia, and especially Japan, to the United States. The exhibition itself was a very important event, adding to the wealth of history that is to be found at the museum and in the Boston area. How comfortable Okakura would have felt at the exhibition at Fenway Court, a museum that was dedicated to the acquisition of great works of art from all over the world and the constant pleasure of their appreciation.

Had Okakura, before writing *The Awakening of Japan*, known Fenway Court and the Americans who were soon to be his colleagues, he most probably would have been more hopeful about the future of Japanese art than he evinced in that work:

The possibility that Japanese art may become a thing of the past is a matter of sympathetic concern to the esthetic community of the West. . . . Our difficulty lies in the fact that Japanese art stands alone in the world, without immediate possibility of any accession or reinforcement from kindred ideals or technique.

Throughout the years that Okakura lived and worked in America, his passionate labors in the conservation, preservation, cataloguing, and presentation of Asiatic art produced one significant advance after another in the direction of bringing East and West together; throughout the difficult times in Japan and through the almost consuming work in America, it was to have been, in the end, his life's major work. And throughout, there was his constant friend and kindred spirit, Isabella Stewart Gardner, who saw in this remarkable man the wisdom of his inheritance and perhaps, too, the ferment of his modern existence.

Possibly Okakura discovered that the environment of Fenway Court, not unlike that of a fine old tea house and its garden, is solidly grounded in the uni-

versal belief that there is no end to beauty if the eyes can but see and the spirit but accommodate. In his writing of *The Book of Tea* and his presentation to Mrs. Gardner of America's first full assemblage of chanoyu utensils, Okakura did for Japan what he considered, in a letter to the *New York Times*, to be Lafcadio Hearn's "splendid offering on the altar of humanity"—that of "lifting the veil of an ancient and alien civilization, with its intricate formulas and enigmatic traditions, that the outsider may look and revel in its inner spirit. . . ."

Acknowledgements

Without the efforts of many people, this article would never have come into being, and their contributions have been, in many ways, the backbone upon which the rest was built. It is impossible, here, to mention each of them individually. In particular, however, we should like to acknowledge the invaluable efforts of Yabe Makoto, without whose knowledge and trained eye little would still be known about most of the tea utensils given to Mrs. Gardner by Okakura. Mr. Yabe, who is himself a potter, graduated from Kyoto's Prefectural Ceramic School and, majoring in philosophy and comparative culture, Ritsumeikan University. Following his receipt of a Master's certificate from the Ceramics Division of Kyoto Municipal Industrial Laboratory, he became the sole apprentice to Uno Sango, master and trustee of the Nihon Kogeikai (Japan Crafts Association). After four years' apprenticeship with this master, he became the apprentice of Uno Jinmatsu for an additional year. He, together with his wife, has worked and taught in New England since 1977, where he is a significant resource on the traditional aesthetics and principles of the ceramics used in chanoyu. Our special appreciation also goes to Greg Heins, resident photographer at the Isabella Stewart Gardner Museum, whose photographs for this article are the first to be made of the tea utensils, and also to Rollin van N. Hadley, Director, and Linda Hewitt, Assistant Director, through whose generosity this article was ultimately made possible. ➤

A Tea Master's Vision of the Ten Oxherding Pictures, Part IV

Hamamoto Soshun

This is the fourth and last installment in a series of commentaries on the classical Ten Oxherding Pictures. The original set of pictures, each with an accompanying verse, is attributed to the Song dynasty (960-1279) monk Kuoan Shihyuan (Kakuan Shion). Later, the Chinese Zen master Chiyuan (Jion, dates unknown) added a prose note to each picture, and a general preface. The commentaries presented here treat Kuoan's verses and Chiyuan's prose notes. Kuoan's original pictures are no longer extant, but many monks and painters have rendered their own versions since his time. The illustrations for this article are by the 488th chief abbot of Daitokuji temple, Denne (Yoku Zentei, d. 1940).

Return to the Source

In the ninth picture, there is neither ox nor oxherd; nor is there only the abstract circle of the preceding picture. Here nature opens forth before us, with trees in blossom, birds singing, and a stream flowing freely.

This picture illustrates the return to the source, another turning point in the stages of the ten oxherding pictures. If the ten pictures are divided into the aspects of practice for self-benefit and practice for benefiting others, the process up to this stage is the gateway to self-benefit, in which one disciplines the self and gains insight into it through diligent practice, thereby finally reaching the realm of awakening. At this point, one breaks free even of awakening and ignorance, and attains the original mind itself, which one has always fundamentally possessed. We become what we were before we had any thought of mind or buddha or dharma, of self or other.

In Zen it is said, "After satori is the same as before satori." Before undertaking religious training, mountains are mountains, willows are green, and blossoms are crimson. During practice, however, mountains are no longer mountains, nor willows green, nor blossoms crimson. Passing beyond this, again the mountains are mountains, willows are green, and blossoms crimson; but these blossoms open in no-mind and scatter in no-mind, free of the impositions of our attachments. Though they appear the same, one has emerged into a transformed world.

There is a famous poem by Su Dongpo (So Toba; 1036-1101):

At Lushan, the misty rains; at Zhejiang, the tide.
Before I was able to go and see, my envy was endless.
Having gone and returned, there's nothing special:
The misty rains at Lushan, the tide at Zhejiang.

This article is a translation and adaptation of part 2, sections 9 and 10, of the author's *Tekisuian: Chanoyu Kanwa*, Kodansha Publishing Company, 1981.

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IX

Return to the Source

Originally pure from the outset, accommodating not a mote. While observing all things flourishing and withering, he abides in the immovable tranquility of non-doing. This is not the same as things in illusory transformation, so what need is there to mend it? Waters are green, mountains blue; he sits and watches success and failure.

He's back at the source, returned to the origin, his great effort exhausted.

Rather, it would have been better simply to be blind and deaf.

Inside the hut, he doesn't see what's out in front,

With water just streaming past, blossoms simply crimson.

第九返本還源
本來清淨、不受一塵。
觀有相之榮枯、處無
為之凝寂。不同幻化、
豈假修持。水綠山青、
坐觀成敗。
頌曰
返本還源已費功
爭如直下若盲聾
庵中不見庵前物
水自茫茫花自紅

When one leaves one's home in order to take up religious practice, the mountain Lushan is covered by fine, misty rains, and at the place called Zhejiang, the tide of the Yangtze River is full. Because one's heart is burdened with doubts and one's eyes are blinded by the afflictions of ignorance, however, these seem completely unrelated to oneself. When one returns after having attained satori, Lushan is covered with mists and the tide is full at Zhejiang, just as before. There is nothing extraordinary, but this time the pure body of Buddha is visible everywhere, and one hears in the sound of the water the Buddha's preaching of the dharma.

When, under the guidance of a great master, one has finally swept away the clouds of one's self-centeredness and false thinking, an overflowing joy dances inside. It is here, however, that the chances of falling into arrogance are greatest.

If one does not break the "horns of arrogance" and cast aside self-attachment, one will hold desperately to the treasure one has hoarded, or suffer the anxiety that some great tax will be levied on it. But if one abandons what is difficult to give up in human life and becomes a true and real person without any lingering attachments, one will attain peace. One will also be able to carry on the life of Tea.

In the past, the masters who became founders of Buddhist ways paid great attention to the matter of abandonment. Ippen (1239-1289), the founder of the Pure Land Jishu school, was known as the "abandoning monk" and took the casting off of all attachments as his touchstone.

It is said that great sages resemble fools. It is easy to make a show of being wise and awakened, and many do, but difficult to break free of all clinging and return to one's original nature; to become the foolish person that one is.

In the ninth picture, we return to our own foolishness.

The great founder of the Pure Land school in Japan, Honen (1133-1212), one of the most saintly and learned men of his day, spoke of himself as "ignorant and devoid of wisdom." His disciple, Shinran (1173-1262), took the name "Foolish-Shaven" (Gutoku), and spoke of himself as a "foolish being possessed of blind passions."

Stories of the limitless simplicity and innocence of the monk-poet Ryokan (1758-1831) have been handed down. When he received sanction from the Zen master Kokusen (d. 1791) of Entsuji temple, he was given a poem with the line, "'Good' (*Ryo*), like a fool; your path of practice, ever more 'leisurely' (*kan*)."¹ He called himself the "great fool Ryokan," and spent his later years in child-like naturalness, singing songs and playing games with the village children:

<i>kono sato ni</i>	Spring days passed
<i>temari tsuki-tsutsu</i>	With the children
<i>kodomo-ra to</i>	Playing ball
<i>asobu haruhi wa</i>	in the village—
<i>kurezu tomo yoshi</i>	Would they would never end!

The great *chajin* (man of Tea) Masuda Don'o (1848-1937) always took as an expression of his ideal the word *don* (dullard). When, as the pillar of the Mitsui

business empire, he was one of the leaders in the world of Japanese finance, he told an aide, Fujiwara Ginjiro, "Become a dullard," writing the character *don* and giving it to him. Fujiwara recalls that since he was used to being told repeatedly to re-do plans he had prepared, he wondered how he should become more foolish.

Occasionally, on bringing urgent business to Masuda's residence, he would find that a tea gathering was in progress. Asked to wait only a short while, it would frequently be two or three hours before Masuda emerged, during which time Fujiwara would pace impatiently back and forth, wishing that such a pastime as chanoyu, so detrimental to business, had never been invented. Masuda, for his part, was perfectly aware that several of his aides, especially Fujiwara, were critical of him for spending his time in the pursuit of chanoyu. But Masuda had an idea. He told some of his aides that since he had troubled them so much with his chanoyu activities, he wanted to invite them to a tea gathering.

Fujiwara, who had nurtured a great dislike for tea, flatly refused to partake of the "bitter substance." But Masuda was not daunted: "If you don't like tea, just come for the meal."

Fujiwara was used to dinners of lavish service with many dishes, but he was enchanted with the simple *kaiseki* (tea meal), planned and prepared with infinite care by Masuda himself. Masuda, seeing that his first arrow had found its mark, asked, "Well, how do you like it? This is the cooking of meagreness that tea people take such pains with. If you like it, come again." He said not a word about having tea.

After Fujiwara had come for *kaiseki* a number of times, Masuda ventured, "Tea after a meal like this is really good," and offered a bowl. At first Fujiwara did not particularly enjoy the tea, but after a number of such occasions, he gradually began to ask for tea himself.

