



CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 41



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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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.

Chanoyu and One's Chosen Path

Sen Soshitsu XV

A thousand or so years ago, tea was introduced to Japan by Japanese monks returning from their studies of Zen in China, where the beverage was an integral part of daily monastic life. The close tie between chanoyu and Zen, beginning with this historical origin of the tea-drinking practice in Japan, is widely known. Not as widely recognized, however, is the substantial tie that exists between chanoyu and Christianity.

When the first Catholic missionaries arrived in Japan in the sixteenth century, they sought to meet Japanese people of every rank, and found, quite soon, that they could achieve this through the medium of chanoyu. We know from records left by Francisco de Javier (Francis Xavier; 1506-1552), one of the earliest of such missionaries, that these Catholic priests gained a remarkable understanding of chanoyu. Sen Rikyu (1522-1591), who synthesized chanoyu into a Way, lived during this era of Christian activity, and himself had opportunities to learn about Christianity directly. Of his seven closest disciples, five—the feudal lords Gamo Ujisato, Hosokawa Sansai, Oda Uraku, Furuta Oribe, and Takayama Ukon—converted to Christianity.

It is not surprising, therefore, that many chanoyu practices bear a strong resemblance to, and are said to have been derived from, those seen in the Catholic mass. The purification of the utensils with a silk cloth is one example of this. Also, the ritual purification of the hands and mouth at the stone water basin before entering the tearoom is reminiscent of the use of holy water in a church. In both cases, these actions symbolize the purification of one's mind and soul.

In Matthew 7:13-14 we read:

Enter by the narrow gate; for the gate is wide and the way is easy, that leads to destruction, and those who enter by it are many.

For the gate is narrow and the way is hard, that leads to life, and those who find it are few.

[Revised Standard Version]

The *nijiriguchi*, or small, low, "crawling-in" entrance to a tea house, symbolizes a similar teaching.

The spirit of sharing, basic to many religions, is seen, in chanoyu, in the offering of tea to the Buddha and then in the serving of it to others. In order to be truly rich no matter how great or meager one's material wealth, one must experience the joy of sharing.

Condensed and adapted from the Grand Master's speech delivered on December 7, 1984, at The International Youth Symposium for Peace at the Vatican.

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The four principles upon which the Way of Tea are based—harmony, respect, purity, and tranquility—underlie the teachings of both Zen and Christianity. They are principles which can guide all mankind in achieving spiritual peace. This may be more important than ever to us as we approach the twenty-first century, for cultural and spiritual growth must advance in step with technological and economic growth.

Over the years, the interrelationship of chanoyu, Zen, and Christianity has continued. The year before last, a group of Christian monks from different religious orders came to Japan to experience the Zen method of spiritual training, and, as part of that experience, spent some hours at Urasenke. This visit was in return for a visit by Zen monks to a monastery in Europe in order to experience the Christian monastic tradition.

Everyone chooses a spiritual path for himself. Whichever spiritual tradition one chooses, chanoyu offers a place for the actualization of one's chosen path. 

Like the Flowers in the Field: Rikyu's Flowers for Tea

Tsutsui Hiroichi

From ancient times, the Japanese people have been conscious of a certain spirit inherent in flowers. The *Koji Ki* (Record of Ancient Matters), Japan's oldest extant chronicle, tells of the mythological figure Ninigi-no-mikoto, said to have been the first ruler of Japan, who fell in love with Konohana-no-sakuya-hime (Princess Tree-in-blossom) and requested her hand in marriage. Her father, Oyamatsumi, dispatched her elder sister, Iwanaga-hime (Princess Eternal Rock), to "the mikoto (god)" as well, but the mikoto rejected her. Rather than the firm and unchanging Iwanaga-hime, he was enamored of the younger princess, who was said to be of a beauty rivaling trees covered with blossoms. Oyamatsumi became very angry. He had intended to give the mikoto a double blessing by presenting him with both the elder princess, with a life as eternal as a rock, and the younger, who was as frail and beautiful as blossoms on a tree. Because the mikoto rejected the elder sister, Oyamatsumi threatened to curse him with a short, vain existence. In spite of this, however, the mikoto could not bring himself to abjure the beauty of the younger sister, which deeply moved him precisely because of its poignant frailty; its transience recalling the fate of all living things.

This sense of the beauty of impermanent things, or the beauty inherent in change itself, was greatly cherished by the nobility of the Heian period. In their poetry, they would use flowers to symbolize their innermost feelings, which would at times bring tears of exquisite melancholy to their eyes.

Ono-no-Komachi, the famous poetess of the early Heian period, composed the following verse:

<i>hana no iro wa</i>	The color of the flowers
<i>utsuri ni keru na</i>	Faded and gone—
<i>itazura ni</i>	Meaninglessly.
<i>wagami yo ni furu</i>	Here in the reign of mortality;
<i>nagame seshi ma ni</i>	Here in the weary rain. ¹

Komachi was renowned for her beauty, and in this poem she likens herself to the lovely-blooming but evanescent flowers. The trenchant appeal of this poem lies in its expression of grief over the essential pity of life.

It was Sen Rikyu (1522-1591) who, by the way he "arranged" his *chabana* (flowers for chanoyu), succeeded in underscoring this most beautiful and poignant quality of flowers; their evanescent nature. He deliberately chose to use flowers which were quick-fading, and to heighten the effect, he used the flowers very sparingly and "arranged" them without the slightest hint of conscious effort.

This article is a translation and adaptation of "Sen Rikyu no Iketa Hana" which appeared in the March, 1984 issue, no. 392, of *Gekkan Kyoto*, Shirakawa Shoin Shinsha.

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The *kinka* (proscribed flowers) which Rikyu is said to have been reluctant to use in the tearoom are enumerated in the following two poems which are found in the *Nampo Roku* collection of his teachings:

<i>hanaire ni</i>	Among flowers not to be placed
<i>ire zaru hana wa</i>	In the flower vase
<i>jinchoge</i>	Are sweet daphne,
<i>miyama-shikimi ni</i>	Mountain anise,
<i>keito no hana</i>	And the cockscomb.
<i>ominaeshi</i>	Patrinia,
<i>zakuro kobone</i>	Pomegranate, candock,
<i>kinsenka</i>	Marigold,
<i>senreika o mo</i>	And garish flowers, too,
<i>kirau nari keru</i>	Are to be rejected. ²

We know that Rikyu had a favorite scroll with a drawing of cockscomb on it. But he objected to the use of the actual flower in the tearoom, because the cockscomb is a flower which blooms and fades very slowly.

The well-known story of Rikyu's morning glory tea gathering illustrates his attitude. In preparation for a tea in honor of the great military leader Toyotomi Hideyoshi (1536-1598), Rikyu cut down all the morning glories which were blooming so beautifully in his garden, retaining only one fast-fading blossom and placing it in a vase in the tokonoma of his tearoom. The tale is that Rikyu wished to convey the essential starkness of *wabi-cha*, chanoyu of simple beauty, in contrast to Hideyoshi's taste in chanoyu as exemplified by the latter's much-vaunted golden tearoom.

Flowers as an Expression of Wabi

The basic precept that chabana should be "arranged" without the slightest hint of conscious effort can be traced back to Murata Shuko (1421?-1502), who is considered to be "the father of chanoyu." A letter known as the "Otazune no Koto" (Concerning Your Questions), detailing Shuko's replies to the queries of his patron and follower, Furuichi Harima (1459-1508), deals entirely with the etiquette and procedures of tea based on the concepts of *wabi-soan* style chanoyu, the simple style to be conducted in a grass-thatched hut. In it we find the passage, "As far as flowers are concerned, if they are for a formal room, they should befit it and still be arranged with lightness of touch (*karogaro*)." Shuko is saying that when placing flowers in a room, though the room may be large and formal, the flowers should never be stiff and mannered. Gradually, as chanoyu took on an increasingly wabi nature, this concept came to be recognized as one of the most important guidelines for the arranging of chabana. The *Bunrui Sojimboku* ("Tea Encyclopedia"),³ a three-volume work, compiled in 1564, which relates the "secrets" of chanoyu, states:



Sen Rikyu. By Fujiwara Mitei. Ink on paper. Drawing courtesy of Shirakawa Shoin Shinsha, Kyoto.

Both guest and host should arrange flowers lightly. It is bad to bend the branches or thin out the leaves. The flowers should be chosen with consideration for the guest and also for the vase to be used.

Arranging the flowers lightly means that the arranger, be he the host or the guest, should not bend the stems or cut off leaves. This being stipulated, the above passage points out that the flowers to be used must, therefore, be selected very carefully.

According to the *Nampo Roku*, Rikyu stated that one of the essentials of wabi-cha is "a sense of imperfection." This importance of "the incomplete" is the aesthetic principle of wabi, and carries over to the realm of chabana.

In connection with flowers to be used in wabi-cha, we find in the same work:

As to flowers for a small tearoom [i.e., a rustic hut or *wabi soan*], it is always best to lightly arrange one or two cuttings of a single variety. Of course, depending on the type of flowers, an arrangement with a soft fullness may be called for; but in its fundamental intent, wabi-cha rejects the favoring of flowers merely as a spectacle.

The stipulation that only one variety of flower should be used at a time, and only one or two stems of it, must be considered the epitome of a light, sparing flower arrangement, for anything more "incomplete" would leave nothing at all. According to the passage, certain flowers are enhanced when more than one or two stems are included, or when combined with other flowers and grasses; but Rikyu discouraged lavish arrangements on the grounds that they led to the enjoyment of the outer beauty, only, of the flowers. The basic concept was that flowers were not to be placed in a tearoom as a decoration, but rather, as an expression of one's heart.

In the previously-quoted passage from the *Bunrui Sojimboku*, we are told that one of the "secrets" is to choose the flowers "with consideration for the guest and also for the vase." Let us give some thought, now, to the types of vases which Rikyu is known to have preferred.

Rikyu's Favorite Vases

The Tsuru no Hitokoe

The bronze flower vase known as *Tsuru no Hitokoe* (Voice of the Crane) was first known as *Tsuru no Hasbi* (Crane's Bill). It belonged to Rikyu from the earliest days of his pursuit of chanoyu, and was treasured by him until his death.

In the *Matsuya Kai Ki* (Matsuya Family's Record of Tea Gatherings), we find the following entry pertaining to an early-morning tea gathering held on the thirteenth day of the ninth month, 1537, to which Matsuya Hisamasa (d. 1598), a lacquer merchant of Nara, had been invited:

Hisamasa went to Master Yoshiro's in Kyoto.
One large kettle and a *temmoku* (formal, v-shaped
teabowl, used with a stand).
Flowers in a narrow-necked vase called *Tsuru no Hasbi*.

This is often quoted as Rikyu's first *chaji* (formal tea gathering); Yoshiro having been Rikyu's childhood name. But since it is a matter of some doubt whether Rikyu was living in Kyoto during his fifteenth year (1537), some chanoyu historians have voiced the opinion that the Yoshiro referred to here was actually someone else, not Rikyu. On the other hand, however, it is known that the *Tsuru no Hasbi*, or *Tsuru no Hitokoe*, was among Rikyu's most cherished possessions throughout his life, and in light of this, we might conclude that he was, indeed, the host of this *chaji*.