Eventually, Fujiwara, who had sought to redirect some of the time Masuda devoted to chanoyu back to business, himself became a captive of chanoyu. In this way, he finally came to understand the meaning of "dullard," in Masuda's own version of "tea of no-tea."

In his later years, when his role in the worlds of finance and politics was a thing of the past, Fujiwara was above all a *chajin*, passing his days in the pursuit of chanoyu. Masuda's efforts were a fine example of the bodhisattva practice of "benefiting others" in chanoyu.

The preface for this picture states: "Originally pure from the outset, accommodating not a mote." Rikyu, in the following poem, restated this concept for the person of Tea:

<i>chanoyu to wa</i>	Know that chanoyu
<i>tada yu o wakashi</i>	Is just a matter
<i>cha o tatete</i>	Of heating water,
<i>nomu bakari naru</i>	Preparing tea,
<i>koto to shiru beshi</i>	And drinking.

From the time we first begin to study tea—or rather, even before—we know noth-

ing more than drinking tea when thirsty. Even though we may have reached the stage of the ninth picture, there is no reason for a display of wisdom.

When Honen lay on his deathbed, a disciple named Genchi, who had been with the master for eighteen years, asked him to write down the essentials of the nembutsu teaching. Honen took up the brush and wrote the well-known "One-page Testament." There is a document in tea known as the "One-page Testament Attributed to Rikyu," which is said to be Rikyu's adaptation of Honen's message to the Way of Tea. To quote from it:

Chanoyu as we now practice it is not the chanoyu that has been discussed and proclaimed in the past by the accomplished tea men of China and Japan. Neither is it to partake of tea after having plumbed its essence through scholarly study. It is simply to drink, knowing that if you just heat water, your thirst is certain to be quenched: nothing else is involved. . . . The one who entrusts himself to this Way, though he may have acquired fine utensils, both native and Chinese, becomes an impoverished person ignorant of even a single written character; he is just like an old woman who has taken religious orders while living at home, and without putting on the manner of a "person of *suki*," simply heats the water with wholeness of heart.*

Although there is no proof that this document is actually by Rikyu, it undoubtedly expands upon the "*Chanoyu to wa . . .*" poem quoted on the previous page, and may be said to transmit Rikyu's thought.

It is in the ninth stage of "immovable tranquility" that we return to the foundations of Tea. Here it becomes possible to associate with people completely unfamiliar with chanoyu and to say, free of all pretensions and self-consciousness, "Have a bowl of tea!" To be able to join anyone and serve tea is none other than to perform the practice of benefiting others in chanoyu.

Entering the Marketplace with Loose Hands

We have finally reached the tenth picture. Although there are different versions, this last picture is always a depiction of Master Hotei. In the title, "Entering the marketplace with loose hands," "marketplace" represents a village, a place of human habitation, and "loose hands" signifies openheartedly guiding others in the spirit of compassion.

Master Hotei is a familiar and frequently seen figure in China and Japan, not only in paintings, but also in ceramics and lacquerware. He almost always

* For full translation and commentary, see Dennis Hirota, "The One-page Testament Attributed to Rikyu," *Chanoyu Quarterly*, no. 33 (1983).



X

Entering the Marketplace with Loose Hands

He solitarily shuts the brushwood gate; a thousand sages cannot guess who he is. Hiding his light, he diverges from the tracks of previous wise ones. Slinging a wine gourd, he enters the marketplace; leaning on his staff, he wends his way homeward. Wine seller and fish monger—these he transforms and brings to buddhahood.

*His chest exposed, his feet unclad, he enters the market;
Dust-daubed, ash-smeared, a grin filling his face.
He has no use for the veritable secrets of wizards;
Boldly he brings the withered trees to blossom.*

第十入圖垂手
紫門獨掩、千聖不知。
埋自己之風光、負前
賢之途轍。提瓢入市、
策杖還家。酒肆魚行、
化令成仙。
頌曰
露胸跣足入塵來
抹土塗灰笑滿腮
不用神仙真秘訣
直教枯木放花開

appears with a large sack and a staff, though there are many variations: dancing Hotei, Hotei pointing to the moon, sleeping Hotei, Hotei crossing a river, and so on.

There are a number of theories concerning the origins of the Hotei figure. He is traditionally said to have been an incarnation of Bodhisattva Maitreya, and is sometimes considered to be purely fictional. The *Goto Egen* collection of koans, fascicle two, however, records the biography of a historical figure who was popularly called Hotei (Master Cloth-sack) under the heading "Sages who guided others in the western lands and in the east." He is said to have had a protruding belly, and to have always borne on his back a large sack in which he carried all his belongings. He slept wherever he happened to be. He never expounded the teaching, but would go into the village marketplace and beg for what he needed, putting whatever he received in his sack. If he was given even a single coin, he would recite the verse:

In a single bowl, rice from a thousand households;
Solitary, I idly wander ten thousand li.
Seldom do I see the blue-eyed people;
Where am I going?—to the white clouds.

At the time of his death in the third month of 916, he sat calmly on a large rock in the garden of a temple and recited the following verse:

The bodies of Maitreya, the true Maitreya,
Numbering a hundred million;
Sometimes this indicates a person of the times,
The person of the times unaware.

This verse expresses the connection between Hotei and Maitreya that is often spoken of in legend. Bodhisattva Maitreya will be the next Buddha in this world, and now dwells in Tusita Heaven, awaiting his time to appear, 5,670,000,000 years after the death of Sakyamuni.

Hotei's appearance in the tenth oxherding picture may seem abrupt, but this jovial figure is the perfect symbol for the final stage. Up to the eighth picture, the oxherd has performed religious practices, but after attaining complete forgetfulness of self, he again enters the society of the unenlightened and commences upon the path of bringing benefit to others.

Whether performing religious practices, or studying, or working in the mundane world—at the outset, all effort is undertaken for one's own sake. At the point of fulfillment, however, all must be for the sake of others. It is in this way that life becomes meaningful.

Hotei is an image of the perfect fullness of self-benefit and benefiting others. At every point on his journey, he befriends those he encounters with magnanimity and benevolence, not speaking words of the teaching but laughing heartily with them. It is said that the Buddhas soften the light of their wisdom and become one with the dust of this world, and that the ties of sentient beings with buddhahood begin here. This ancient idea aptly expresses the nature and the activity of Master Hotei.



Master Hotei pointing at the "cold moon." By Kano Yasunobu (1613-1685), Edo period painter of the Kano School. Signature and cipher (*kao*) by Fukyusai (Joso, 1673-1704), fifth-generation Urasenke Grand Tea Master. Property of the Urasenke School of Chanoyu. Ink on paper. Central area: height, 54.3 cm.; width, 27.8 cm. Photo courtesy of the Chado Research Center, Kyoto.

Going to the rice merchant, he begs a little rice, and this becomes, for the merchant, a bond—an encounter with the dharma—that will eventually bear the fruit of enlightenment. The same is true with the fish monger and the wine dealer. Hotei abandons the light of his virtue and wisdom to become the same as those he meets. This is to guide in accordance with the nature of the person, to treat in accordance with the nature of the illness. It is useless to prescribe inappropriate medicine. The true healer must realize no-self and re-enter the marketplace.

Let us consider chanoyu in the light of this picture. When we have passed through all the stages of practice, beginning with our first entrance into the way of Tea, and have at last achieved great freedom in our performance, then all the marks of our long effort and of the free working that we have attained vanish again into nothingness, and we return to our original manner, the way we were. To become settled in the stage depicted in the ninth picture is to remain in the realm of Tea solely for one's own pleasure.

The person attached to the experience of profound tranquility in chanoyu and to the joy of the world it reveals is not yet a true chajin. True and real chanoyu means also to be spurred by the desire to communicate the experience and the joy to others. Certainly to invite guests to a tea gathering in a four-and-a-half mat room is an activity of benefiting others, but a thatched-hut tearoom is still a mountain retreat. One must leave the mountain and go into the marketplace, and thus participate in the life of society. Manifesting the Way wherever one may be, to whomever one may encounter—in this attitude lies the true transmission of the teaching. The religious masters of the past took great pains with this matter.

The preface begins, "He solitarily shuts the brushwood gate; a thousand sages cannot guess who he is." The brushwood gate calls to mind the thatched hut of chanoyu. Here, it indicates a world in which all self-centered judgments of right and wrong or good and bad, all false discriminations, have been sundered. The person of great awakening may don a tattered robe, but his heart holds this jewel. This is the world of Master Hotei, whose abode lies apart from worldly prosperity. Since he has thoroughly attained the buddha dharma, he shows no mark of enlightenment or unenlightenment, wisdom or folly. He is unknown even to sages. This is the profound, dark brushwood gate of that ultimate attainment.

The preface continues, "Hiding his light, he diverges from the tracks of previous wise ones." Concealing his virtue and wisdom, he does not merely imitate the expedient means employed by the past masters to accommodate themselves to others, but goes his own way and manifests the means appropriate to his circumstances and to those he meets.

The famous priest Ikkyu (1394-1481), with his eccentric behavior, was held in fondness by the general populace, and he directly touched the hearts of ordinary people. It is the custom in Japan to attach pine seedlings to gateposts in front of houses at New Year's, as an auspicious symbol. To startle those who were ignorant of the Buddhist teaching and who had never turned a serious thought to their own mortality, Ikkyu once attached a skeleton to a bamboo pole in the marketplace toward the end of the year, and inscribed the poem:

<i>kado-matsu wa</i>	Each pine on the gate's
<i>myodo no tabi no</i>	a milestone
<i>ichi-ri-zuka:</i>	Down the dark path:
<i>medetaku mo ari</i>	Auspicious indeed,
<i>medetaku mo nashi</i>	And not so auspicious, too.

For the Zen practitioner who has realized satori that transcends birth-and-death, or the Pure Land practitioner whose birth in the Pure Land is settled, the New Year is auspicious, but for those for whom it marks one more step toward hell, it is surely not. The skeleton in the marketplace was Ikkyu's way of conveying this message.

Ikkyu vehemently denounced the hunger for prestige among Zen priests of his day and denied that he had ever received sanction from his master. Further, he declared that anyone claiming to have received sanction from him should be tried and punished as a thief, for he had no recollection of bestowing sanction on anyone. He admonished monks against pretensions to special wisdom and virtue, but at the same time he himself was revered by the people.

The third sentence of the preface states, "Slinging a wine gourd, he enters the marketplace; leaning on a staff, he wends his way homeward." Whatever is in the gourd—water of the dharma or fine rice wine—he openheartedly shares it with any thirsty person he meets, and when it is gone, he wanders on, vanishing toward nowhere in particular.

The preface concludes, "Wine seller and fish monger—these he transforms and brings to buddhahood." He goes into the wine house to join those drunk on the liquor of ignorance; he buys fish at the fish market. In this way he awakens others and guides them toward buddhahood. Ikkyu, too—who drank wine and visited brothels—took a path that diverged from his predecessors, and he hectored priests whose eyes were blinded by the quest for gain and reputation, and who affected spiritual eminence.

It is said that the bodhisattva of mercy, Kannon, out of compassion for the people of a village without any contact with Buddhism, once took the form of a beautiful fish-peddler girl. Entering the village, she promised to become the wife of the person who could memorize the Kannon Sutra in a single night. By this means, Kannon brought the dharma to a secluded village.

Sen Rikyu gained thorough insight into the realm of tranquility and emptiness, and thus consummated the way of *wabi* tea. If this had been merely a matter of personal accomplishment, it would have vanished long ago without a trace. Fortunately, it has been transmitted down to this day through the succeeding generations of Rikyu's descendants. However lofty the attainments of the master, if there is no disciple to receive the transmission, succession is impossible.

It is through the transmission of the Way that the future of chanoyu is secured. But the person who goes out into the marketplace without endeavoring in sufficient practice will fail himself and mislead others. Unless one attains the stage of Master Hotei, bringing benefit to others is an impossibility. This final picture gives shrewd guidance to the person in the position of instructor.

“Hiding one’s light” is a matter of great difficulty. Those who take pride in their attainments and long for recognition will plunge into failure. By the tenth stage, such accretions of ego must have been stripped away. But there are many students of chanoyu who are bound by what they have learned, so that their practice never becomes genuine chanoyu. Sotan said that there is nothing in chanoyu that is essentially based on learning and studying, but if one learns, the learning becomes transparent. Further, knowing through study is governed by one’s capacities; to know by unlearning is one’s fundamental wisdom.

Surely the essential condition of the chajin is the ability to convey the genuine nature of chanoyu to all, by appropriate means, so that they are able to acknowledge it on the basis of their own experience. It is, above all, this spirit of great compassion—for us, whose eyes are closed to the one great matter of birth-and-death, who know neither where we have come from nor where we are going, who live, daily, in the error of taking our distorted perspective as truth—that is embodied in these ten oxherding pictures. 

Translated by Dennis Hirota

Appropriateness, the Key to Tea Etiquette

Tsutsui Hiroichi

Not long ago, I wrote a series of articles dealing with anecdotes relating to outstanding *chajin* (men of Tea) of the past, and about their famous sayings. As I was writing them, I was often intrigued by the wisdom of those *chajin*. Usually, we think of wisdom as a product of experience and learning; the outcome of a mental process which enables one to render good judgements. Most of us would agree that wisdom is borne, thus, of a certain amount of rationality. In *chanoyu*, we can see the most striking manifestation of wisdom in the *chaji*—the formal tea gathering—around which the practice of tea is centered.

Let us examine in more detail how the wisdom of *chajin* of the past influenced the origin and development of the *chaji*, or more specifically, the rules of tea etiquette upon which *chaji* are based. As a prelude, I would like to present two anecdotes in connection with the twists and turns in the development of these rules.

It is often said that history repeats itself. About three hundred years ago, *chanoyu* enjoyed approximately the same level of popularity that it does today. The world of Tea, in the one-hundred-year interval between the death of the great tea master Sen Rikyu (1522-1591)—who consummated the Way of Tea—and the Genroku era (1688-1704), had come to be dominated by the *daimyo* military families, and there had evolved, in the various schools of *chanoyu*, some highly formalized and stylized rules of etiquette. Genroku 3 (1690), however, which marked the centenary anniversary of Rikyu's death, saw a re-evaluation of the Sen family's Way of Tea and a return to Rikyu's ideals.

In the tea etiquette of a certain school of *chanoyu* at that time, there was one particularly interesting practice; namely, to allow at least one drop of water to drip on the *tatami* when ladling hot water from the kettle into the teabowl. We do not know how, why, or exactly when this practice came into being. Thinking it was a very questionable practice, however, a tea enthusiast named Yamashina Doan (1677-1746), who was a doctor by profession, asked the opinion of one of the most cultured persons of the times, Konoe Yorakuin (Iehiro, 1667-1736), whom he served as personal physician. Yorakuin agreed that the practice was indeed strange, and related the following story, which can be found in Doan's collection of Yorakuin's sayings, the *Kaiki*:

[Toyotomi] Hideyoshi, having defeated Akechi Mitsuhide at the Battle of Yamazaki and thereby securing a foothold toward achieving national sovereignty, decided to select the world's best tea master and keep him near to make tea. Imai Sokyu, the great merchant of Sakai,

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was too close to [Oda] Nobunaga, so he was passed over, leaving two candidates, Rikyu and Tsuda Sogyu. Hideyoshi had both of them make tea in front of him.

Sogyu was the first to make tea. It was a splendid performance, and no fault could be found with it. Hideyoshi was pleased. Then Rikyu came forward and made tea. His, also, was a faultless, splendid performance. Hideyoshi was at a loss as to which of them to choose.

After thinking about it for some time, Hideyoshi recalled that while Sogyu was making tea, when he tilted the ladle over the teabowl to pour the hot water in, one drop fell on the tatami. On the other hand, Rikyu hadn't spilled a drop.

It is said that, as there was no other way to determine between them, Hideyoshi based his decision on this one point and named Rikyu as the world's best tea master.

Bringing this story to Doan's attention, Yorakuin agreed that, inasmuch as Rikyu had won the appellation of World's Best Tea Master because he had not spilled a drop of water, the rule in question was inexplicable.

Furthermore, Yorakuin thought it extraordinary for water to spill onto the tatami at all. He reasoned to Doan as follows:

As a rule, if one puts the tea in the teabowl and ladles hot water directly into the center of it, the tea powder will inevitably splash in all directions and be very unsightly. Therefore, one should add hot water at the [left-hand, inner] edge of the teabowl so that the tea gently floats on top of the water. And when done this way, it is nearly impossible to spill any hot water [onto the tatami]. This is the way it should be done.

True enough, when you add hot water to *matcha* (powdered tea), if you pour it right into the middle of the teabowl, the powder will usually splash in all directions. If you allow the hot water to flow down the inside of the teabowl, however, not only will the powder not splash, it will float on top of the water and any drops of water running down the underside of the ladle will automatically fall into the teabowl, not onto the tatami. Since this, then, is the most sensible way to ladle hot water into the teabowl, naturally it is the way it should be done; and indeed, it is how it is done at present.

The other anecdote I wish to share concerns the host's procedure when he is returning the *kensui* (waste-water receptacle) to the preparation room at the end of the tea presentation. In almost all the schools of chanoyu except the Yabunouchi,

wherein when the host leaves with the kensui he scoots back in the sitting position and leaves the room without turning around, this is the only time that the host, in a slight breach of etiquette, pivots so that the guests see his back. One seemingly reasonable explanation for this is that the host does not want to show the guests the kensui with the waste-water in it.

This explanation works perfectly for the Yabunouchi School's method of backing out with the kensui; but for the other schools, when the host holds the kensui in his left hand and pivots to the left, it actually becomes fully visible to the guests, which would just seem to compound the rudeness. In the Edo period, when social stratification and behavior were rigidly enforced, such a breach of etiquette would have seemed far worse than it does to us in this day and age.

Up until the Genroku era, the procedure was for the host to pivot in the direction of the guests. However, there was a certain incident which caused this to be revised. Oda Sadaoki (1617-1704), a grandson of Nobunaga and founder of the Sadaoki School of chanoyu, had been invited to a tea gathering which was being hosted by an old man afflicted with neuralgia. During the first half of the gathering, the host served the *kaiseki* (tea meal) without any problem. At the end of the second half of the gathering, however, when the tea presentation was completed and it was time to stand up to leave with the kensui, both of his feet had fallen asleep. Standing and turning toward the guests, his knees buckled and he dropped the kensui on top of the brazier, creating a terrible mess. The waste-water splashed everywhere, and hot ash flew out of the brazier and filled the room. It is said that from this point on, Sadaoki taught that one should pivot away from the guests when leaving with the kensui. This anecdote is mentioned in the *Tokaku Shu* (Recollections of Stories), a collection of Sadaoki's sayings, written by Matsumoto Kenkyu (d. 1715), tea master of the Owari (Tokugawa) fief. Today, all of the schools of chanoyu, except the Yabunouchi, have adopted the style of pivoting away from the guests when leaving the room with the kensui.

The Urasenke tea procedures which have been passed down to us today are more logical than one might at first think. They are logical because, as the above anecdotes illustrate, each and every one of them has been modified and perfected for simple, practical reasons. The rules of etiquette which combine to form the various tea procedures, and which in turn combine to form the *chaji*, are the result of the creativity and inventiveness of many generations of *chajin*. In short, the *chaji* is where the wisdom of *chajin* is given life and form.

The Origin of the Chaji

The *Matsuya Kai Ki* is a record of tea gatherings which spans the years 1533-1650. Examining the first section—that which was written by the merchant and tea enthusiast Matsuya Hisamasa (d. 1598), and which covers the years 1533-1596—we can determine that there were two basic kinds of tea gatherings: those in which tea plus a *tenshin* (light snack) of thin noodles or something of that nature was served; and those in which *kaiseki* was served, followed by a *nakadachi* (intermission) in which the guests went out into the garden and then returned to the

room to partake of tea. The former might be thought of as a very abbreviated form of chaji, while the latter was quite similar to the full chaji of present times. However, the earlier part of Hisamasa's record, written when chanoyu was still in its formative stages, shows that tea gatherings as yet had no set form. Let us take, for example, the first gathering mentioned in his record.