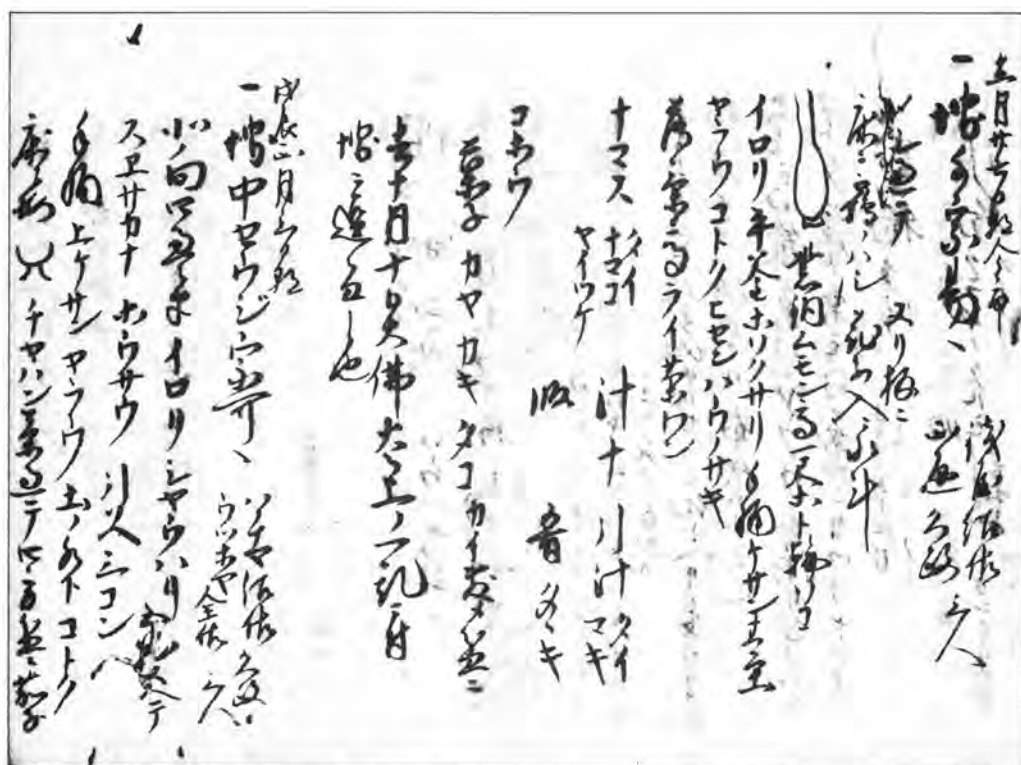
Somewhat later, on the twenty-sixth day of the twelfth month, 1567, Hisamasa was (again?) invited to a *chaji* by Rikyu, at which the *Tsuru no Hasbi* made an appearance. In part, the *Matsuya Kai Ki* records this gathering as follows:

To the Sakai home of Sen Soeki [Rikyu], three guests:
Hachiya Josa, [Yamatoya] Masamichi, and Hisamasa.

After the meal, the vase *Tsuru no Hasbi* was placed on
a lacquered board in the *tokonoma*; no flower in it, but
water only. This vase is of undecorated bronze, height
about one *shaku* (30 cm.), with a round base.

Ordinarily, a scroll hangs in the *tokonoma* during the first half of a *chaji*, when the guests partake of the meal, and then there is an interval for the guests to refresh themselves, during which time the scroll is replaced by flowers. The guests return to the tearoom for the second half of the *chaji*, wherein they partake first of *koicha* (thick tea) and then *usucha* (thin tea). It is not certain what was in the *tokonoma* during the first half of the above-mentioned *chaji*. We may be fairly certain, however, that when the three guests stepped back into the room for the second half, they were quite surprised. There was a vase—the *Tsuru no Hasbi*—in the *tokonoma*, but with no flowers in it! Approaching closer, they saw that the vase, nonetheless, had been filled with water. We can imagine that on entering the room for his greeting, Rikyu was amused at his guests' astonishment and, laughing, explained that he wished each of them to gaze at the vase filled with water and picture for himself a flower in it as he partook of the tea Rikyu was about to prepare. The threesome must have caught their breath at this brilliant stroke. At all events, to fill the vase with water and place no flowers in it was to suggest the ultimate in the art of *chabana*.

What manner of vase was this *Tsuru no Hasbi* or *Tsuru no Hitokoe* which Rikyu treasured so greatly? In the *Matsuya Kai Ki*, the description "undecorated bronze, . . . with a round base" appears together with a little sketch. This vase is also mentioned in the *Imai Sokyu Chanoyu Nikki Kakinuki* (Excerpts from Imai Sokyu's Tea Diary). The passage describes a *chaji* given by Rikyu on the eighteenth day of the tenth month, 1566, at which Sokyu was the sole guest:



The *Matsuya Kai Ki* page describing Rikyu's chaji held on the twenty-sixth day of the twelfth month, 1567. Property of Miyagawa Masako. Seen in the upper right-hand corner is Hisamasa's sketch of the *Tsuru no Hasbi* or *Tsuru no Hitokoe* vase. Photo courtesy of the Urasenke Chado Research Center, Kyoto.

Tokonoma: On a lacquered board, the *Tsuru no Hitokoe* with narcissus.

The *Tsuru no Hitokoe* is about one shaku in height, made of undecorated bronze, and is of bluish-white metallic color with reddish-black patches.

Again, in the *Tennojiya Kai Ki* (Tennojiya Merchants' Record of Tea Gatherings), the *Tsuru no Hitokoe* is mentioned in an entry about a chaji given by Rikyu on the twenty-third day of the eleventh month, 1570:

It was the first time for me to behold the vase known as *Tsuru no Hitokoe*. It is of bronze, but more beautiful than ordinary metal. It is beautiful without being too showy. The height is slightly less than one shaku. It has a round base of diameter equal to four rows of tatami weave [approximately 6.06 cm.]. The mouth is of a size which will easily admit the tip of the little finger. This vase is of an unobtrusive beauty, and possesses a thoroughly majestic presence. It is beautiful, fine, and dignified. There is no suggestion of weakness.

Apparently, the *Tsuru no Hitokoe* was a bronze vase with no decoration, and for being nearly thirty centimeters in height, had a relatively narrow base. Similarly, the mouth seems to have been very small in diameter. From this description we can imagine the severity of its design—a design which lent itself perfectly to the “sparing” flower arrangements of the wabi-soan tea tradition.

The Onjoji

Looking at the socio-political situation in Japan approximately twenty years following the *Tennojiya Kai Ki* description of Rikyu's *Tsuru no Hitokoe* vase, we see that Toyotomi Hideyoshi was on the threshold of assuming dominion over the entire country. The final task remaining to him was the subjugation of the Hojo clan, which had had its headquarters in Odawara, near present-day Tokyo, for five generations and wielded absolute power over the entire Kanto region (area centered around present-day Tokyo). In the third month of 1590, Hideyoshi decided to launch a campaign against the Hojo, and finally, on the ninth day of the seventh month, the Hojo castle at Nirayama in Izu and the clan's headquarters in Odawara both fell to Hideyoshi's troops.

On this campaign, Hideyoshi took along with him several people from Kyoto who were proficient in the arts. In those days, artistic pursuits were highly valued in times of war for the spiritual refreshment they provided, and among them, that of chanoyu was held in particularly high esteem. Rikyu, who was Hideyoshi's chanoyu advisor and confidant, joined in Hideyoshi's entourage, and while they were camped outside the enemy's stronghold at Nirayama, he fashioned many vases from the bamboo which he found growing in the area. Several of these later became very famous: the *Onjoji* (Onjoji Temple), the *Shakuhachi* (Bamboo Flute), the *Ongyoku* (Music), the *Yonaga* (Long Night), and the *Odawara*.

One day, Rikyu found a remarkably large bamboo plant and, it seems, mentioned to Hideyoshi that it would certainly make an interesting vase, whereupon the latter commanded him to fashion it. When Rikyu had done so, he was himself impressed with the result. Full of enthusiasm, he offered it to Hideyoshi. But the vase must have displeased the warlord, for he hurled it into the garden, whereupon it struck a stone and suffered a large crack.

The *Koshin Ge-gaki* (Koshin's Summer Writings), compiled during the years 1662 and 1663 by Koshin Sosa (1619-1672), the fourth generation master of the Omotesenke School of Chanoyu, is a record of his father's [Rikyu's grandson, Sotan (1578-1658)] talks to him about Rikyu's chanoyu. In this document, there is the following passage regarding this vase: “The foremost [vase] in Japan, it was brought home from the Odawara campaign and presented to [Rikyu's adopted son] Shoan as a memento.” This passage rates the *Onjoji* as the greatest vase in the land. Tradition says that Shoan (1546-1614), seeing the crack in it, was reminded of the crack in the great bell at Onjoji temple, [also known as Miidera temple], in the town of Otsu in present-day Shiga Prefecture, and so he named the vase after this temple.



The bamboo vase named *Onjoji*, fashioned by Rikyu in 1590 during the Odawara campaign. Property of the Tokyo National Museum. Height, 33.4 cm.; diameter at mouth, 10.5 cm.; diameter at base, 10.3 cm. Photo courtesy of Tankosha Publishing Co., Ltd., Kyoto.



The woven flower container named *Katsura kago*. Property of the Kosetsu Museum, Kobe. This woven bamboo basket, which was originally a fisherman's creel, is said to have been the first basket-type container of Japanese design to have been used as a vase for chabana. The story is that Rikyu, passing the Katsura River in Kyoto, noticed this basket being used by a fisherman, and procured it from him for use as a vase. Height, 21.2 cm.; diameter at mouth, 12.1 cm.; diameter of body, 18.8 cm. Photo courtesy of Tankosha Publishing Co., Ltd., Kyoto.

Another source must be quoted in this connection: the "Musashi Abumi-no-fumi," a letter sent by Rikyu to Furuta Oribe (1543-1615) in reply to one he had received from Oribe, who was involved in various battles in the Musashi (Kanto) district. In this letter, dated the twentieth day of the sixth month, Tensho 18 (1590), we find the following:

Cylinder: I happened to cut a marvelous one.
I could not hope for anything better.

This constitutes Rikyu's own written record of his having made a bamboo vase—one which he was very pleased with—during the Odawara campaign. Afterwards, probably some time during the Edo period, this letter became paired with the *Onjoji*.

After Hideyoshi had thrown the yet unnamed *Onjoji* into the garden and cracked it, Rikyu was obliged to cut a second vase, the *Shakubachi*, which he presented to Hideyoshi. Evidence suggests that from Rikyu's point of view, this vase was inferior to the first; but Hideyoshi was pleased with it and placed it among his treasures. However, eight years later, when he ordered Rikyu to commit ritual suicide, Hideyoshi also vented his anger on this ill-fated vase. There is an account of this in the *Sen Rikyu Yuisho-gaki* (Document of Sen Rikyu's Lineage), as follows:

The flower container known as *Shakubachi*, which was made and presented [to Hideyoshi] by Rikyu while at Nirayama, was hung in the tokonoma, but in excess of rage, [Hideyoshi] broke it and discarded it in the garden, whereupon Imai Sokyū retrieved it and continued to use it after repairing it with lacquer. It became a tea utensil famous throughout the land. It presently belongs to Sumiyoshiya of Sakai.

The discarded *Shakubachi* was secretly picked up and treasured by Rikyu's confrere Imai Sokyū (1520-1593), and later found its way into the hands of the *chajin* (man of Tea) Sumiyoshiya Somu (1534-1603). Records reveal that after Somu's death, it was purchased from his son Sogai by another wealthy *chajin* of Sakai, Itamiya Sofu (dates unknown), for a huge sum of money.

Other Vases used by Rikyu

We have already seen that Rikyu, from his earliest days as a tea master, made frequent use of the vase called *Tsuru no Hitokoe*. He is also known to have occasionally used pottery vases of Korean make and basket-type vases, and to have been the first to use a basket of fully Japanese design as a flower container.

Examining the entries in the *Rikyu Hyaku-kai Ki* (Record of One Hundred of Rikyu's Tea Gatherings), which documents approximately one-hundred tea gatherings which Rikyu hosted during the last few months of his life, we see a



Hideyoshi hurling the *Onjoji* vase into the garden. By Fujiwara Mitei. Ink on paper. Drawing courtesy of Shirakawa Shoin Shinsha, Kyoto.

change in his taste for flower containers. In all, there are only eighteen entries in the *Rikyu Hyaku-kai Ki* which give mention of a vase. That which Rikyu used on seven of these occasions was a *shakubachi*—a simple bamboo cylinder of the same style as the famed *Shakubachi* mentioned in the previously-quoted *Sen Rikyu Yuisho-gaki*; on three occasions he used a Korean cylindrical-shaped container made of pottery; twice he used an Old Bizen-ware vase; also twice, he used a vase with *kumo-mimi* (“cloud ears”)—most likely a bronze or ceramic vase; and once each, he used a one-tiered bamboo vase, the two-tiered bamboo vase named *Yonaga*, a container—[material unknown]—named *Ryugo* (Standing Drum), and a piece of indigenous pottery. From this information we can see Rikyu’s preference for containers fashioned of bamboo, particularly simple bamboo cylinders known generally as *shakubachi*.

Bamboo Vases as Expressing “The Imperfect”

Let us now examine the ways in which flower containers came to be used as the wabi-soan style of chanoyu developed. In the early days of chanoyu, bronze vases imported from China held the highest formal rank, while celadon from China was next most highly valued. Even during the subsequent formative period of wabi-soan chanoyu, there was no significant change in this ranking of Chinese bronze and celadon. These imported pieces came in various shapes: some flared out at the top, some were gently curved, some had very narrow mouths, some were perfectly cylindrical, and so on. Usually, a single narcissus or branch of blossoming plum would be arranged in them.