The entry mentions an invitation for Hisamasa, alone, to have tea at one of the residence halls, the Shishobo, at Todaiji temple in Nara on the twentieth day of the third month, Tenbun 2 (1533). When Hisamasa entered the room, there was a painting of river plants by the thirteenth-century Chinese Zen monk-painter Muqi (Mokkei) hanging in the tokonoma. A *tansu-dana* (utensil stand with doors), a *tsurukubi chaire* (long-necked container for powdered thick tea) on a tray, a *gosu* (lidded fresh-water container), an *usujawan* (teabowl for thin tea), and a *kensui* were already in place. Hisamasa recorded in his diary that, "after the tea, there was *somen* (thin noodles)."

Looking through the early part—the part spanning the years 1533-1545—of Hisamasa's section of the *Matsuya Kai Ki*, one finds several instances where a tenshin type of snack was served, the menus consisting of a dish or two; perhaps a variety of noodle, or some shellfish, or clear soup, and some type of sweet.

Although it is presently taken for granted that a meal is part of a tea gathering, generally when we think of a drink that goes well with food, the first thing that comes to mind for most of us is wine or *sake*, not tea. That tea, which was long considered a medicine, should appear in the same capacity as *sake* during a meal was in itself revolutionary. When was it, then, that the two—drinking tea and eating a meal—became connected? For the answer to this question, we must turn our attention to China.

Books delineating the rivalry between tea and *sake* for first-class standing can be dated as early as the middle of the Tang period (618-907) in China. For example, there is the book known in Japanese as the *Cha Shu Mondo* (Tea and Wine Dialogue), in which Tea and Liquor debate their relative merits. It was in the Zen monasteries, of probably the late Tang period, that tea first came to be served in connection with meals. Such works as the *Chanyuan Quinggui* (Zen'on Shingi; Regulations for Zen Monasteries), published in 1103, and the *Chixiu Baizhang Quinggui* (Chokushu Hyakujo Shingi; Imperial Regulations of Hyakujo), published in 1336, which detail the rules for conduct within monasteries and in daily life, provide clues as to how tea was incorporated into the rituals of daily monastic life and how rules were established for serving it. For example, in the "Chief Priest's Daily Usage" chapter of the *Chixiu Baizhang Quinggui*, we see that at the end of a meal, tea was poured into the same begging bowl which was used to eat from, and the drinking of this tea signified the completion of the meal. In the Zen monasteries of China there were also many services and rituals, not related to meals, which incorporated tea-drinking.

The *Saien* (Seat of a Priest's Meal) of Kenninji temple and Shokokuji temple, which lists the appropriate etiquette for serving meals within a temple, and also the *Eibei Shingi* (Regulations for Eiheiji Monastery), written by the Zen

master Dogen (1200-1253), indicate that the Chinese practices had been introduced to Japan by the late twelfth century.

The *Kissa Orai* (Miscellany about Tea-drinking), attributed to Gen'e Hoin who lived during the Nambokucho era (1336-1392), describes some of the tea gatherings of the mid-fourteenth century. From this work it can be seen that by this time tea had become a common beverage even for laymen. Based on information found in the *Kissa Orai*, we can visualize a tea gathering of the era:

[In place of the sliding wall panels,] beautiful reed blinds have been hung in the guest hall where the tea gathering is to be held. A white sand garden stretches out in front of the hall. A [ceremonial] curtain has been suspended from the eaves all around, and in the windows are [split bamboo] blinds.

When the guests have all assembled, a toast is offered with three cups of *sake*, served together with some *suisen* (a kind of gelatinous noodle). Then the guests eat some *somen* and drink tea. Servants bring in delicacies from the mountains and the sea, and then fruit. After that, everyone withdraws from the room [to the garden] for a rest.

In the garden there is a splendid two-storied building, open on all four sides. This is the pavilion for tea-drinking. Having rested a bit, the guests enter the pavilion and seat themselves, and the host's son brings in and passes around sweets. Then a youth gives each guest a Temmoku teabowl on a stand. Holding a hot-water container in his left hand and a tea whisk in his right, the youth goes around and makes tea for each guest.

By evening the tea-drinking comes to an end and the tea utensils are put away. More delicacies are brought out and *sake* is served, with a constant exchange of *sake* cups. A great amount of *sake* is consumed.

Here we can see that in the middle of the fourteenth century, tea, food, and *sake* were all integral parts of a tea gathering; a gathering which might aptly be thought of as consisting of two parts; the first part—that which took place in the guest hall—being quite separate from the second—that which was held in the pavilion out in the garden.

In another work called the *Sekiso Orai* (Brief Miscellany), attributed to Ichijo Kanera (1402-1481), there is a section explaining the etiquette of serving tea when one has invited monks. According to it, when the monks arrive, one should first serve hot water and then tea. Furthermore, it states that the light meal at such times should be "gelatinous noodles in the summer; rice gruel in the



The sand garden and "silver" pavilion at Jishoji temple—better known as Ginkakuji (Temple of the Silver Pavilion)—in Kyoto. Jishoji, completed in 1483, was originally the retreat of the eighth Ashikaga shogun, Yoshimasa (r. 1449-1474), who spent his retirement here in religious and cultural pursuits. The lower story of the pavilion is in the *shoin* (study, with built-in desk) style. The tearoom in the Togudo building (not pictured here), which opens out to the sand garden, is reputedly the oldest extant tearoom in Japan. One might well imagine the sumptuous tea gathering described in the *Kissa Orai* as having taken place here: "A white sand garden stretches out in front of the [guest] hall. . . . In the garden there is a splendid two-storied building, open on all four sides. This is the pavilion for tea-drinking." Photo courtesy of Tankosha Publishing Co., Ltd., Kyoto.

winter.” The “abbreviated form of chaji” described in the first part of the *Matsuya Kai Ki* has its roots in the etiquette for this type of gathering.

In the middle and latter sections of the *Matsuya Kai Ki*, we can see that the tea gatherings begin to become somewhat more elaborate. For example, in an entry for the twenty-seventh day of the eighth month, Keicho 4 (1599), Hisayoshi (d. 1633), the son of Hisamasa and author of the second part of the *Matsuya Kai Ki*, wrote that he and eleven others attended an afternoon tea gathering held in a large room, at which they were served two soups and four dishes. After the meal, the host, using a formal *daisu* utensil stand, prepared and served tea. Following this, they moved to a *shoin* (formal room with a built-in desk). In this room, which stood in a field of chrysanthemums, they had another meal of seafood and soup, with *sake* served in great abundance. We also have, from the same source, the record of a spring tea gathering to which Hisashige (1566-1652), the third generation of the Matsuya family to contribute to the *Matsuya Kai Ki*, was invited. In the afternoon, the guests were served a meal consisting of a dish of squid, pickles, and *sansho* (Japanese peppers); a soup containing fish and bamboo shoots; a dish of mixed shellfish; and some rice, fruit, and crackers. In other words, they were served the one soup and two dishes classically prescribed by Sen Rikyu. Later that evening, the same group was served noodles, broiled fish, vegetables, soup, and grilled shellfish.

As to their form, tea gatherings such as the ones described above, where there were two or even three successive parts to the program, or where the guests moved on to a separate room for a further segment of the gathering, seem little different from those of the *Kissa Orai*; the main difference being that, in the gatherings recorded in the latter sections of the *Matsuya Kai Ki*, there are fewer mentions of tea.

All in all, though we do see evidence of simple tea gatherings during this period in the history of chanoyu, it seems that elaborate affairs enjoyed an explosive popularity from the Kan'ei era (1624-1644) onward.

In present times, there are said to be seven types of chaji (*shichishiki*). They are: (1) the *akatsuki* or “dawn” chaji, which is held from about 4 a.m. during the coldest time of winter and is said to be reserved for experts; (2) the *asa* or “morning” chaji, held in the early hours of morning during the summer, in order to avoid the heat of the day; (3) the *shogo* or “noon” chaji, which is the standard chaji for all seasons, beginning at noon and lasting about four hours; (4) the *yobanashi* or “evening talk” chaji, held in winter from late afternoon into the night; (5) the *fuji* or “no time” chaji (as opposed to the three “fixed time” chaji, numbers 2, 3, and 4 in this list), which can be held spontaneously, at any time; (6) the *bango* or “after meal” chaji—also known as the *kashi* or “dessert” chaji—which is held after a main meal and thus takes place at mid-morning, mid-afternoon, or late in the evening, and in which not much food is served; and (7) the *atomi* or “after viewing” chaji, held so that someone who was unable to attend an earlier chaji can view the utensils, flowers, and other items that were used at that chaji.

Besides these, there are many special variations such as the *kuchikiri* or

“seal-breaking” chaji, held in November when the leaf-tea storage jar is opened and the new tea is ground, and the *nagori* or “parting” chaji, held in October when the last tea of the old year is drunk.

It is only recently that the seven basic chaji forms have come to be known as shichishiki. The tea gatherings which are described in the *Kissa Orai* and in other such literary sources cannot be classified in terms of the shichishiki, and one thus wonders just when the present forms of chaji were standardized.

Let us look at the entry in the *Matsuya Kai Ki* for the twelfth day of the ninth month, Tenbun 6 (1537), when a certain Jushiya Sogo (dates unknown) invited Hisamasa to tea:

In the tokonoma: a calligraphic work by Beijian (Hokkan).

On the daisu utensil stand: a *furo* (portable brazier) with a flat kettle, the “best under heaven” staff pommel-shaped kensui, and a crab-shaped lid rest; on the top [shelf], a bentwood tray with a Korean teabowl, and a cylindrical thin-tea container.

A small, bird-basket-shaped fresh-water jar was brought out from the back and set on the daisu; then tea was made. After the tea, an eggplant-shaped thick-tea container was brought out and examined. [The meal consisted of] grilled salmon, soup with vegetables, shellfish in the shell, rice, and a dish of fish and vegetables. The sweets were grilled chestnuts, kelp, and arrow-head bulbs.