In the *Matsuya Kai Ki* entry for the nineteenth day of the fourth month, 1557, we find the first appearance of a *sabari* (an alloy of brass and tin) boat-shaped hanging vase. The earliest extant record of a woven basket being used as a vase is found in the *Imai Sokyū Chanoyū Nikki Kakinuki*, in an entry for the twenty-first day of the ninth month, 1561. Finally, in an entry in the *Matsuya Kai Ki* for the twentieth day of the fifth month, 1590—less than one year before Rikyu’s death—we find the first mention of a bamboo vase: “Flowers in a two-tiered cylinder” used at the East Amida Hall at Kofukuji temple in Nara.

In the *Koshin Ge-gaki* we find: “Cylindrical bamboo vase: said to have been made by [Rikyu’s mentor, Takeno] Jō (1502-1555), but actually created by Rikyu.” Further, the *Genryū Chawa* (Stories about the Original Tradition of Tea) by Yabunouchi Chikushin (1678-1745), the fifth generation master of the Yabunouchi School of Chanoyu, states:

[Takeno] Jō used baskets, and Iga- and Shigaraki-ware ceramic vases. At the time of Rikyu, various types of bamboo vases were made, such as “shakuhachi” and one- and two-tiered styles. The most prized vases in the world today—the *Onjoji*, *Ongyoku*, *Nidonokake* (Twice Cracked), and the like—are all said to be the work of Rikyu.



The bamboo vase named *Shakubachi*, fashioned by Rikyu in 1590 during the Odawara campaign. Property of the Urasenke Foundation, Kyoto. Height, 27.0 cm.; diameter at mouth, 11.5 cm. Photo courtesy of the Urasenke Chado Research Center, Kyoto.

These two references, alone, do not provide conclusive evidence that the bamboo vases which Rikyu made while he was at Nirayama were the first bamboo vases ever created. However, if we take into consideration the fact that, among all the extant records of tea gatherings, the earliest mention of a bamboo flower container is dated 1590, the supposition seems to be quite viable.

The *Chawa Shigetsu Shu* ("Pointing at the Moon" Collection of Tea Stories) tells of one occasion when Rikyu hung the *Onjoji* in the tokonoma and placed flowers in it for a tea gathering. One guest, noticing that water was dripping from the bottom, made a disapproving comment, and it is said that Rikyu responded, "The dripping water is the life [of this vase]."

Okakura Tenshin (Kakuzo; 1862-1913), in *The Book of Tea*, noted that "True Beauty [can] be discovered only by one who mentally complete[s] the incomplete." It is clear that Rikyu's scheme of wabi-cha, as exemplified by his use of simple bamboo cylinders as flower vases, embodies the aesthetic of incompleteness in its most extreme form.

Rikyu's *Chabana*

It was 1587, and Rikyu was returning home from accompanying Toyotomi Hideyoshi on his conquest of Kyushu. Suddenly Rikyu had the impulse to visit the chajin Yabunouchi Kenchu (1536-1627), who was then living in the castle town of Amagasaki in present-day Hyogo Prefecture. Kenchu, the first generation master of the Yabunouchi School of Chanoyu, was fifteen years younger than Rikyu and, like Rikyu, had studied under Takeno Joo. After Joo's death, he had continued his chanoyu studies under his senior fellow student, Rikyu.

On arriving by boat at the harbor of Amagasaki, Rikyu cut short his greetings to Kenchu and inquired if his treasured bronze vase with the elephant-shaped handles was still all right. Assured by Kenchu that he still had it in his keeping, Rikyu expressed a wish to see the vase once again and to drink a bowl of tea. Kenchu invited Rikyu to come home with him, first escorting him to a neighboring Zen temple where Rikyu could wash off the dust of his journey. While Rikyu was refreshing himself, Kenchu went home and placed the "elephant-handle" vase in the tokonoma of his tearoom. Then he brought Rikyu to his home and directed him to the tearoom.

Entering the room, Rikyu at once saw that the vase had no flowers in it. He declared that not to have a flower detracted from the atmosphere, and asked Kenchu to provide one by all means. Kenchu replied that owing to the season, no flowers were blooming in the garden except those of a *himeuri* (a type of gourd), so unfortunately, he had no flower suitable for chabana. To this Rikyu answered that in days gone by, Murata Shuko was said to have used green leaves or bamboo grass when no flowers were available, and so there was no reason why himeuri flowers should not be used. So saying, he went out into the garden himself, fetched a spray of the himeuri flowers, and placed it in the vase. The tendrils of the vine reached to the edge of the tokonoma, and Kenchu, moved by the

beauty of Rikyu's arrangement of these flowers, named the vase *Himeuri* and thereafter treasured it dearly.

As this story illustrates, Rikyu possessed the aesthetic sense necessary to make beautiful use even of flowers which were not considered suitable for *chabana* in those days. Which flowers, then, were considered suitable? And which flowers did Rikyu actually favor? To answer these questions, we may look to Mori Tomio's *Shosetsu Chabana Zufu* (Comprehensive, Illustrated Survey of Flowers for the Tearoom), a detailed study of the *chabana* mentioned in the *Matsuya Kai Ki*, *Tennojiya Kai Ki*, *Imai Sokyū Chanoyū Nikki Kakinuki*, and *Sotan Nikki* ([Kamiya] Sotan's Diary)—the so-called "four great tea records"—which together cover a time interval of over a century. Roughly dividing the data therein into pre-Rikyu and post-Rikyu, I have placed the four *chajin* Tsuda Sotatsu (1504-1566), Tsuda Sogyū (d. 1591), Imai Sokyū, and Matsuya Hisamasa in the first category. Among their tea records we find 627 occasions in which the names of the flowers used were recorded. These may be listed as follows:

Camellia (<i>tsubaki</i>) (pale-colored, <i>shira tama</i> , "black," and white varieties)	173
Plum blossom (<i>ume</i>) (white, winter, red, cardinal, and yellow varieties)	147
Chrysanthemum (<i>kiku</i>) (winter, spring, summer, purple, field, great white, and Korean varieties)	71
Narcissus (<i>suisen</i>)	57
Willow (<i>yanagi</i>)	30
Pink (<i>sekichiku</i>)	24
Bush clover (<i>miyagi no hagi</i>)	23
Marigold (<i>kinsenka</i>)	16
Morning glory (<i>asagao</i>)	14
Peach blossom (<i>momo</i>) (cardinal, bluish, wild, and white varieties)	13
Chinese balloon flower (<i>kikyo</i>) (white)	12
Cogon grass (<i>asaji</i>)	7
Japanese yellow rose (<i>yamabuki</i>)	7
Aronia (<i>kaido</i>)	6
Iris (<i>kakitsubata</i>)	6
Pine (<i>matsu</i>)	3
Star anise (<i>shikimi</i>)	2
White iris (<i>shobu</i>)	2
Cotton rose (<i>fuyou</i>)	2

The above list reveals an overwhelming preponderance of camellias and plum blossoms. Tsuda Sogyū in particular was fond of camellias, and in his own tea gathering, numbering 390, he is noted for having used camellias 117 times, plum blossoms 78 times, and narcissus 23 times.

Next follows a list of flowers used in the 176 tea gatherings of Matsuya Hisamasa's son Hisayoshi (d. 1633) and grandson Hisashige (1566-1652):

Camellia (<i>shira tama</i> , pale-colored, red, and Miyoshi varieties)	75
Plum blossom (red, white, and yellow varieties)	51
Narcissus	37
Chrysanthemum (winter and spring varieties)	36
Willow	12
Japanese flowering quince (<i>boke</i>)	10
Herbaceous peony (<i>shakuyaku</i>)	7
Iris	6
Marigold	3
Clematis (<i>tessen</i>)	3
Peach blossom	3
Aronia	2
Pink	2
Rose of Sharon (<i>mukuge</i>)	2
<i>Kuwanito</i> ⁴	2
Azalea (<i>tsutsuji</i>)	2
Japanese yellow rose	2
Candock (<i>kobone</i>)	2

There is, again, a remarkably large proportion of camellias.

On the other hand, however, there is not one instance of camellias to be found in the limited records of Rikyu's tea gatherings. In the *Imai Sokyū Chanoyū Nikki Kakinuki*, we find the first mention of a particular flower used by Rikyu. The entry describes a gathering held by Rikyu on the sixth day of the twelfth month, 1560. Here, a calligraphy by the priest Engo Kokugon (1063-1135), which had hung in the tokonoma during the first half of the gathering, was removed during the break, and for the second half, "narcissus were arranged in a narrow-necked, undecorated [bronze] vase." There is an interval of six years before we find the next mention of a particular flower. It appears in the same work cited above, in an entry for the eighteenth day of the twelfth month, 1566. On this day, Sokyū was the sole guest. And again, the flowers were narcissus. This time, the name of the vase is also recorded: the *Tsuru no Hitokoe*, placed on a lacquered board. Apparently, the arrangement remained in the tokonoma throughout the gathering. According to Sokyū's diary entry for a chaji of Rikyu's which he attended eleven years later—on the last day of the tenth month, 1577—Rikyu this time used plum blossoms in a round-bottomed, unfigured vase placed on a lacquered board. These were in the tokonoma during the first half of the chaji, while the meal was being served, and during the break Rikyu replaced them with a large ceramic leaf-tea storage jar, the famous *Hashidate*.

Other flowers used by Rikyu in later tea gatherings include: "Plum blossoms arranged in a cylindrical vase, possibly Korean" (*Tennojiya Kai Ki*; last day of the first month, 1585); "Basket container with plum blossoms" (*Imai Sokyū Chanoyū Nikki Kakinuki*; twenty-sixth day of the twelfth month, 1586); "Korean-style cylindrical vase hung on tokonoma pillar, with white plum blossoms" (*Sotan Nikki*; twelfth day of the first month, 1587); and "bronze vase with one *oguruma* (a perennial of the chrysanthemum family, height about 60 cm., which puts forth bright yellow flowers in the summer)" (*Sotan Nikki*; tenth day of the ninth month, 1590).

The above is all that is known, through dairy accounts of tea gatherings, of Rikyu's actual chabana. As a whole, he seems to have deliberately used white plum blossoms or narcissus in the winter and early spring; a time commonly known as camellia season. Although there was no repetition of the extreme "no flowers, but water only" arrangement, we can imagine that Rikyu's chabana were always very sparing and executed with the lightest of touch.

One summer day Hideyoshi, accompanied by Rikyu, visited the subtemple of Daisen'in within the compounds of Daitokuji temple in Kyoto, and there, at this subtemple's famous stone garden, he commanded Rikyu to arrange some flowers. After a moment's thought, Rikyu looked out into the garden and noticed a flat rock. Selecting a Chinese bronze vase from among the temple's utensils, he splashed it with water, placed it on the rock, and therein arranged some wild flowers. It is said that upon seeing this, Hideyoshi "was doubly impressed by Rikyu's exquisite sense of timing." This story is related in the *Chawa Shigetsu Shū*.

One of the *Rikyu shichisoku* (Rikyu's seven precepts) is that flowers in the tearoom should be arranged "like the flowers in the field." Furthermore, however, it was also considered essential for chabana to be suited to the occasion. Those few wild flowers in the midst of the moss and rocks of the Daisen'in garden must have been inexpressibly beautiful.

In connection with the attitude of arranging chabana "like the flowers in the field," this passage from the *Fuhaku Hikki* (Fuhaku's Notebook), written by Kawakami Fuhaku (1716-1807) who founded the Fuhaku branch of the Edo-senke School of Chanoyū, enlightens us further:

In chabana you must use each flower in its natural form and let its spirit and yours become one. From before the flower is even picked, any conscious effort should be shunned. Taking the flower in your hand, the arrangement is to be left to the flower. This flower which has its own unique existence on earth, how can we force our wishes on it? This is [especially] so when doing *mawaribana*:⁵ it is like solving a mondo. It is not a place where conscious effort can reach. The spirit of solving mondo is just like this, as the Teacher has said.

It is written on the vase called *Shiseido* (The Way of the Four Purities): Cut the purity of the bamboo; pour the purity of the water; arrange the purity of the flower; and thus appreciate the purity of the heart.

Flowers in the tearoom, “like the flowers in the field,” are not to be arranged according to some plan which one has thought out beforehand. Rather, they should reflect your emotions at the moment you picked them. Fuhaku is saying that with this attitude, there will be no room for the conscious self to intrude upon the flowers which have come into being as a creation of Nature.

One autumn, while several chajin were enjoying an informal chat, one of them brought out a few wild pinks and a large bamboo vase with a beard of roots at the base, and challenged anyone to solve the difficult problem of arranging the flowers in such a vase. At this, one of the chajin went out into the garden and came back with a single stalk of pampas grass. He placed this in the vase, and slipped the pinks in beneath it. Seeing the little flowers peeping out from under the white plume of pampas grass, everyone must have given a cry of appreciation.

Arranging chabana “like the flowers in the field” is an attempt to bring out the beauty of Nature. To do this requires, above all else, purity of the heart. It was this purity of heart which Rikyu insisted upon when he said that chabana must be arranged lightly. And the spirit of Rikyu’s chanoyu which expresses this light, sparing quality, may be said to have penetrated deeply into the heart of the wabi-cha tradition. 

Translated by Rebecca Otowa

Notes

1. Translation adapted from H. H. Honda’s version in *The Kokin Waka-shu* (The Hokuseido Press).
2. Flowers with strong scents or intense coloration are avoided in chanoyu. Other reasons for the disfavor expressed here include a long season in blossom (mountain anise) and inauspicious names (e.g., *ominaeshi*, written “prostitute”; *kobone* includes the word “bones”; *kin-senka*, “money flower”).
3. The kanji for *cha* (tea), 茶, consists of three elements: the abbreviated form of *kusa* (grass), 草 (草), pronounced *so*; *bito* (person), 人, pronounced *jin*; and *ki* (tree, wood), 木, pronounced *boku*. Playing on this, *cha* was wittily referred to as *sojimboku* in tea circles of the latter middle ages.
4. It is uncertain as to what type of flower this refers to.
5. *Mawaribana*, written “rotation flowers,” is one of the *shichiji shiki*, the seven group exercises developed together by the brothers Itto Soshitsu (1719-1771) and Joshinsai (1706-1751)—the eighth Urasenke grand master and seventh Omotesenke grand master, respectively—as a means for tea students to gain concentrated experience in certain specific chanoyu skills. In *mawaribana*, a tray of various flowers and grasses, a knife, and one vase are provided. Each of the five participants in turn arranges a chabana.

Tea and Politics in Late-Sixteenth-Century Japan

Beatrice M. Bodart-Bailey

The role of Tea in the political arena of Japan during the late sixteenth century does not find expression in official documents, and its particular nature defies classification in terms of political systems or methods. Yet, in order to understand the process by which national unification was achieved at that time, and also, to gain an insight into the world of Tea during that turbulent era, we must examine this intriguing link between the history of Tea and politics.

The political import of the tea master was a short-lived phenomenon in terms of Japanese history. Once the country was unified, the use of Tea as a political means became obsolete and, with the advent of the Tokugawa period, the tea master lost his political significance. It is fascinating, however, that the brief period in which Tea played an intimate role in the wargames and intrigues of the late sixteenth century corresponds very nearly with the lifetime of that most noted and revered tea master in all of Japanese history, Sen Rikyu (1522-1591).

The end of Rikyu's career as Japan's foremost tea master came when he was sentenced by Toyotomi Hideyoshi (1536-1598) to commit suicide. The reasons which prompted Hideyoshi's order have always been a source of popular speculation. A contemporary source indicates that at the time of Rikyu's death a statue of him, which had sandals on its feet and had been placed in the upper story of the main gate of Daitokuji temple in Kyoto, was crucified and displayed with an official tablet stating that he had been guilty of two crimes: presumptuousness in elevating his image to such a lofty position and making undue profit from his trade in tea utensils.¹ This has generally led to the conclusion that Rikyu's position as the foremost authority in matters of tea brought him such power and wealth that eventually he became a thorn in Hideyoshi's side. Accepting the government's explanation for the tea master's sudden death at face value, however, leaves many questions unanswered. It fails to explain, for instance, why Rikyu's testament gives very little evidence of wealth, or why he suddenly fell out of favor while his rise to power as tea master and connoisseur of tea utensils had been evident over many years. We must conclude that neither Rikyu's career nor his untimely death by his own hand can be explained in terms of his position as tea master and art connoisseur alone. His life and the circumstances which led to his sudden death must be seen against the background of the times in which he lived; a period in which political considerations were of paramount importance.

The first indication of Rikyu's political involvement can be found in his connection with the Miyoshi clan at a time when that family was one of the dominant political forces in the area of Sakai, Rikyu's hometown. Sakai's success as a commercial center in the sixteenth century was based, to a large extent, on the close cooperation of influential residents with such clans as the Miyoshi, who, in

the *gekokujo* ("the low oppressing the high") spirit of the times, had usurped the power of their former lords and, through years of protracted warfare, striven to increase their own authority. Sakai's merchants accumulated their wealth by supplying these warring clans with provisions, military equipment, and later, ammunition, and eventually monopolized trade in the area to such an extent that military success came to be dependent on the merchants' cooperation. These merchants used their influence to gain a significant amount of independence for their city. Officially recognized as the governing council of Sakai, the elders of the most powerful trading houses administered the city, steering a careful path between acting as reliable suppliers to the politically powerful faction on the one hand and preserving the neutrality and safety of the city on the other.

The Miyoshi clan's relationship with the merchants of Sakai was a particularly complex and longstanding one. When they were still faithful retainers of the Hosokawa, Sakai had served as one of their bases outside their home province of Awa (present-day Tokushima Prefecture). During their eventual struggle with the Hosokawa, the leader of the Miyoshi clan, a fervent Buddhist, had chosen to commit suicide in one of Sakai's Hokke (Lotus) temples when surrounded by his enemies. When his son, Miyoshi Chokei (Nagayoshi; 1523-1564), was finally able to realize the clan's dream of ruling over the area, Chokei continued his ardent patronage of the two then popular Buddhist sects in the city, the Hokke and Rinzai Zen. In memory of his father, Chokei founded Nanshuji temple and chose the acclaimed Rinzai teacher Dairin Soto (1480-1568) to be its first abbot. In the company of Sakai's wealthiest merchants, Chokei and his brothers diligently practiced Zen under Dairin, and Chokei even conceded that he was more afraid of his spiritual teacher than of a hostile army.²

Owing to the historical links between Rinzai Zen and Tea, many of Dairin's disciples were well-known tea masters. One of Dairin's most outstanding pupils was the famous tea master Takeno Joo (1502-1555). Joo in turn taught tea to many prominent members of the Miyoshi clan. Chokei's younger brothers Jikkyu (Yukiyasu; 1526-1562) and Shogan (Yasunaga; 1524-1581), his uncle Sosan (Masanaga; 1508-1549), his cousin Chokansai (Masayasu; 1528-1570), and his senior officer Matsunaga Hisahide (1510-1577) all progressed under Joo's guidance to become recognized tea masters in their own right. On the other hand, as a leather merchant, Joo provided the Miyoshi family with military equipment. Similar multifaceted relationships existed between the Miyoshi clan and other Sakai merchants, such as Joo's son-in-law, the famous tea master Imai Sokyu (1520-1593), manufacturer of weapons and ammunition, and the equally well-known tea master Tsuda Sogyu (d. 1591), head of the wealthy Tennojiya family of merchants.³

Rikyu's career as tea master was shaped by this environment. Born as the son of a fish wholesaler, he belonged to the circle of well-to-do merchants who distinguished themselves both by their patronage of local Buddhist temples and their practice of tea. Already in 1535, when he would have been thirteen years old, his childhood name, Yoshiro, can be found in a register of donors to a local temple. From each of the ten divisions of the city, individuals came forth to give

an amount of money for rebuilding work on the temple, and among the names of the rich and the influential, such as those of the Tennojiya family and the aforementioned tea master Takeno Joo, appears the name Yoshiro.⁴ This seems to indicate that the young Rikyu had already become head of the household by this time, although his father's death did not occur until five years later.

The first reference to Rikyu hosting a tea gathering appears two years later. The lacquer merchant and tea master Matsuya Hisamasa (d. 1598), of Nara, noted in his diary that in 1537 he attended a tea gathering presided over by "Yoshiro."⁵ Rikyu was only fifteen then, but acting as host to such an important man seems to indicate that he had already been accepted as part of the mainstream Sakai elite. Through the circumstances of his birth and by virtue of his accomplishments in matters of tea, Rikyu, from the very beginning of his career, was unavoidably linked to those who shaped political events.

Rikyu's contact with the Miyoshi clan is first documented in 1558. Imai Sokyu recorded that in the first month of this year he, together with Rikyu and Kitamuki Dochin (1504-1562)—the tea master under whom Rikyu had studied—was invited to a tea gathering by Miyoshi Chokei's younger brother, Jikkyu.⁶ Unfortunately, information on Rikyu's life at this time is sparse. The information available depends on such chance factors as whether the diary of someone who attended a tea gathering at which Rikyu was present has come down to posterity. Imai Sokyu and Tsuda Sogyu's diaries are among the few such extant records. In Sokyu's diary, Rikyu's next meeting with Jikkyu appears in 1561.⁷ It seems likely, however, that after Rikyu had attended Jikkyu's tea in 1558, there would have been further contact between the two men over the intervening years, even if it were just to repay hospitality.

The following note, written by Rikyu to Jikkyu's cousin Chokansai, helps to fill in the picture:

It is worm-eaten and has scorch marks. You have to decide yourself whether this bothers you. More when I see you. Should you visit me, evening would be the best time. I will get in touch if I come [to your place] for dinner. . . .⁸

The note, written sometime between 1558 and 1570, would have been written before Rikyu began serving Oda Nobunaga (1534-1582) as his instructor in tea. Though cryptic in content, it shows that Rikyu was on close enough terms with the Miyoshi clan to allow for impromptu visits. Rikyu's comments on the condition of what—by virtue of being worm-eaten—must have been a scroll, suggests that even at this early stage he was consulted by the politically powerful as a connoisseur in matters of tea. This assumption is also supported by another note of Rikyu's addressed to Jikkyu. It refers to Rikyu's preference in tea kettles and suggests that the two should go out together in search of such a utensil.⁹

The cordial tone of these two notes stands in strong contrast to that of a third, which is full of awkward excuses:

I passed the message on to Take Shin [Takeno Shingoro] this morning, but he will be extremely busy this month. I think the same applies to me and also to [Yamanoue] Soji. It would be good to postpone it for the present time. They both say they truly appreciate your kindness. Honestly, this is not just an excuse.¹⁰

The note is not dated, but reference to "Take Shin" indicates that it probably was written before 1569, the year that Takeno Shingoro (1550-1614), Takeno Joo's heir, started using the name Soga. If this deduction is correct, the above note falls into a period when the longstanding friendship between Sakai's merchants and the Miyoshi clan was severely strained by political developments.

The death of the head of the Miyoshi clan, Chokei, in 1564, brought their chief vassal, Matsunaga Hisahide, to power. At first he cooperated with the Miyoshi warriors and, with their support, led a coup against the thirteenth Ashikaga shogun, Yoshiteru (1536-1565), forcing the latter to commit suicide. But by 1566, a rift had developed between Hisahide and the Miyoshi clan, and Sakai found itself surrounded by the armies of the Miyoshi faction, with Hisahide seeking refuge within its walls. Hisahide was finally saved through the intervention of two close tea companions, the merchants Notoya and Beniya, who were both members of the governing council of the city.¹¹ The council pressured the Miyoshi faction to withdraw and conclude peace with Hisahide. It seems likely that the sudden attempt, by Rikyu and his friends, to avoid contact with the Miyoshi clan had some connection with these political events.