The size of Sogo’s tearoom is unknown, but since a daisu utensil stand was used, it probably had at least four and a half tatami mats. My supposition is that when Hisamasa first entered the tearoom he viewed the scroll, which was a sermon written by Beijian Jujian (Hokkan Kyokan; 1164-1246), a Southern Sung dynasty Rinzaï Zen monk who was a very important figure in the Gozan (Five Mountains) literary movement in Japan. The kensui used on that occasion was an extremely renowned one, and the lid rest was one of the seven styles later said to have been preferred by Rikyu. When Hisamasa was seated, the host brought out a tray with dishes of food on it. The soup bowl was in the right front corner of the tray, the rice bowl in the left front corner, and the salmon and shellfish on the far side. From the kitchen, another bowl containing red-spotted trout and dried lily was brought out and served with a little *sake*. Unlike the usual practice wherein several trays full of food were served, this was a very simple, frugal meal of one soup and three dishes. When the meal was finished, sweets were brought out. Timing his entrance to coincide with the time when Hisamasa had finished eating and was ready to step out of the room for a break, Sogo brought in the charcoal basket. Hisamasa stood up, opened the shoji door, and went out. In those days there were no *nijiriguchi* (tiny, crawl-through entrance). Rather, in the same way

that Takeno Joo's (1502-1555) four-and-a-half mat room opened onto a veranda, as described in the *Yamanoue Soji Ki* (Records of Yamanoue Soji), Sogo's tea house had shoji doors and a veranda which opened out onto a garden. Hisamasa probably took his nakadachi break in the garden while waiting for the second half of the chaji. After Hisamasa returned to the tearoom, Sogo brought out a bird-basket-shaped fresh-water container, put it with the other utensils on the lower board of the daisu, and then probably made *usucha* (thin tea) in the Korean bowl, using the tea from the cylindrical thin-tea container. When this was over, it seems that an eggplant-shaped thick-tea container was brought out for Hisamasa to examine. This meeting took place in the period during which Takeno Joo—who was later to be Sen Rikyu's chanoyu instructor—was studying *waka* (Japanese poetry) in Kyoto under Sanjonishi Sanetaka (1455-1537) and practicing chanoyu under the guidance of Jushiya Sogo, the host.

The above tea gathering was held in the morning. Although present-day *asa chaji* are ordinarily reserved for the summer—from May to August—in order to avoid the heat of day, Hisamasa's records not only show that morning tea gatherings were the most popular, but also that they were held throughout the year, and most frequently during the winter and spring.

In the *Uso Shu Shikan Sho* (Crow and Rat Collection in Four Volumes), a poem collection of 1572, which explains tea utensils and practices in an easy to understand way, it says:

Throughout the year, the most enjoyable tea gathering is a [kuchikiri chaji] to which you invite your best friends and open the sealed leaf-tea storage jar on the day of the first snowfall. For inviting friends, the early morning meeting is always good; for regular meetings, morning is the best and evening is next, noon and spontaneous tea gatherings follow these in favor. In early spring, before the season is half over, you should have one tea gathering, and the rest as opportunity allows.

This is further evidence that the chajin of the time preferred *asa chaji*.

However, although the *Uso Shu Shikan Sho* quoted above says that mornings are best for kuchikiri chaji, it is interesting that the *Matsuya Kai Ki*, written at about the same time as the *Uso Shu Shikan Sho*, records a kuchikiri which took place at 2 o'clock in the afternoon.

All in all, the various extant tea records give evidence, however, that by the Koji era (1555-1558) the *asa*, *shogo*, *yobanashi*, *fuji*, *hango*, *atomi*, and also the kuchikiri types of tea gatherings had become fairly standardized. In the *Matsuya Kai Ki* we even see mention, for the first time, of a gathering held "in the morning, before dawn"—an *akatsuki* gathering; and in the *Nampo Roku* there is the passage: "Rikyu said that for dawn and evening meetings, *andon* (lamps) must be put in the *koshikake* (waiting arbor)."

If we examine the *Matsuya Kai Ki* for just the tea gatherings which Hisamasa himself hosted, we find all seven of the shichishiki represented, plus a morning kuchikiri. Hisamasa's records also list an "after breakfast" gathering, two gatherings at the fourth hour (10 o'clock in the morning), and several at the eighth hour (2 o'clock in the afternoon). These could all be considered as hango; and indeed, the records of these show that only a few dishes were served.

In closing, I would like to say that no matter what the day and age, no matter whether the chaji are neatly classified and given names or not, the underlying principle behind their etiquette has been "appropriateness." In striving for appropriateness—be it in terms of the various rules of etiquette or in terms of the timing, the program, the meal, or the selection of the utensils—chajin have displayed an uncommon wisdom. And from their wisdom, which has been passed down to us in the form of the rules and etiquette of Tea, we can learn great lessons. ☂

Translated by Gary C. Cadwallader

Book Reviews

Masaoka Shiki. *By Janine Beichman*. Boston: Twayne Publishers, 1982. xx + 174 pp., including notes, bibliography, and index. US\$18.95.

At the start of her study of Masaoka Shiki, Janine Beichman writes that Shiki's "life lends itself to metaphor" (p. 1). Educated in his childhood in the traditional Confucian values of the Tokugawa period, and excited in his youth by the intellectual expansion of the early Meiji era, as an adult he produced a body of work marked by both and characterized by what Beichman calls "dual-consciousness" (Preface). The biographical first chapter is a salutary reminder that Shiki, while contributing to the formation of a new set of literary attitudes and forms, arrived at that point only after passing through the old, and that both the old and the new influenced his thought, often resulting in such paradoxes as "his need to justify traditional poetry in modern terms, and a modern vocation in traditional terms" (Preface). The chapter also serves as a reminder that some of his arguments have been so completely accepted that they now seem commonplace—a mark of their success.

One of Shiki's most insistent claims in his reforms of both haiku and tanka was that they are equally part of the larger framework of literature and should be judged as such, rather than as separate spheres with specific and exclusive criteria. Haiku, he argued, could and must express depth of meaning; tanka could and must broaden its range of content, vocabulary, and tone. Yet he believed that neither form would survive the modernizing Meiji era and its resulting alterations of Japanese culture. This dramatic contradiction—the effort he expended on reviving forms he considered doomed—nonetheless contained much truth, even if his schedule was slightly off.

The very dramatic quality of such a contradiction, however, does not obscure more purely literary ones that are properly treated here as germane to a study of his work. While Shiki argued that haiku and tanka should be judged by universal literary standards, and that those who wrote them had to be true "poets" (*shijin*) rather than haiku poets (*haijin*) or tanka poets (*kajin*), he does not seem to have defined those universal standards. Moreover, he maintained in his own work as critic and poet some of the very distinctions he sought to remove. He began his tanka reform, for example, using a pen name (Takenosatobito) different from that which he used for haiku (Shiki), and he organized his disciples in the two forms into separate, though considerably overlapping, poetry circles. His attempt to harmonize the two forms was ultimately abandoned when he decided that the essential quality of haiku was objectivity, and that of tanka was subjectivity. His rejection of the old reworkings of traditional themes in limited language did not mean an unqualified admission of the new, for he saw modern society as having produced objects and institutions that were often "*the epitome of the mediocre, the quintessence of the vulgar, and totally useless to a writer*" (p. 34, emphasis Shiki's). In his own tanka he relied increasingly on traditional language.

The difficulty is not, of course, in these inconsistencies themselves; they are part of the baggage Shiki had to carry as he crossed from one age to the next. It is not even that Beichman herself, throughout most of the book, seems to accept Shiki's distinctions, for in order to discuss, separately, the development of both his theories and his work in haiku, tanka, and prose, this was probably unavoidable. There is a problem, though, when she also discusses them in different terms: for example, she writes that Shiki's best haiku rely on "dualities" while his best tanka rely on "tension between opposing elements," without relating them to each other in order to explain how they differ; and for a distinction based on form, she pays little attention to Shiki's use of formal requirements such as syllable count, lineation, season

words, and caesura, that would help explain divergences in style. In the section that treats both together, "Haiku and Tanka: 1900-1902," the discussion is aimed at pointing out "first the underlying unity of these" (p. 97), but does not arrive at treating the differences (if any) relating to form.

The thematic and theoretic concerns that unite Shiki's haiku, tanka, and prose—concern for specific, objective description (*shasei*), Shiki's own literary persona, and dualities such as his own mortality as opposed to the continuity of nature—are most apparent and most moving in his poetic diaries. In the last chapter, "Diaries: 'I Feel the Pain and See the Beauty,'" Beichman convincingly demonstrates her view that the prosaic quality of much of Shiki's poetry is balanced by the poetic quality of his prose, and that his literary expression in all forms exploited the narrow boundary between the two. It is here, perhaps, that a comparative analysis of some of the poetic sequences of the diaries, in formal as well as thematic terms, might have clarified Shiki's diverging styles in haiku and tanka. But as it is, the last chapter provides a lovely balance to the first in its return to a biographical view of Shiki, in his last pain-ridden, suffering years, and expands the view to incorporate a clear image of his literary persona.

In all, Shiki as a writer emerges more clearly than Shiki as a reformer and literary leader. We are left feeling we have to take the author's word for most of the wit, acuity, and sarcasm that enlivened his critical writing, or for the attraction of his personality that drew so many disciples to him. But the force of his whispered, private, modern literary voice—Shiki merging in the diaries his own mortal life with his art, creating an intimacy with the reader while maintaining a certain artful distance from himself—is paradoxically powerful. It is the great merit of this book, for it is what people still read Shiki for.

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The Karma of Words: Buddhism and the Literary Arts in Medieval Japan. By William R. LaFleur. Berkeley, Los Angeles, and London: University of California Press, 1983. xvi + 204 pp., with notes, list of Japanese names and terms, bibliography, and index. US\$25.00.

William LaFleur has set out in this book to describe the entire "arc of Japan's medieval experience" which is, in his own words, to fashion a "reconstruction of the basic intellectual and religious shape of that epoch" (p. 9); an ambitious task, indeed. A glance over the chapter titles gives one an idea of the ground the book covers:

"Floating Phrases and Fictive Utterances": The Rise and Fall of Symbols
In and Out the Rokudo: Kyokai and the Formation of Medieval Japan
Inns and Hermitages: The Structure of Impermanence
Symbol and Yugen: Shunzei's Use of Tendai Buddhism
Chomei as Hermit: Vimalakirti in the Hojo-ki
Zeami's Buddhism: Cosmology and Dialectic in No Drama
Society Upside-down: Kyogen as Satire and as Ritual
The Poet as Seer: Basho Looks Back

A look at the bibliography is even more instructive. The bibliographies of most recent scholarly works on Japanese literature abound with critical works in Japanese and various editions of the

text that is being studied, proving, if nothing else, that authors have done their homework, that they are thoroughly acquainted with not only the primary texts but all the secondary works in the field. Of course, LaFleur's book is not a study of a single text, and one would thus expect his bibliography to have a wider range, but nothing quite prepares one for the wealth of material it contains, from Jameson's *The Prison House of Language: A Critical Account of Structuralism and Russian Formalism* to Kuhn's *The Structure of Scientific Revolutions*; from Turner's *The Ritual Process: Structure and Anti-structure* to Jonas' "The Nobility of Sight: A Study in the Phenomenology of the Senses." Seminal works in anthropology, literary criticism, philosophy, and psychology commingle with the important works on Japanese and Chinese buddhology and literature that you would expect to find there. There was hardly a work referred to that did not arouse my curiosity and make me want to read it.

LaFleur's approach in this book, then, is avowedly eclectic in the best sense of the word. This is a work that brings together many different approaches to convey the complexity and the interrelatedness of literature and religion during the Japanese medieval period. Moreover, because LaFleur has kept the texts that occasioned his speculation in view at all times, one does not find the critical approaches superseding the actual material at hand; rather, they invariably seem to illumine. There have been works that have looked at Buddhist elements in the Noh drama, for example, or Buddhist ideas in this or that text, but LaFleur's is the first to examine the myriad ways Buddhism and literature interacted throughout the medieval period. Moreover, his treatment of medieval Buddhism is original, for here again his emphasis is on interrelation; and rather than looking at Buddhism as a number of separate schools, he has seen through to a dynamic tension that was at play in all schools. This was the tension between Buddhism as a deterministic hierarchical cosmology and Buddhism as a dialectic which proceeded from the Mahayana rejection of all dualities.

Particularly illuminating in this context is LaFleur's discussion of *yugen*. Surely no other Japanese aesthetic notion has given rise to so much befuddlement in the West, largely because of the tendency to reduce it to some manageable meaning. We have been told that its beauty lies in its quality of suggestiveness or that it is the beauty of quiet darkness, but oversimplified interpretations only leave one puzzled as to why the medieval artists made so much of it. Worse, however, is the tendency to consign it to nebulosity; to say it is unexplainable and leave it at that. Thus it is refreshing to see LaFleur give the concept its due and produce one of the most cogent and profound discussions of *yugen* in Western languages to date. One of his accomplishments in this chapter is to bring to light Japanese scholarship that makes clear the lineage of the term going back to Tendai Buddhist texts. He expands upon the philosophical implications of the term in those texts and then goes on to analyze several poems thought to be expressive of *yugen* to demonstrate how the concept functions in art. Crucial to his analysis is that the indeterminacy of the meaning of *yugen* is linked to a Mahayana awareness of the indeterminate quality of reality itself. In the true perception of things, opposites collapse into one another. There is no space here to do justice to the subtlety of LaFleur's argumentation in this chapter. We are led through the implications and operating modes of *yugen* with a new vista opening up at every turn, and yet he manages to leave the meaning of it open-ended. Having followed through his explication, one realizes that this is how it should be, for to close things down is to limit them, and one has been led to understand that *yugen* is nothing if not limitless. A similar mode of argumentation may be seen in every chapter of the book. So much is revealed, yet nothing is reduced or closed off. If it is possible to create an academic work that is itself expressive of *yugen*, LaFleur has done it.

As one reads this work, one constantly feels that it is not merely a work of literary criticism which explains in lucid terms the canons of taste of a foreign literature, but that one

is also getting some insight into a different way of knowing the world, one that may well have relevance for us today. An understanding of how people in the past have known the world is always instructive about the working of the human mind in universal terms. LaFleur makes the modest claim that appreciation of Japan's medieval past still has relevance for understanding Japan today. I would say it also has relevance for understanding ourselves.

To sum up, this is an exciting, ground-breaking book. My single complaint, though one hates to descend to the mundane at this point, is the price. LaFleur has written with an elegant sparseness, so the volume is slim. What is more, kanji characters only appear in the glossary, and since they were handwritten, didn't require typesetting. Thus, one wonders why the book must cost \$25.00. It is the sort of book one would dearly love to order as a supplementary textbook for literature in translation or general Japanese culture courses, but at that price, one can hardly ask students to buy it. One can only hope that a paperback edition comes out soon.

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One Hundred Frogs: From Renga to Haiku to English. By Hiroaki Sato. Tokyo and New York, John Weatherhill, Inc., 1983. 231 pp. plus index. US\$14.95, ¥2,400.

Poetry lovers and enthusiasts of Japanese culture are in for a pleasant surprise when they first set eyes on *One Hundred Frogs*. The book is a magic, black lacquer box with a wise, old frog sitting on the cover inviting the reader to open it. Once opened, the reader will find it an important addition to the literature on the intriguing art of Japanese poetry.

During the past decade, Japanese poetry has caught the interest of people around the world. Today, *renga* and *haiku* are not only being written in English but also in many other languages. Few of those non-Japanese who have taken to composing these forms of Japanese poetry, however, have had an opportunity to study the history of Japanese poetry or the *haiku* form that they find so intriguing. This book now makes it possible to quickly go back in time and learn about the origin of *haiku* and then to return to the present for contemporary variations. The author, Hiroaki Sato, is himself an accomplished poet as well as the translator of many collections of Japanese poetry. He, together with Burton Watson, was awarded the 1982 P.E.N. Translation Prize for *From the Country of Eight Islands*. He is also a moving force in the Haiku Society of America and served as its president for two years.

One Hundred Frogs is divided into three parts. The first, which takes up five chapters in all, deals with the history and a description of *renga*, *hokku*, and *haiku*. It covers the past one thousand years and ends with modern-day English-language *renga* and *haiku*. With vivid examples, Sato explains how *renga* grew out of the practice of two people writing *tanka* and provides a summary of the rules that have become today's standards.

To contrast the different styles of *renga*, the author explores the *renga* of the court and the more earthy, humorous *renga* of commoners. He tells us that Basho studied under an orthodox teacher but later adopted the Danrin style of composition because of its emphasis on freedom. Basho was thus able to seek new approaches and to establish his own style—the Shofu style. Sato never strays far from Basho and gives numerous, well-chosen translations of the master's work, as well as that of others, to support his theories.

The third chapter is divided into two sections. The renga enthusiast will find the first very exciting, because Sato explains the rules of conduct, the renga room, the responsibilities of each of the members of the renga gathering, and the classical exchange. The second section deals with renga from Basho's time to the present.

Sato next uses a series of hokku and haiku mostly about frogs to detail the changes that took place in the refinement of haiku. Again he uses well-selected translations to prove his points. Included are eight pictures that illustrate some of the details explained in the text: a folded renga transcript, the participants and their roles, the room, and ink drawings.

A discussion of haiku from the point of view of North Americans and Japanese follows. The author quotes both past and present authorities. Those quotations which are the most useful are from the Japanese masters; to have so many in one book is especially helpful. Sato then explores the role of Zen in haiku—he believes it is minimal because the poems rarely convey enlightenment. He tends to hold that haiku grew out of the whole Japanese experience.

The first part closes with Sato's explanation of his method of translating hokku, haiku, and renga. All through the book he explains the differences between the Japanese and English styles of thinking and writing, so when he writes "I try . . . to remain as faithful to the original as I can. In content, this means I try not to add or change words," one is prepared for the result of his translations. It is hoped that his method will become the standard which other translators will follow in the future.

In the second part of the book, Sato gives an in-depth analysis of Basho's famous frog haiku. This is followed by one hundred translations and variations of the haiku. It is from this collection that Sato says he conceived the idea of writing the book.

The third part of the book is devoted to contemporary English renga and haiku. This part should be a useful handbook for all writers of English-language haiku. It presents the best examples from the Haiku Society of America school of haiku. The poets listed will be familiar to writers working in the haiku form, and the work selected is excellent.

When one turns the book over and sees that magic orange frog leaping out from shiny blackness, one can just about feel with Basho the thrill of hearing that splash of so many centuries ago.

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Good Food From a Japanese Temple. By Soei Yoneda, with an introduction by Robert Farrar Capon. Tokyo and New York: Kodansha International Ltd., 1982. 224 pp. with index, US\$16.95, ¥3,500.

With health consciousness and good eating continuing to be important concerns in many people's lives, *Good Food From a Japanese Temple* offers the serious health and food enthusiast a fascinating new world of taste and food aesthetics.

Soei Yoneda, the abbess of the Sanko-in temple in Tokyo, here offers a complete look into the world of *shojin ryori*, the ultimate in vegetarian cooking, Japanese style. (The word "shojin" is written with two ideograms, the first meaning "spirit" and the second, "to progress"; "ryori" means cuisine.) This Buddhist style of food preparation, which forgoes the use of any animal life, came to Japan in the seventh century; but it wasn't until the thirteenth century, with the introduction of the Zen sect, that it really took hold.

Zen monks in training are supposed to develop awareness in every aspect of life including such seemingly simple tasks as washing rice. It is through the attention paid to such details as the speed and vigor with which rice is washed—in a Zen temple, one does not allow even one grain to slip away with the washing water—that the true intent of shojin, that is, the attainment of spiritual perfection, can be realized.

Abess Yoneda, in the section "About Zen Temple Food," explains how the meatless style of cooking developed. The five proscriptions of Buddhism—thou shalt not kill, steal, commit adultery, lie, or drink alcohol—require devout Buddhists to eat only what grows in the garden or in the sea. It would be easy to count on ten fingers the number of times meat or fish is even mentioned in this book.

There are sixteen pages of color plates of artfully arranged and photographed dishes showing some of the 230 recipes that are offered in the recipe chapters. They illustrate how dishes are traditionally presented. All one need add to similarly present one's own dishes is a bit of creativity.

The section entitled "Ingredients" lists English, Japanese (romanized), and scientific names whenever possible. Comments are made as to the differences between the American and Japanese varieties of certain ingredients. In the case of cucumbers, *kyuri* in Japanese, it notes that the Japanese variety is the same length but about half as thick, crisper, less watery, and more tender than its American counterpart. The recipes in the book are for the Japanese variety, so consideration and certain compensation must be made to account for the enumerated differences. Some hard-to-find ingredients, such as *kizami konbu* (kelp filaments), are described. A very old and traditional Kyoto temple recipe for a dish that uses this ingredient is offered, *Konbu Puffs (Kizami Konbu no Agemono)*. The book states that *kizami konbu* may only be available in two or three Kyoto stores. I have checked at many kelp stores in Kyoto since the publication of this book and found that most carry the ingredient. It would be nice to think that the book was responsible for reintroducing this traditional ingredient. It may even be possible to find *kizami konbu* outside of Japan.