Were such precautionary measures on Rikyu's behalf in any way connected with a temporary downturn in his fortunes? For the twelfth day of the eleventh month, 1568, Tsuda Sogyu notes in his diary:

This winter Soeki [Rikyu] is poverty stricken. There are no morning gatherings. This is connected with the events which resulted in the sale of his ink paintings.¹²

Unfortunately, details about this period of hardship in Rikyu's life are lacking. What we do know, however, is that the political scene had even further increased in complexity. Oda Nobunaga, having subdued most of central Japan, was demanding the submission of the city of Sakai together with payment of a large amount of money as tribute. This time the governing council was divided. At first, the hardliners had the upper hand. According to Sogyu's diary, trenches were being dug around the city, and valuable utensils, women, and children (in that order) were being evacuated in preparation for war.¹³ In the meantime, however, Imai Sokyū is known to have visited Nobunaga's camp and presented him with rare tea utensils.¹⁴ Through such secret contacts, those desiring peace were able to negotiate an acceptable settlement, and by the second month of 1569, the city had submitted to Nobunaga. The practice of tea could not remain unaffected by

these political events. Sogyu's diary notes that all tea gatherings were suspended during the last tense weeks before the city's capitulation.¹⁵

Concurrent with the solution of Sakai's political problems, Rikyu's personal situation returned to normal. Only a year later, his finances had improved to the extent that he was able to acquire a valuable scroll attributed to the Zen master Daito Kokushi (1282-1337).¹⁶ Also, his friendship with Miyoshi Chokansai was restored. In one of his letters, Rikyu counseled Chokansai on his relationship with Nobunaga, informing him that Nobunaga's trip to the capital had been delayed, that he himself might journey to the capital, and that it would be advisable for Chokansai to do the same.¹⁷ The crisis in Rikyu's life had passed, but his political involvement was only to deepen.

The date of Rikyu's first encounter with Nobunaga is uncertain. Sources suggesting the fourth month of 1570 as the earliest date are not completely reliable, and the eleventh month of 1573 is the preferred alternative.¹⁸ On this day Nobunaga hosted a tea gathering at Myokakuji temple in Kyoto and Rikyu was in charge of preparing tea.¹⁹ After this event Nobunaga, on a number of occasions, singled out Rikyu, Imai Sokyū, and Tsuda Sogyū for special treatment at his tea gatherings; but it is only in 1575 that there is concrete evidence of Rikyu acting as Nobunaga's tea master. At this time Nobunaga invited seventeen of Kyoto's and Sakai's most prominent tea masters to celebrate recent military victories, and Rikyu was in charge of the ceremony.²⁰ With the completion of Nobunaga's Azuchi Castle, in present-day Shiga Prefecture, Rikyu was appointed resident tea master and, together with Sokyū and Sogyū, was given a stipend of 3,000 *koku*.²¹

Any attempt to describe Rikyu's activity under Nobunaga is frustrated, again, by a lack of source material. While the cryptic notes that have survived are not sufficient to reconstruct Rikyu's life at the time, they indicate that he was not solely occupied with matters of tea. There is, for example, the following short note of thanks from Nobunaga to Rikyu, dated the sixteenth day of the ninth month (year unspecified):

In regards to the departure to Echizen, arrival of one-thousand musket balls. Fortunate receipt of gift from afar. Am having my envoy Harada Bitchu relay my thanks.²²

Apparently, Rikyu had helped supply Nobunaga with ammunition for campaigns in Echizen (present-day Fukui Prefecture).

His role of liaison with the merchant community is illustrated by a letter assumed to have been written in 1581 to Sueyoshi Kambei (Toshikata; 1526-1607), an influential merchant of Hirano, not far from Sakai. In a previous letter, Rikyu had apparently mentioned that Nobunaga was coming to Kyoto, but now he wrote saying that the visit had been postponed for one or two days. The letter goes on to say that Hideyoshi had arrived at the capital four or five days before and that the next day he was going to pay a visit to Azuchi Castle.

In view of Nobunaga's assassination by Akechi Mitsuhide in the next year, the following statement in Rikyu's report of news from Kyoto is intriguing:

Lately I have not gone to see the Lord of Hyuga [Akechi Mitsuhide]. It is sad. There will be a lot of trouble.²³

The importance of men like Sueyoshi Kambei to Nobunaga can be judged by the favors bestowed upon them. In 1575, Kambei was appointed intendant (*daikan*) of his home district of Hirano and was later given monopoly rights for horse trading and packhorse transportation.²⁴ The purpose of such appointments and rights, and the use both Nobunaga and Hideyoshi made of these merchants through the intermediary of tea masters is illustrated by a letter from Rikyu to Kambei which deals with the planned capture of Tottori Castle by Hideyoshi. It is cited here at length to show just how closely matters of personal concern, strategic importance, and tea aesthetics were linked in everyday life.

Your visit the other day from afar made me extremely happy. As for the *Yoshii* kettle, I was really surprised at how very beautiful it is.

As promised, I am forwarding you a draft of the letter to be issued under Nobunaga's seal addressed to Hato [Hideyoshi] as well as a map of Tottori.

You had better return the map of the castle. By keeping it for three or five days, everybody should be able to have a look at it. . . .

Your recent order of bamboo and other things is not exceptional, but I note it with respect. If I am able to see you soon, I will tell you about my plans. . . .

If you send his Lordship [Nobunaga] a congratulatory gift, it would be most appropriate to present him with your above-mentioned kettle, as Korenichi [Akechi Mitsuhide] probably will desire to have it.²⁵

Tottori Castle was captured by Hideyoshi on the twenty-fifth day of the tenth month, 1581, and the above letter, dated the twenty-first day of the eighth month, is assumed to have been written in that year. The capture of this strongly fortified castle in Inaba (present-day Tottori Prefecture) held by the powerful Mori clan, was of major importance in Nobunaga's plan to make himself master of all Japan. In terms of conventional warfare, it is surprising, therefore, to see the draft of Nobunaga's letter to the commanding general, Hideyoshi, together with a map of Tottori Castle, forwarded by a tea master to a merchant for perusal. However, it was this deviation from traditional patterns of warfare that was, to a large extent, responsible for first Nobunaga's and then Hideyoshi's meteoric rise to power. Hitherto unexplored methods of subduing the enemy enabled these two men to establish a central power base which even better equipped competitors had been unable to gain.

One such method was economic sanctions, the success of which is attested to by the capture of Tottori Castle. Hideyoshi's first step was to secure unmo-lested passage for trading vessels from his own domain, Nagahama in Omi (present-day Shiga Prefecture), along the coast to Inaba. Then in the fourth month of 1581, when food supplies from the previous years were running low, he ordered his mer-chants to buy up all available rice in Inaba, even at rapidly rising prices. Only in the sixth month, when the shortage of rice had taken its effect, and before the next crop could be harvested, did he order his armies to surround the castle. The scheme then was to divert a river and flood the fortress. The enemy finally sur-rendered in the tenth month of that year.²⁶ Hideyoshi had scored a major victory without depleting his forces.

In this new kind of warfare, the merchant-tea-master with his network of contacts throughout the country was of major importance. Only the study of tea permitted entry into this select circle and it is therefore not surprising that Hideyoshi showed an early interest in the art. Yet Nobunaga did not permit his retainers to practice it at will, but "licensed" only those he especially favored. In a letter which Hideyoshi wrote after Nobunaga's death to convince the Oda clan why he himself was the man most worthy to take over the leadership of the country, he bluntly commented on the political nature of tea:

Despite the fact that Tea is the way of politics, I will never forget the fact that I was instructed [by Nobu-naga] and given permission to practice it. When I recall what great personages were licensed to practice Tea, my tears flow day and night and my admiration extends to the whole of the Oda clan.²⁷

The procedure of licensing the practice of tea indicates what great impor-tance Nobunaga attached to it. While contact with the merchant-tea-master community was vital for his active generals, Nobunaga carefully controlled such relationships, most probably for fear that they could be turned against him. For Hideyoshi, it was a sign of great distinction and trust to have been permitted entry into this select circle.

The political nature of tea was further emphasized by Nobunaga's prac-tice of rewarding his retainers with tea utensils for meritorious service. Thus, Hideyoshi was awarded a well-known Chinese scroll, suitable for decorating a tearoom, for his work as building commissioner during the construction of Azuchi Castle.²⁸ His subsequent victories on the battlefield soon earned him a valuable collection of tea utensils.²⁹

It is not known who taught Hideyoshi the rudiments of tea. Various tea gatherings to which Hideyoshi, during his encampments, invited Tsuda Sogyu have been taken to indicate that he studied under this tea master.³⁰ Knowledge of these gatherings is solely due to the fact that Sogyu kept a record of all tea gatherings which he attended; yet one may assume that Hideyoshi also had con-tact with other tea masters. For instance, in a letter from his campaign head-

quarters in Harima (present-day Hyogo Prefecture), Hideyoshi wrote to Sogyu saying that he would not give details as all news would be carried by Rikyu.³¹ The latter, then in the employ of Oda Nobunaga, had evidently been instructed to visit Hideyoshi during the campaign. But one may also assume that such travel through enemy territory was not merely undertaken to perfect Hideyoshi's knowledge of tea. Tea and politics were, according to Hideyoshi's own statement, intimately linked and the practice of the former provided cover for the latter. Politically sensitive news was best transferred orally, and a traveling tea master was an inconspicuous messenger. Again, when Hideyoshi busied himself with the exchange of tea utensils while he was actively engaged in a military campaign, one may suspect that the men charged to carry these gifts were primarily on political missions. When, for instance, in 1579 Sogyu noted that Rikyu made tea for him with a tea container which had just arrived from Hideyoshi, and at a later date Hideyoshi, when entertaining Sogyu, used a kettle sent by Rikyu, one may suspect that these exchanges of tea utensils were accompanied by exchanges of political information.³²

Hideyoshi's early relationship with Rikyu further finds expression in a jointly signed letter to a distant relative of Hideyoshi's in Nobunaga's service. This short, undated document deals with the acquisition of tea utensils, mentioning the names of two other warriors under Nobunaga's banner. In conclusion, it praises the artistic judgement of the recipient.³³

Interesting, also, is a letter from Hideyoshi to Rikyu tentatively dated between 1576 and 1577, for the light it throws upon the social standing of Rikyu in particular, and tea masters in general. In this letter, written to thank Rikyu for taking care of a sum of money, Hideyoshi addresses Rikyu with the honorific form *ko*, giving some indication of the important position that the tea master occupied among Nobunaga's retainers.³⁴

Hideyoshi's esteem for Rikyu found concrete expression after Nobunaga's death when Rikyu, rather than Imai Sokyū or Tsuda Sogyū, was given the honor of presiding over the most important tea functions. Rikyu's political role increased in importance to the extent that one daimyō gave his retainers to understand that all political matters had come to be handled by Rikyu and Hideyoshi's half-brother, Toyotomi Hidenaga (d. 1591).³⁵ Hidenaga's role in Hideyoshi's unorthodox form of government has not yet been fully explored. Noteworthy, however, is the fact that not just Rikyu's sudden condemnation to suicide, but also a number of other events so little in keeping with Hideyoshi's earlier shrewd and cautious political maneuvering, all took place after Hidenaga died.

The circumstances surrounding Rikyu's death are far too complex to be explained solely in terms of the authority which he held as tea master, or as resulting from a divergence of opinion between himself and Hideyoshi over the aesthetics of Tea. Comparing himself with the famous Heian-period scholar, poet, and political figure Sugawara Michizane (845-903), who was sent into exile for political reasons where he died in disgrace, Rikyu, after he had received Hideyoshi's order to commit suicide, poignantly expressed how even a man who was so

highly esteemed by his contemporaries for his outstanding talent could not escape the machinations of political intrigue.³⁶

The political significance of tea masters in the late sixteenth century grew out of the necessity to tap an unconventional source of power to end the long period of internal warfare which could not be decided by conventional means. The merchant-tea-masters of Sakai, be it as traders, bankers, manufacturers of arms and ammunition, or as men in command of a country-wide network of communications, were ultimately the force which permitted Oda Nobunaga and Toyotomi Hideyoshi their meteoric rises to authority from political bases which were much inferior to those of their competitors. The genius of these two men lay in their ability to recognize Tea, with its secluded meeting place, its necessity for travel to search for and exchange utensils, and perhaps most important, the sense of close-knit communion between the participants, as an ideal tool to tap the power of the merchant community without the explicit knowledge of their military competitors. It was a method that answered the needs of the times, well suited to subdue and gain allegiance from a host of separate holders of political authority with a minimum expenditure of military strength. It was a method, brief in the history of Tea, which was tied to the individual experiences of Nobunaga and Hideyoshi and the unique times in which they lived. ☂

Notes

1. Hanso Date Masamune Ko Kenshokai, ed., *Date Masamune Ko Denki Shiryō* (Sendai, 1938), pp. 488-449; letter from Suzuki Shimbei to Ishimoda Kageyori, dated twenty-ninth day of second month. See also Eishun (Tsuji Zennosuke, ed.), *Tamon'in Nikki* (Sankyō Shoin, 1935-1939), IV: 287-288; entry for twenty-eighth day of second month, Tensho 19.
2. For the Miyoshi's relationship with Sakai, see Nagae Shoichi, *Miyoshi Nagayoshi* (Yoshikawa Kobunkan, 1968), pp. 38, 40, 54 ff.; for the suicide of Chokey's father, p. 59; and for Chokey and Dairin, p. 234.
3. Sakai Shiyakusho, ed., *Sakai-shi Shi* (Sakai Shiyakusho, 1930), IV:366; "*Imai shi nana sekibi mei narabi ni keizu*" (The seven stone inscriptions and genealogy of the Imai Family).
4. Haga Koshiro, *Sen no Rikyu* (Yoshikawa Kobunkan, 1963), pp. 16-17.
5. Sen Soshitsu, ed., *Chado Koten Zenshu* [henceforth cited as CKZ] (Tankosha, 1971), IX:2; *Matsuya Kai Ki* entry for thirteenth day of ninth month, Tembun 6.
6. CKZ, X:8; *Imai Sokyū Chanoyū Nikki Kakinuki* entry for fifth day of first month, Eiroku 1.

7. CKZ, X:11; *Imai Sokyū* . . . *Kakinuki* entry for fifteenth day of third month, Eiroku 4.
8. Kuwata Tadachika, *Teihon Sen Rikyu no Shokan* [henceforth cited as *SRS*] (Tokyodo, 1971), p. 4. All translations are my own unless otherwise indicated.
9. *SRS*, p. 8.
10. *SRS*, p. 6.
11. Toyoda Takeshi, ed., *Jimbutsu, Nihon no Rekishi* (Yomiuri Shimbunsha, 1965), VI:155; "*Sengoku no Gun'yu*."
12. CKZ, VII:144; *Sogyū Takai Ki*.
13. CKZ, VII:148; *Sogyū Takai Ki* entry for eleventh day of first month, Eiroku 12.
14. Ota Gyuichi, *Kaitei Shiseki Shuran* [henceforth cited as *KSS*] (Kondo Keizo, 1901), XIX:53; *Shincho Ko Ki* entry for second day of tenth month, Eiroku 11. Imai Sokyū's own diary lists this event two years later. See CKZ, X:21; *Imai Sokyū* . . . *Kakinuki* entry for fourteenth day of fourth month, Genki 1. For a discussion of this discrepancy, see Kuwata Tadachika, *Sen Rikyu* (Seijisha, 1949), pp. 24-25.
15. CKZ, VII:148, no. 4; *Sogyū Takai Ki*.
16. CKZ, VII:157; *Sogyū Takai Ki* entry for third day of second month, Eiroku 13.
17. *SRS*, p. 10.
18. Haga, *Sen no Rikyu*, pp. 93-97.
19. CKZ, X:24-25; *Imai Sokyū* . . . *Kakinuki* entry for twenty-fourth day of eleventh month, Tensho 1.
20. *KSS*, p. 119; *Shincho Ko Ki* entry for twenty-eighth day of tenth month, Tensho 3.
21. Ri Ichiyo and Usami Hikoshiro, comp., *Yuishogaki*, quoted in full in Sugimoto Hayao, *Sen Rikyu to Sono Shuben* (Tankosha, 1970), pp. 323-324. It is roughly estimated that the yield from five *koku* of rice was sufficient to provide for all the needs of one person for one year.
22. Photo of letter shown in Sen Sosa, ed., *Omotesenke* (Kadokawa Shoten, 1965), p. 60. Translation, *Chanoyu Quarterly* staff.
23. *SRS*, pp. 62-63; letter dated first day of fourth month (Tensho 9). The last sentence could also mean, "There is a lot of trouble."
24. Sakai Shiyakusho, ed., *Sakai-shi Shi*, I:183.
25. *SRS*, p. 69.
26. Hayashiya Tatsusaburo, "*Tenka Itto*," in *Nihon no Rekishi* (Chuo Koronsha, 1966), XII:249.
27. Kuwata Tadachika, *Taiko Shoshin* (Chijin Shokan, 1943), p. 64.
28. *KSS*, p. 124; *Shincho Ko Ki* entry for first day of seventh month, Tensho 4.
29. As for the instance described in his letter to Imai Sokyū of the twenty-third day, twelfth month (Tensho 9), see Kuwata, *Taiko Shoshin*, pp. 49-50.
30. *Sogyū Takai Ki* entries for fifteenth day of tenth month, Tensho 6; nineteenth day of second month, Tensho 8; and twelfth day of sixth month, Tensho 9 in CKZ, VII:286, 314, and 340, respectively. See also Haga, *Sen no Rikyu*, p. 113.
31. Kuwata, *Taiko Shoshin*, p. 36; letter dated the fifteenth day of fifth month.
32. *Sogyū Takai Ki* entries for twenty-second day of fourth month, Tensho 7, and twelfth day of sixth month, Tensho 9, in CKZ, VII:298 and 340, respectively.
33. *SRS*, p. 13; letter dated tenth day of first month.
34. *SRS*, p. 15.
35. Beatrice M. Bodart[-Bailey], "Tea and Counsel," *Monumenta Nipponica*, XXXII:1, Spring 1977, pp. 56-58.
36. *Ibid.*, p. 74.

"Color," Colors, and Colorlessness in Early Japanese Poetry

Ooka Makoto

Early Japanese poetry has an abundance of references to the plants of the four seasons, and not surprisingly, the various colors of flowering trees and wildflowers, as well as the seasonal color changes of leaves, have stirred many a poetic thought. This may prompt us to suppose that early Japanese poetry is full of the colors of the four seasons. But did Japanese poets in the early days concentrate on accurately depicting the colors of the plants they mentioned? The answer is, they seldom did. They were far more interested in expressing their joys and sorrows by comparing these emotions to the flowering trees, wildflowers, and leaves. Plants were indispensable props, but rarely lead players. The main concern of the early poets was their "thoughts"; and thoughts are "colorless."

The Word *Iro*, "Color"

Let us see what the dictionaries have to say about the etymology of the Japanese word for color, *iro*—also pronounced *shoku* and *shiki* in its sinified form. According to Iwanami's *Kogo Jiten* (Dictionary of Old Japanese), the word originally meant "facial color" or "complexion." It then acquired the meaning of "beautiful color," which in turn led to the meaning, "the appearance of a woman." Because a woman's appearance often attracts men, *iro* then came to mean "lust" or "desire." It didn't take long for this last meaning to be extended to cover objects of such lust or desire, namely, "prostitute" and "paramour." More generally, *iro* also meant "any stirring of the heart." In Buddhism the word meant, as it still does, "manifestation" or "form." The famous Buddhist postulate, *shiki soku ze ku* ("form is void; void is form") uses the word *shiki* [*iro*] in this sense.

Todo Akiyasu's *Kanji Gogen Jiten* (Etymological Dictionary of Chinese Characters) explains that the Chinese ideograph for *iro*, 色, originally represented two human beings engaged in sexual intercourse. This in time led the ideograph to mean "woman," and because a woman's face is the first part of her body that attracts attention, it came to mean "face." Because a female face ideally ought to be pretty, the character also came to mean, first, "beautiful colors," and then, "colors" in general. Considering the conceptual interchangeability of certain Japanese and Chinese words in early Japan, this etymological similarity between the Japanese word *iro* and the Chinese ideograph selected to represent it has a special significance. It suggests that in using the word *iro*, the early Japanese poets not only pointed to a particular color or combination of colors, but also implied a certain type of human relationship.

This article is a translation and adaptation of sections 1-6 of "Nihon Shika no Iro: Iro to Shijintachi" in *Rekishi to Bunka o Irodoru Nihon no Iro*, Kodansha Publishing Company, 1980. Hiroaki Sato translated the tanka in two lines and the hokku in one. The editors have reset these in five and three lines, respectively, according to *Chanoyu Quarterly* style.

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Here, it may be noted that the ancient Japanese had few words for colors. The *Jidai-betsu Kokugo Dai-jiten* (Great Dictionary of the Japanese Language by Age) says: "The words for colors in ancient Japanese were mainly derived from dyestuffs; plants used for dyeing. There were four words that were unrelated to dyestuffs: *aka* (red), *ao* (blue), *shiro* (white), and *kuro* (black). These were, however, based on the four perceptions of light that were expressed using the same words: *aka* (brightness), *ao* (vagueness or semidarkness), *shiro* (clarity), and *kuro* (darkness). As a result, it is impossible in many cases to tell whether the use of any of these words indicates the recognition of a specific color or refers to the degree of the intensity of light." Take the word *ao*, which came somewhere between *aka* and *kuro* and covered a lot of ground. Paraphrasing the explanation in the dictionary just cited, *ao* primarily denoted "blue," "green," or "indigo," but at times it could also mean "white" or even "black." Indeed, when other instances are considered, the word *ao* appears to have had no definable meaning of its own.

An insight into the complexity of the word *iro* can be gained from a look at the following excerpt from the Japanese preface to the *Kokin Waka Shu* (Collection of Japanese Poems Ancient and Modern), known more widely as the *Kokin Shu*, which Ki-no-Tsurayuki (ca.868-ca.946) and others compiled and edited in the early tenth century.¹

In today's society, where people tend to prefer what attracts (*iro*), the human heart has turned into a flower, and only poems that are frivolous and words that are transient come out. So poems, as they are made in the houses of the amorous (*iro*), have vanished like buried trees from people's eyes, at the same time becoming something which, unlike tassels of pampas grass, can't be offered at formal places. When you think of earlier days, this is not the way it should be.

In this passage lamenting the decline in social status of *waka* (poetry written in Japanese), the word *iro* is used in two distinctly different ways: to mean "eye-catching," and also, "amorous." The suggestion is that if you always allow yourself to be attracted to things that catch your attention, you are likely to become self-indulgent, in the end trying to do nothing better or more worthwhile than exchange love poems with your sweetheart. What is attractive may be a color or a woman, but what affects the eye affects the heart, at times in an undesirable way. Relating, in this way, an outward manifestation to an inner mental state in reference to colors and color-related objects is characteristic of Japanese poetry written from the earliest times.

The Dayflower and the *Man'yo Shu*

The *Man'yo Shu* (Collection of Ten Thousand Leaves) is the first extant anthology of Japanese poetry. Thought to have been compiled in the second half of

the eighth century, this monumental collection of more than 4,500 verses precedes the *Kokin Shu* by about a hundred and fifty years. One immediately noticeable aspect of the *Man'yo Shu* is the seeming closeness that the poets felt toward daily objects. The dayflower, which was among the plants most favored as a dyestuff, is a good example. Here is a *tanka* (5-7-5-7-7-syllable verse) by Lady Otomo-no-Sakanoue-no-O-iratsume (dates unknown) which refers to this plant:

<i>tsukikusa no</i>	He must be as fickle
<i>utsuroi yasuku</i>	As the dayflower,
<i>omoe kamo</i>	Thinking of me:
<i>waga mou bito no</i>	Though I think of him,
<i>koto mo tsuge konu</i>	He doesn't even send me words.

The dyeing methods of ancient people were primitive. If they saw a pretty flower, they would take it home, put it on a piece of cloth, full it with a wooden mallet, and thereby transfer the color and, with luck, the shape of the flower onto the cloth. Or they might see clay of some particularly attractive hue, take a clod, add water to it, and immerse the cloth to be dyed in it. The problem of such dyeing methods was that the dyes were far from permanent.

This problem was particularly acute in the case of the dayflower. The late Maeda Senzun, an authority on ancient dyes and dyeing methods, noted how people, realizing the special weakness of the dayflower as a dye, decided to take advantage of this quality. They would first collect the juice from the flowers, dye sheets of paper with it, and dry the dyed paper. When there was need, they would immerse this dyed paper in water, and the dayflower pigment would dissolve into the water. Then that water would be used to draw a design on cloth. The cloth, next, would be dyed using a different dye. When the cloth so dyed was washed, the portion carrying the design done with the dayflower water would stand out from the rest because the dayflower pigment would again dissolve. For this reason the dayflower was also called *utsushi-gusa*, or "grass that transfers itself." Hence the suggestion of unreliableness or fickleness in the above poem.