The section entitled "Basics" concerns equipment, tableware, and methods of presentation. It ends with sample menus that give ideas for each month of the year. Abess Yoneda says to "use the pots and pans you are used to. Surrounded by familiar kitchen implements, the cook is like a symphony conductor, ready to draw forth beautiful music from the instruments at his fingertips."

The recipe section begins with rice, soup, and pickles—the basic daily diet of most Zen nuns, priests, and monks-in-training. While the history of each of these could be more detailed, the basics are covered, and there are many interesting recipes for each. These will be useful to students of chanoyu, as these same basic foods are important in the *kaiseki* meal served during a formal tea gathering. The following five sub-sections—divided by seasons and ending with a final "catchall" section (where else would something like "Not Exactly Hamburger" fit in?)—are filled with wonderful recipes, each titled in English and Japanese, romanized and with ideograms. There are many recipes for desserts, which are usually served with tea as a snack between meals or on special occasions.

Capon's introduction could have easily been condensed in favor of the more interesting "About Zen Temple Food" by abbess Yoneda. After panning American health food, he gives a very long-winded discussion of his personal experiences with shojin ryori that followed his first dining experience at Sanko-in temple, which has been serving shojin ryori to the public for nearly twenty years.

Abess Yoneda, who celebrated her seventy-fifth birthday in 1982, entered Kyoto's Donkein nunnery at age four and took Buddhist vows at age seven. She is a very experienced

authority on shojin ryori. Drawing from her many years of discipline and study, she often quotes past generations of Zen nuns and monks. In one instance she notes that "nine minutes is too little and ten, too much" to illustrate the delicate balance called for in this style of cooking and the difficulties presented when one attempts to achieve it. As amply demonstrated by this volume, abbess Yoneda has found this balance and is more than willing to share her accomplishment with others.

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Reflections of Reality in Japanese Art. *Text by Sherman E. Lee, catalogue by Michael R. Cunningham with James T. Ulak.* Bloomington: Indiana University Press, 1983. 291 pp. US\$75.00.

What do "realism" and "reality" mean when one is considering the history of Japanese art? This broad and often undefinable subject, as it is understood by Sherman Lee and his colleagues, was the basis for the exhibition *Reflections of Reality in Japanese Art*. The stunning array of Japanese art objects, including numerous National Treasures, selected to convey this theme made for one of the most important exhibitions of Japanese art ever held in the United States. As Lee's brainchild (and in some ways as a counterpart to his 1961 exhibition *Japanese Decorative Style*), *Reflections of Reality in Japanese Art* and its catalogue are impressive feats coming just before his July 1983 retirement from the Cleveland Museum of Art. Once again displaying his talents as a curator, a museum mastermind, and a scholar, Lee assembled 138 objects that "reflected" reality. To underline and augment the selection, the catalogue offers the authors' explanations of the subtleties of the choices, thus further illuminating this little understood side of Japanese art.

In the introduction, Lee defines reality in terms appropriate to Japanese art and aesthetic sensibility: "Realism in Japanese art . . . includes the attempt to represent the particular appearance of an individual thing, rather than an idealized conception of its type." Further, he states, "realism encompasses not only style and method but subject matter as well." Lee organizes his essay into chapters to highlight individual historical aspects of this broadly based understanding of reality, and then goes on to discuss each of the exhibited objects in terms of these aspects.

Michael Cunningham and James Ulak's thoughtful catalogue entries provide specific information about each object. Cunningham and Ulak's efforts to elucidate such a diverse array of objects are highly commendable. This is no mean task when the selection includes haniwa, handscrolls, portrait sculpture, diaries, sketchbooks, and a Meiji era oil painting. Besides well known objects, there are also lesser known works such as the superb sculptures depicting a seated En no Gyoja (no. 48) and a Shinto deity (no. 63), the moving portrait of Ikkyu and Lady Mori (no. 81), and Korin's atypical life-study sketches (no. 101a), which provide new and interesting aspects of Japanese art to intrigue audiences who are already familiar with better known pieces.

The volume provides new ideas about well known objects which, together with the selection of intriguing but lesser known items, make this catalogue a fascinating addition to the field of Japanese art history.

What shortcomings that are apparent in the volume probably result from the time limitations and difficulties of catalogue production. As Lee states in his introduction, the ideal

would be to produce a catalogue *after* an exhibition, but in the case of such a complex theme show, an explanatory catalogue was necessary. While specifically aimed at a diverse audience, problems arise for both amateur readers and professional art historians. Throughout Lee's essay, specific terms are used in a confusing array, alternating between English and Japanese versions, with few or misleading definitions. In this respect, a general glossary with concise definitions, or translations of terms where necessary, would have helped significantly. Also, the inclusion of a general bibliography would have gone far to stimulate further inquiry. While the romanization of all Japanese words is helpful, a kanji glossary and transcriptions of vital inscriptions provided by the exhibition coordinators' Japanese colleagues would have enhanced the scholarly quality of the volume.

These shortcomings aside, in its unique approach and thought-provoking perceptions, *Reflections of Reality in Japanese Art* is a fitting tribute to Sherman Lee's long and important role in the study and appreciation of Japanese art.

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The Floating World. By James A. Michener, with commentary by Howard A. Link. Honolulu: University of Hawaii Press, 1983. 480 pp. US\$12.95 paper.

James Michener's *The Floating World*, first published in 1954, is a highly readable, at times illuminating, at times outmoded account of the history of the Japanese print, from its seventeenth century origins to its twentieth century reinterpretations. In those passages and chapters wherein Michener suspends aesthetic philosophy to examine individual works with a sensitive eye, exploiting his unique aptitude for the well-turned phrase, his work is both sound and entertaining. At the same time, his gift for popularizing history can be at best irritating, at worst misleading in the extreme, especially when used in the service of a viewpoint that distorts our appreciation of the genre. The problem is not in the scholarship so much as it is in the attitude Michener assumes in his Herculean effort to validate the Japanese print as an art form worthy of taking a place among the great schools of traditional European painting. Ironically, it is precisely in the method he adopted to introduce the great tradition of *ukiyo-e* to the uninformed Western audience that Michener misrepresents the history and aesthetic of the print. I am not writing simply about misinformation which can be updated, but about an approach that too often seeks to explain the Japanese print with reference to European norms and standards. Such distortions represent a more serious problem than factual errors, not least because Link's commentary, in this 1983 edition, encapsulates the more than thirty years of scholarship that have elapsed since the first appearance of Michener's pioneering study. By thus refining and updating *The Floating World*, Link's "The Floating World 30 Years Later" is indispensable for the general reader, who may not have the knowledge of *ukiyo-e* studies necessary to discriminate fact from fiction. In like manner, in approaching Michener's study, the contemporary reader must undertake to separate the experienced connoisseur's judgements from the popular historian's fancies, in order to discriminate meritorious and splendidly insightful passages from those which are best dismissed.

Recent scholarship has challenged the view that Iwasa Matabei had nothing whatever to do with *ukiyo-e*; has fleshed out a strong but embryonic discussion of the history and development of Kabuki; has demonstrated that tracing the origins of *ukiyo-e* to Otsu-e folk paintings

is a fanciful narrative device; and has shown that even technical information, such as that contained in chapter 15, "How It Was Done," must be approached with caution. Similarly, the student of Japanese art history must challenge a description which transforms the Yoshiwara licensed quarter in old Edo into the Left Bank of nineteenth century Paris; or one which finds in Hokusai, for example, an artist "certain of whose imaginary sketches could be slipped into Leonardo da Vinci's scientific notebooks without detection," whose "finest studies in Chinese ink are like Rembrandt's, whom he resembles in many ways," or whose "[landscape prints] compare with the finest Chinese masters or Sesshu; yet they remind one of Claude." These quotations demonstrate in substance a method employed throughout Michener's study. It is as if he believed that he could only arouse admiration for or serious critical interest in masterpieces of Japanese graphic art by approaching ukiyo-e through the back door, via artistic traditions that are entirely incompatible with it. He thereby negates, at least in part, the very real contribution he makes to understanding the print in context and in its own right. Thus, we encounter the paradox of a critic whose connoisseurship of the Japanese print led him to once iconoclastic observations which have since become standard—as in his justifiably respected chapter on Utamaro or in his discussion of portraiture in the chapter on Sharaku—yet whose comparative method often undermines our understanding of the art he himself so well understands.

Problematic, also, are many of Michener's efforts to locate the print in an often poorly understood Japanese tradition. In this respect, however, his illustrations of Japanese artistic currents at least are based on superior aesthetic instincts. One applauds, for instance, the happy insight which led Michener to choose Eitoku, Sesshu, and Sotatsu as representative Japanese artists, while deploring his facile interpretation of their art and the incessant pattern of comparisons that do little to increase the reader's knowledge of Japanese traditions, much less those of the West. Sotatsu is neither Cezanne nor Matisse. Another methodological pattern related to this point is Michener's habit of reducing the artist's personality to a few type-qualities, and his art to a few general characteristics. He thereby eliminates the range and subtleties of style that inform any master's artistic development, and slots individuals into a broad historical schema of his own invention. Thus, as Link has noted, to appreciate only Shunsho's actor prints, or to reduce Harunobu merely to a colorist, avoids aspects of each master's art which must be examined if that art is to be correctly understood. Again, the paradox: Michener himself is guilty of arranging historical developments to suit a broad-based personal theory of the historical evolution of a genre. One is struck by the irony of this from Michener who, in recognizing that such an approach was false, was able to rescue Utamaro, for example, from the limbo of decadence to which he had been consigned by earlier scholars.

In short, one wants to read *The Floating World* pencil in hand, actively engaging in dialogue with the author, applauding his genius for capturing the essence of a style or for evoking the texture of a time or place, while deploring hyperbolic generalizations which affect the authenticity of the study as a whole. At his best, Michener shows a deep sensitivity to ukiyo-e and to the historical climate that fostered this vital and unique art. His sharp eye and fluid, novelistic style operate to provide lively portraits of individual artists (Utamaro, Masanobu, Sharaku), and fascinating descriptions of the techniques of printmaking and of the conventions of design that govern the art of the print. His strength is that of the connoisseur. Just as the book abounds with shrewd observations, however, it equally abounds with fatuous attempts at aesthetic philosophy and a polemical style that weakens the authenticity of Michener's judgments. It is here, above all, that the reader wants to exercise caution.