The *Man'yo Shu* includes many poems by anonymous poets, such as the following three which incorporate references to the dayflower:

<i>tsukikusa ni</i>	I'd like to dye my robe
<i>koromo irodori</i>	Prettily with dayflowers,
<i>surame domo</i>	But the colors
<i>utsurou iro to</i>	Fading
<i>iu ga kurushisa</i>	Would give me pain!
 <i>tsukikusa ni</i>	 I'll dye my robe
<i>koromo wa suramu</i>	With dayflowers,
<i>asatsuyu ni</i>	Though after getting wet
<i>nurete no nochi wa</i>	With morning dew,
<i>utsuroinu tomo</i>	The color may fade!

<i>tsukikusa no</i>	Our lives are as temporary
<i>kareru inochi ni</i>	As the dayflowers—
<i>aru bito o</i>	You seem
<i>ika ni shirite ka</i>	To know otherwise,
<i>nochi mo awamu to iu</i>	Saying we'll meet later again.

If Lady Otomo's poem is a "complaint" by someone in love, the first of the above poems expresses the hesitation of someone yet to fall in love. The writer, probably a woman, seems to imply that the thought of making a commitment to the one who whispered words of love is none too pleasurable, considering the notorious fickleness of a lover's heart. The second poem, in contrast, shows a positive attitude. It is a lovely aubade. The poet, again probably a woman, says she won't care if the fellow she has in mind proves fickle—for now, she will give herself to him. Dayflowers are most attractive while covered with morning dew, and it was customary for a man to leave the house of his lover in the morning.

The metaphor of the dayflower in the last poem is somewhat different. Here it is used to typify the ephemeralness of life. The anonymous poet, again most likely a woman, is impatient with her lover, who makes an excuse to leave her for the moment, promising to come back later when one never knows what may happen to one's life from one moment to the next.

Scarlet, Pink, and Still Fickle

Besides the dayflower, which happens to be blue, the association of impermanence is the same with flowers of other colors—mainly, again, because of their quality of impermanence when used as dyes. Here is another anonymous poem from the *Man'yo Shu*:

<i>hanezu iro no</i>	Because,
<i>utsuroi yasuki</i>	Like the <i>hanezu</i> color,
<i>kokoro areba</i>	Your heart is changeable,
<i>toshi o zo ki furu</i>	These years have passed—
<i>koto wa taezute</i>	Your words never ceasing.

It is thought that *hanezu* refers to any of several species of trees that put forth *kurenai*, or "scarlet" flowers in the spring and early summer, such as the plum, magnolia, and cherry. I have given the word "scarlet" for *kurenai*, but that is the present meaning of the word; in earlier times, *kurenai* appears to have referred to a lighter shade of pink. The juice from such flowers was also used as a dye, which, like dayflower dye, easily faded. *Hanezu iro no* (of a *hanezu* color) was, as here, an epithet known as a *makura kotoba* (pillow word) for *utsuroi yasuki* (easy to change). And so we have here, more so than with the dayflower, the association of a specific color with the concept of impermanence. The poem describes a man who, although he pledged his love long ago and has continued to send words of encouragement, has never bothered to actually show up. He was probably someone with kind intentions who was easily distracted by a number of women.

Otomo-no-Yakamochi (ca.716-ca.785), who is thought by many to have been chiefly responsible for the format of the *Man'yo Shu*, wrote a poem in which he refers to *kurenai*. The *kurenai* here is not the scarlet or pink flower of a hanezu tree, but a dye made from the *beni-bana*, safflower, which was as prone to fade as any other plant dye.

<i>kurenai wa</i>	The scarlet's
<i>utsurou mono zo</i>	Easy to change, I say;
<i>tsurubami no</i>	Nothing's better
<i>narenishi kinu ni</i>	Than the acorn-dyed robe
<i>nao shikame yamo</i>	You're used to!

This poem has a story behind it. When Yakamochi was appointed governor of the province of Etchu (present-day Toyama) and went there, the staff he took with him included a scribe by the name of Owari Okui. Evidently, Okui had left his wife behind in Nara, then the capital of Japan. As often happens on such assignments, Okui fell passionately in love with a pretty local woman by the name of Saburu, who happened to be a prostitute. His indulgence with the woman seems to have been such that he became a laughingstock among the local people. So Yakamochi wrote a long didactic poem to him, prefacing it with references to Chinese rules of punishment for husbands who abandon their wives. The *tanka* cited here is the last of the three envoys to the poem.

By a happy coincidence, the English word "scarlet" also means "prostitute," which is what the word *kurenai* can also refer to, as in the above poem. The shells of acorns were another source of dye. When boiled, they produce a black juice, which was used to dye clothes worn by ordinary wives and maids. The warning of the poem is simple: "The beautiful prostitute clad in a dazzling scarlet kimono might seem better now, but she is likely to change her mind about you soon. Surely she is not going to be as faithful as your plain wife clad in her subdued, acorn-dyed kimono."

The *Man'yo Shu* shows that Yakamochi's admonitions went unheeded. Two days after writing the poem intended for poor Okui, Yakamochi wrote another indicating that Okui's wife, in great anxiety, came to Etchu by express coach from distant Nara, causing an uproar among the local people. In this poem he no longer sounds like a judicious governor, but more like one of the crowd of onlookers who were delighted by the reunion scene.

The notion that colors, especially beautiful colors, are prone to fade was carried forward to the *Kokin Shu*. One of the outstanding poets during the hundred and fifty years which had elapsed since the *Man'yo Shu* was Ono-no-Komachi, who is thought to have been active in the mid-ninth century. The Japanese preface to the *Kokin Shu* cites Komachi, along with five others, as "well known in recent times." As a result, she and the other five came to be known as the "Six Immortal Poets." Later, the poet Fujiwara-no-Kinto (966-1041) designated her as one of the "Thirty-six Immortal Poets." The following is her most celebrated poem:

*hana no iro wa
utsuri ni keri na
itazura ni
waga mi yo ni furu
nagame seshi ma ni*

The flower's color
Has passed,
I gazed on it
In vain,
While I was trying to live my life.²

By literary convention, the "flower" here refers to the cherry blossom, which we know is a beautiful pink color. The practice of having the word *hana*, "flower," represent—when unqualified—cherry blossoms appears to have been established during the Heian period. Remembering this is easy and, for the reader of Japanese poetry, important, because up until the middle of the nineteenth century the Japanese poet writing in classical style almost always followed this convention. What makes this famous poem by Komachi difficult to interpret is her use of words with two or more meanings. One such word is *furu*, which means "to live one's life," "to grow old," and "to fall," as when the rain falls. Another is *nagame*, which means "to gaze," "to brood," as well as "long rains." And, of course, *hana* can mean "cherry blossom," "beauty," and "a beautiful woman."

This piece by Komachi is placed toward the end of the "Spring" category of the *Kokin Shu*, where poems depicting scattering cherry blossoms are grouped. Taken in its literal sense, the poem means something like: "The cherry flowers faded uselessly while prolonged rains fell throughout the land." Abstractly, it is a "complaint" or lament of a woman who was unable to fulfill her heart's desire. Interpretations in this direction are made more interesting because of Komachi's reputation as having been a great beauty. In discussing her poetry, the editors of the *Kokin Shu* invoked Sotori-hime, "Princess Transparent," whose beauty was said to have been such that it shone through her dress. They then observed that Komachi's poetry "has the air of an elegant woman in distress." Taken in this light, the poem means something like: "My beauty has faded uselessly while I have brooded over what to do with myself."

Both interpretations contain the basic idea that a beautiful color and also physical beauty are quick to fade. There is, in addition, the contrasting notion—as expressed in Yakamochi's poem—that subdued, dark colors don't easily fade. But as noted at the outset, the word *iro*, on its own, has tended to mean "beautiful colors," and where it was used to symbolize certain aspects of human nature, it meant the unreliability of the human heart and the transience of human life. The following poem by Komachi well illustrates this point:

*iro miede
utsurou mono wa
yo no naka no
bito no kokoro no
hana ni zo arikeru*

That which fades,
Color invisible,
Is the flower
Of the human heart
Of the world we live in.³

Yo no naka, which is translated as "the world we live in," refers both to the ordinary world of daily human life and society and, more specifically, to the



Ono-no-Komachi. One section of a handscroll by Kano Osanobu (1796-1846) depicting the Thirty-six Immortal Poets. Property of Mori Toru, Kyoto. Ink and colors on paper. Height of entire handscroll, 21.8 cm. Photo courtesy of Mori Toru.

relationship between lovers. The latter meaning is suggested in part, in this poem, by its opening word, *iro*. The human heart has no color, so should not “fade”; but it does, says the poem. The “heart” of this “complaint” is the literary conceit that the relationship between man and woman is unreliable and transient.

Ono-no-Komachi excels in such poems of lamentation as these. Among the *Kokin Shu* poets, she has many poems that deeply touch my heart. One reason, it seems to me, is that her poems express the sorrow not only of one person, but of all people. Her use of the word *iro* to express her anguish doubles our interest in her poetry.

“Showing Color”

In early Japanese poetry, then, it is possible to say that the word *iro* was used to mean something that comes into being, changes, and then fades into nothing, and that in part, because of this, it was used in association with the sentiment known as love. Just as a beautiful color tends to fade, so does love. What is particularly imaginative, I feel, is the way the word *iro* was used to refer to the manifestation, through a person’s gesture or facial expression—be it unintentionally or even against his will—of his inner thoughts or secrets.

Let us look at the following famous pair of poems in the mini-anthology known as the *Hyaku-nin Is-shu* (One Hundred Poems by One Hundred Poets), whose compilation is generally attributed to the poet Fujiwara-no-Teika (1162-1241). The first is by Taira-no-Kanemori (d. 990), and has the phrase, *iro ni idenikeri*, translated here as “has shown color”:

<i>shinoburedo</i>	I tried to hide it,
<i>iro ni idenikeri</i>	But that I'm in love
<i>waga koi wa</i>	Has shown color—
<i>mono ya omou to</i>	People now asking
<i>bito no tou made</i>	Why I'm deep in thought.

The other poem, by Mibu-no-Tadami (dates uncertain), doesn't use the word *iro*, but is based on the same conceit. Along with Kanemori's poem, it was composed on the topic of *shinobu koi*, “hidden love”:

<i>koi su cho</i>	My having fallen
<i>waga na wa mada ki</i>	In love
<i>tachi ni keri</i>	Is already being rumored,
<i>bito shirezu koso</i>	Though I began my yearning
<i>omoi someshi ka</i>	Unknown to all.

These two poems were composed at an *uta awase* (poetry match), a court contest where two teams of poets competed in pairs, with one or more judges presiding. At this particular contest Kanemori and Tadami were set against each other. Tadami's poem was recited first, and it appeared to be a sure winner. But when Kanemori's poem was recited, everyone was stunned, for it seemed equally good. The judge, who was the Minister of the Left, was at a loss as to which to choose. Finally, Emperor Murakami (926-967), who was the host, was heard quietly—almost inaudibly—beginning to recite, “*shinoburedo . . .*,” and thereupon, the judge named Kanemori the winner. Tadami, it might be added, is said to have been so disappointed that he lost his ability to swallow food and eventually died.

Shinobu koi is a poetic conceit which holds that one's love should not be known to the person one has fallen in love with, but should be “endured” (*shinobu*). The beauty of the whole affair is to lie in its quality of one-sided suffering. This concept, *shinobu koi*, is an important theme in classical Japanese poetry. Kanemori's poem speaks of the failure to “endure” or hide the feeling of love the poet began to have for someone.

Let us consider several other poems using the idea of “showing color.” The *Man'yo Shu* contains the following anonymous piece:

<i>komori ni wa</i>	Hiding it,
<i>koite shinu tomo</i>	I may die of love—
<i>misonoo no</i>	But,
<i>karaai no hana no</i>	Unlike garden cockscombs,
<i>iro ni ideme yamo</i>	I won't show color!

In this poem the word *karaai*, which is identified and translated as “cockscombs,” literally means “Korean indigo,” reminding us of the wide coverage of the terms for colors in earlier days. After all, cockscombs bear tufts whose colors range from pinkish to scarlet.

In the *Kokin Shu*, the early Heian period poet Oshikochi-no-Mitsune has a poem bearing the headnote, *Utsuroeru bana o mite yomeru* (On seeing scattered flowers):

<i>bana mireba</i>	Looking at the flowers,
<i>kokoro sae nizo</i>	Even my heart
<i>utsuri keru</i>	Has changed;
<i>iro ni wa ideji</i>	I won't show color
<i>bito mo koso shire</i>	Lest people know.