A final caveat and a final word of praise: the scarcity of illustrations accompanying the discussions of works chosen by the author as exceptional examples of style is annoying, and those illustrations that are included are of extremely poor quality; however, the catalogue and

chronological table are nice touches, and the bibliography still useful. Most welcome, above all, is Michener's effort to clarify the technical side of printmaking, and the transmitted enthusiasm which caused even this reviewer to look again at the Japanese print.

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Grass Hill: Poems and Prose by the Japanese Monk Gensei. *Translated by Burton Watson.* New York: Columbia University Press, 1983. 116 pp. US\$20.00.

The flowing stream is our teacher of mindlessness,
the white clouds our unthinking friends. (p. 12)

Gensei, a Buddhist monk of the early Edo period, was born in Kyoto in 1623 into a family which was closely associated with the nobility. After an illness in 1641, he resolved to do three things: become a monk, look after his aged parents, and read the major works of the Tendai sect of Buddhism. Illness dogged him until his death in 1668, but did not prevent him from realizing his goals.

In 1648, at the age of twenty-five (as a point of reference, Matsuo Bashō was four), Gensei fulfilled the first of his vows by becoming the disciple of a priest of the Nichiren sect of Buddhism. In 1655 he moved to Fukakusa, to the south of Kyoto, where he spent the rest of his life. He made his home there on Kusayama (Grass Hill), and in one of his many acts of filial piety had his parents move in with him soon afterwards.

Gensei's poetry reflects his deep scholarship in the areas of Buddhism, Confucianism, and Taoism (especially Chuang Tzu), as well as his great knowledge of both Japanese and Chinese poetry. Yet his poems are so personal in tone that it is as if he had fully internalized the teachings he studied. Consider, for example, this description of bamboo, the last in a series of ten:

Inside its joints, the hollow of emptiness;
on the leaves, the color of form,
form and emptiness are basically one,
and I hide myself in their midst. (p. 31)

This poem not only refers to, it also exemplifies two of the most famous phrases in the Heart Sutra, "Form is none other than emptiness, emptiness is none other than form" (Watson translation).

Through his friendship with a Chinese scholar living in Nagoya, he found reinforcement for his own ideas in those of the Ming period poet Yuan Hung-tao (1568-1610). Yuan's poetic philosophy emphasized *hsing-ling* (*seirei*), "personal nature," or "native sensibility." In *hsing-ling*, stress is given to the irrepressible quality of poetry—poetry overflows from the soul of the writer (and, by implication, into the soul of the reader).

Gensei was a popular poet during his lifetime, and was rated, by Emura Hokkai (1713-1788) in *Nihonshishi* (History of Japanese Poetry [in Chinese]), as one of the two best poets of the early Edo period. In addition, because of the personal involvement with daily life found in his poetry, Watson credits Gensei with being a "spiritual ancestor" to late Edo-period poets who wrote in Chinese. This personal quality is perhaps especially noteworthy in the poems which concern his mother and his disciple Gio, but it also embues his poems which use nature as their

reference point. Many times a description or an experience is presented and then at once both personified and universalized. Consider this poem, "Following the Rhymes of a Poem by Gio":

The ten thousand things offer patterns enough,
heaven and earth like one big loom:
in the dark wood blossoms unfold of themselves,
above the broad meadow, birds idly soar.
Ripples pile up—the water's folding its mat;
clouds part—the mountain doffing its robe.
This mist and haze—we'll make them our friends,
long as we can, stay clear of the dusty world. (p. 15)

Nearly all of the works of Gensei fall into one of three categories: scholarly religious works; poetry and shorter prose in Chinese, contained in the *Sozanshu* (Grass Hill Anthology); and his poetry in Japanese, most of which is found in his *Sozanwakashu* (Grass Hill Anthology of Japanese Verse). The first category is not treated in *Grass Hill*. The second contains over 1,000 poems and more than 300 works in prose. Burton Watson has translated 75 of the poems, and a dozen selections from the prose. There is no key to the location of his selections in the *Sozanshu*, but the order generally follows that of the poems as they are found in the 1674 edition. As an appendix to *Grass Hill*, Watson has translated 11 of the over 150 *waka* which make up the third category of Gensei's works.

The poetry of Gensei is not likely to be well-known to English readers. *From the Country of Eight Islands* (Anchor Books, 1981), the award-winning anthology of Japanese poetry which Watson and Hiroaki Sato translated, omits Gensei completely, while Watson's *Japanese Literature in Chinese*, Volume 2 (Columbia University Press, 1976) contains only two of his poems. *Grass Hill* is, thus, an important contribution to the field.

Burton Watson, for years Professor of Chinese at Columbia University, has been translating important and exciting classical Chinese texts (such as the *Complete Works of Chuang Tzu*) since the early sixties. In *Grass Hill* he has once again shown that he is not only one of the most reliable translators in the field, but also one whose English versions read with the beauty and effortlessness of a poet of the caliber of Gary Snyder or Robert Bly, in the tradition of Wallace Stevens and Ezra Pound. It is thus with great joy that one welcomes this beautiful book. Consider one final example of Watson's delicate balance of the literal and the poetic—the first lines of "The Summit of Takagamine":

Green wall, like a palm turned edgewise,
no marks where shoe or walking stick might have passed.
Woodcutter's trail we pick up, then lose again;
clutching brambles, we hoist ourselves up to the roots
of the clouds. (p. 8)

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Glossary and Chronology

<i>akatsuki chaji</i>	晚茶事
Akēchi Mitsuhide	明智光秀
<i>andon</i>	行燈
<i>asa chaji</i>	朝茶事
Ashikaga Yoshimasa	足利義政
<i>atomi chaji</i>	跡見茶事
Bankei	盤珪
Beijian Jujian (Hokkan Kyokan)	北磻居簡
<i>chaire</i>	茶入
<i>chaji</i>	茶事
<i>chajin</i>	茶人
<i>chakin</i>	茶巾
<i>Chanyuan Quing- gui</i> (Zen'on Shingi)	禪苑清規
<i>Cha Shu Mondō</i>	茶酒問答
<i>Chixiu Baizhang Quinggui</i> (Choku- shū Hyakujō Shingi)	勅修百丈清規
Chiyuan (Jion)	慈蓮
<i>daisu</i>	台子
Denne (Yōjū Zentei)	伝衣(要宗全提)
Dōgen	道元
<i>don</i>	鈍
<i>edazumi</i>	枝炭
<i>Eibei Shingi</i>	永平清規
<i>fuji chaji</i>	不時茶事
Fujiwara Ginjiro	藤原銀次郎
<i>fukusa</i>	帛紗
Fukyūsai Jōsō	不休齋常叟
<i>furo</i>	風爐
Genchi	源智
Gen'e Hōin	玄恵法印
<i>gōsu</i>	合子
Gotō Egen	五燈會元
<i>gotoku</i>	五德
Gutoku	愚秃
<i>bakogaki</i>	箱書

Hamamoto Sōshun	濱本宗俊
<i>hango chaji</i>	飯後茶事
Hisashige	久重
Hisayoshi	久好
Hōnen	法然
Hotei	布袋
Ichijō Kanera	一條兼良
Ikkyū	一休
Imai Sōkyū	今井宗久
Ippen	一遍
Jūshiya Sōgo	十四屋宗伍
<i>Kaiki</i>	槐記
<i>kaiseki</i>	懷石
Kannon	觀音
Kanō Yasunobu	狩野安信
<i>kaō</i>	可翁
<i>kashi chaji</i>	菓子茶事
<i>kensui</i>	建水
<i>kibako</i>	木箱
<i>kirikake</i>	切懸
<i>Kissa Ōrai</i>	喫茶往來
<i>koboshi</i>	翻(鹹し)
<i>koicha</i>	濃茶
Kokusen	国仙
<i>kokutan</i>	黑檀
Konoe Yorakuin (Iehiro)	近衛予樂院(家熙)
<i>koshikake</i>	腰掛
<i>kuchikiri chaji</i>	口切茶事
Kuoan Shihyuan (Kakuan Shion)	廓庵師遠
<i>Kuro Botan</i>	黑牡丹
Kyūkyodō	鳩居堂
Masuda Don'ō	益田鈍翁
<i>matcha</i>	抹茶
Matsumoto Kenkyū	松本見休
Matsuya Hisamasa	松屋久政
<i>Matsuya Kai Ki</i>	松屋會記

Muqui (Mokkei)	牧谿	<i>shoin</i>	書院
<i>nagori chaji</i>	名殘茶事	Shōken	聖賢
<i>nakadachi</i>	中立	<i>sō</i>	草
<i>Nampō Roku</i>	南方錄	<i>sōmen</i>	素麵
<i>natsume</i>	棗	Sōtan	宗旦
<i>nijiriguchi</i>	躰口	Su Dongpo (So Toba)	蘇東坡
Oda Nobunaga	織田信長	<i>suisen</i>	水織
Oda Sadaoki	織田貞置	<i>suki</i>	敷寄
Ogata Kenzan	尾形乾山	Takeno Jōō	武野紹鷗
Okakura Kakuzō	岡倉覺三	<i>tansu-dana</i>	箆笥棚
Raku Kichibei (Kichizaemon)	樂吉兵衛(吉左衛門)	<i>tenshin</i>	点心
Rihei	理兵衛	<i>Tokaku Shū</i>	咄覺集
Ryōkan	良寛	Toyotomi Hideyoshi	豐臣秀吉
<i>Saien</i>	斎筵	Tsuda Sōgyū	津田宗及
Sanjōnishi Sanetaka	三条西実隆	<i>tsurukubi chaire</i>	鶴首茶入
<i>sarasa</i>	更紗	Tsutsui Hiroichi	筒井絃一
<i>Seisai</i>	静斎	<i>Uso Shu Shikan Sho</i>	烏鼠集四卷書
<i>Sekiso Ōrai</i>	尺素往来	<i>usucha</i>	薄茶
<i>sencha</i>	煎茶	<i>usujawan</i>	薄茶碗
Sen Rikyū	千利休	<i>waka</i>	和歌
Sen Sōshitsu	千宗室	<i>Yamanoue Sōji Kī</i>	山上宗二記
<i>shichishiki</i>	七式	Yamashina Dōan	山科道安
Shinran	親鸞	<i>yobanashi chaji</i>	夜咄茶事
<i>shōgo chaji</i>	正午茶事		

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