In this poem one crucial factor is the verb *utsurou* (“to fade”; “to change”), used in its conjugated form *utsuri* here, and which we have seen in several of the poems quoted so far. Here it is used in the sense of “moving from one place or phase to the next.” So in the headnote, the cherry blossoms have moved from the branches to the ground, while in the poem the speaker's heart has moved from one person to another. In effect, the speaker is saying, “Yes, I've found out I'm fickle, but I'll try to hide it as best I can!”

There is another anonymous poem in the *Kokin Shu* which is quite similar to the previously-quoted one on cockscombs from the *Man'yo Shu*. The *Kokin Shu* poem reads as follows:

<i>koishiku wa</i>	If in love,
<i>shita ni o omoe</i>	Keep it to yourself—
<i>murasaki no</i>	Unlike a robe
<i>ne-zuri no koromo</i>	Dyed with gromwell roots,
<i>iro ni izuna yume</i>	Never show color!

Here we encounter *murasaki* (-gusa), gromwell, for the first time. Maeda Senzun, who wrote a book bearing the name of this plant as its title, points out that the color purple, called *murasaki* in Japanese, was highly prized in the *Man'yo Shu* days, and that gromwell was the best source for this color. The root of the gromwell, indeed, carries such a powerful purple pigment that the natural vapor from it alone is enough to color the white cloth or paper on which it is placed.

Ki-no-Tomonori (d. ca.905), one of the editors of the *Kokin Shu*, composed the following poem found in that anthology. The poem speaks of what might happen when the feeling of love can't be contained any more.

<i>waga koi o</i>	When I can no longer
<i>shinobi kanete wa</i>	Hide my love,
<i>ashibiki no</i>	Like the foot-wearying
<i>yama-tachibana no</i>	Mountain-orange
<i>iro ni idenu beshi</i>	It is sure to show color.

Here, *ashibiki no* (foot-wearying) is an epithet used to modify *yama* (mountain). *Yama-tachibana*, rendered here as “mountain-orange,” is identified as *yabukoji* (Latin: *Ardisia japonica*), a low shrub which bears brilliant red berries throughout the fall and winter.

The poems we have looked at appear to suggest that “color,” especially a “beautiful color,” was regarded as something that ought to be hidden or suppressed—something that should never be flaunted. Such a sentiment seems to coincide with the relatively negative connotations of the word *iro* as it was used in the Japanese preface to the *Kokin Shu*, which we examined earlier. If I may venture a generalization, this attitude toward attractive colors has been part of the Japanese perception to this day.

To Dye, To Seep

In relation to the use of the word *iro* in Japanese poetry, the verb *shimu* and the related verb *somu* deserve our attention. These two verbs, both used transitively and intransitively, mean to “dye,” “seep,” “sink in,” and “penetrate,” and apply to the workings of a variety of agents, such as dyes, water, and scents. In my opinion, the perception represented by either of the two words has played a particularly significant role in Japanese poetry. Take this anonymous poem from the *Man'yo Shu*:

<i>kurenai no</i>	If you were
<i>hana ni shi araba</i>	A safflower,
<i>koromode ni</i>	I think I'd dye my sleeve with you
<i>shimetsuke mochite</i>	And walk about
<i>ikubeku omohoyu</i>	Carrying you.

Among the poems in the *Man'yo Shu* there are many that appeal to us because they describe straightforward sentiments in a straightforward way. This is one such poem. The speaker isn't at all worried about the possibility that the safflower dye might discolor in time.

In the *Kokin Shu*, Oshikochi-no-Mitsune has a piece with a contrasting sophistication. It was composed at a *kyokusui no en*, a “banquet by a meandering stream,” held on a spring day at Ki-no-Tsurayuki's mansion.

<i>yami gakure</i>	Hidden in the dark,
<i>iwama o wakete</i>	Through the rocks
<i>iku mizu no</i>	The water flows,
<i>koe sae hana no</i>	Its voice seeping
<i>ka ni zo shimi keru</i>	Into the scent of the flowers.

“Meandering stream” banquets had their origins in China. Aristocrats used to design their gardens so that a stream would flow around the rocks and bushes. At a banquet by a meandering stream, each participant would situate himself at a place of his choice along the stream. The one furthest upstream would put a cup of wine in the flow, and the person positioned to see the cup

Kyokusui no en (Banquet by a Meandering Stream). Anonymous copy of the "third day of the third month" section of a long scroll by the Tosa School painter Tanaka Totsugen (1767-1823), depicting "the twelve monthly court events." Property of the National Diet Library, Tokyo. Colors on paper. Photo courtesy of the National Diet Library.



next had to compose a poem before the cup came by. The next person would do the same, and so on. At the banquet at Ki-no-Tsurayuki's mansion, the topic given to the guests was a Chinese phrase, "Flowers float on the water of spring." Selecting such a phrase for a group of poets was also a custom which originated in China.

Among the poets included in the *Kokin Shu*, I think Oshikochi-no-Mitsune was one of the most perceptive, and the poem cited on the previous page is illustrative of his outstanding sensitivity. His synesthetic description of the purling sound of a stream "seeping" into the scent of flowers is quite extraordinary. It brings to mind the world sought by Baudelaire, where all the senses are to be fused. The key word, of course, is *shimu*, "to seep."

The following poem by Fujiwara-no-Shunzei (1114-1204) appears in the *Senzai Shu*, or *Senzai Waka Shu* (Collection of Japanese Poems for a Thousand Generations), the seventh imperial anthology, of which he was the sole editor:

<i>yu sareba</i>	At dusk
<i>nobe no akikaze</i>	The autumn wind of the field
<i>mi ni shimite</i>	Seeps into me,
<i>uzura naku nari</i>	With quails calling
<i>Fukakusa no sato</i>	In Fukakusa Village. ⁴

This poem is famous, and the reason for its fame is twofold: Shunzei brought into Japanese poetry the concept of *yugen*, "subdued elegance," which was to influence artists in many fields in the centuries that followed; and he himself evidently regarded this poem as the one on which his future reputation would rest. It can be argued that Shunzei saw the ideal of *yugen* embodied in this poem.

The perception of autumn wind as particularly affecting had existed before Shunzei. What Shunzei did was to present it as part of a spiritual, rather than physical, landscape. The desolation depicted is not of the season, but of the mind. The natural world represented by the autumn wind isn't simply there, but "seeps" into the poet. The haikai poet Matsuo Basho (1644-1694), whom I will discuss further on, is among those who later pursued this perception as the ultimate poetic ideal.

Shunzei's son, Fujiwara-no-Teika, composed the following, far more complex poem using the same words and images. The poem is included in the *Shin Kokin Shu*, or *Shin Kokin Waka Shu* (New Collection of Japanese Poems Ancient and Modern):

<i>shirotae no</i>	As our white-cloth sleeves
<i>sode no wakare ni</i>	Part,
<i>tsuyu ochite</i>	A dewdrop falls—
<i>mi ni shimu iro no</i>	Autumn wind blowing
<i>akikaze zo fuku</i>	Of a color that seeps into us.

Shirotae (white-cloth) is an epithet for "sleeves." The idea of "sleeves parting" comes from the ancient custom of lovers using their robes to sleep on. Such lovers,

of course, would have to get up in the morning and put on their clothes separately, so that the matutinal parting of lovers came to be metaphorically described as *kinuginu no wakare*, "parting of the robes." Teika's *sode no wakare* (parting of the sleeves) says the same thing only in different words. "Dewdrop" means not only a natural drop of water, but also, by literary convention, "teardrop."

Contemporary documents tell us that Teika was notorious for linguistic contrivances. The phrase in this poem, *mi ni shimu iro no akikaze* (autumn wind of a color that seeps into us), is a fine example. He first says an autumn wind has a color; he then says that the color is of the kind that "seeps into" the body. Such descriptions are beyond rational comprehension, but Teika's genius lies in his ability to not only make such assertions, but to make them believable.

There is another notable thing about Teika's poem: its lack of colors. The "white" of "white-cloth" is, of course, a specific color, but it can also represent blankness. "Dew" and the "color" of the autumn wind are colorless or transparent. Thus, though at the risk of reading too much between the lines, I would suggest that the poem typifies a tendency to turn away from a worldly delight in the colorful and to seek the colorless world beyond.

Beyond Colors

The tendency, seen in the poetry of Teika and others of his period, to turn away from the colorful has a good deal to do with the times in which they lived. This period saw the collapse of aristocratic rule and the rise of the military class. Although the aristocrat Teika, himself, maintained some ties with military men in positions of power, the predominant sentiment among the members of his class was a sense of impotence and a feeling that nothing really mattered. In the *Shin Kokin Shu*, of which Teika was one of the six editors, poems on Buddhist and didactic themes have a significant share. Even the sections where references to colors would, traditionally, be found in abundance, such as the volumes on the four seasons, love, and "miscellany," are conspicuous for their prevailing colorlessness.

This move away from the colorful can also be explained as a search for things that do not fade or change (*utsurou*), as opposed, for instance, to flowers and love, which do. The lamentations in Japanese poetry such as we have seen arose because colorful things were pursued. But in Japan's medieval period, attempts were made to transcend such worldliness. Take the following poem by Eifukumon-in (1271-1342), which is in the seventeenth imperial anthology, the *Fuga Shu*, or *Fuga Waka Shu* (Collection of Elegant Japanese Poems):

<i>mabagi chiru</i>	In the garden
<i>niwa no akikaze</i>	Where bush clover scatters,
<i>mi ni shimite</i>	The autumn wind seeps into me
<i>yubi no kage zo</i>	As the evening sunlight
<i>kabe ni kieyuku</i>	Fades into the wall.

As may be discerned from this sample, Eifukumon-in, a consort of Emperor Fushimi (1265-1317), was endowed with an exceptionally modern sensitivity. But

by her time the imperial household, as well as most aristocratic families, had been degraded into living a parasitic life, pitifully dependent on the favors of the military. Though the poet speaks of “bush clover” and “evening sunlight,” the impression her poem gives is of colorlessness, or at least of a yearning for that state.

Eifukumon-in was one of the last glows, so to speak, in the tradition of court poetry for which the 5-7-5-7-7-syllable tanka form was an almost exclusive vehicle. Throughout the medieval period this poetic form gradually lost its vigor and was replaced by *renga* (linked poetry), which alternates 5-7-5- and 7-7-syllable units from once to fifty times. This form is essentially collaborative: in principle, a sequence is composed by two or more persons. The 5-7-5-syllable hokku, now known as haiku, was originally the opening verse of a *renga* sequence.

As *renga* came into being and poets, including those of the court, began writing it, it adopted the diction, style, and sensibility of court poetry. People eventually became bored with this, spurning “poetic diction” and other courtly elements, and as a consequence we have the advent of *haikai no renga* (“humorous *renga*”). By using everyday language and describing commonly observable phenomena, *haikai no renga* revolutionized the Japanese poetic sensibility. Basho worked in this new genre.

I will end my discussion of colors in Japanese poetry by looking at some hokku. The first is by Konishi Raizan (1654-1716):

<i>shirauo ya</i>	White fish
<i>sanagara ugoku</i>	Graphically move
<i>mizu no iro</i>	In the water's color. ⁵

“White fish” are a variety of almost transparent fish, about two inches long, which are practically invisible in the water. The water is colorless, so Raizan is essentially playing with the idea of colorlessness.

And here are five hokku by Basho:

<i>akebono ya</i>	Daybreak:
<i>shirauo shiroki</i>	A white fish is white,
<i>koto issun</i>	Just an inch.
<i>shizukasa ya</i>	Quietness:
<i>iwa ni shimiiru</i>	Seeping into the rocks,
<i>semi no koe</i>	The cicadas' voice.
<i>Ishiyama no</i>	Whiter than the stones
<i>ishi yori shiroshi</i>	On Stone Mountain,
<i>aki no kaze</i>	The autumn wind.
<i>shiragiku no</i>	This white chrysanthemum
<i>me ni tatete miru</i>	Doesn't have a speck of dust
<i>chiri mo nashi</i>	That hits the eye.

umi kurete
kamo no koe
bonokani shirosbi

The sea darkens,
And the voices of ducks
Faintly white.⁶

These poems are about “white,” which in the Japanese perception is often synonymous with “blank,” or “colorless.” It appears that early Japanese poets began with a fascination for color, but ended with a yearning for the world beyond it, namely, the colorless. ☂

Translated by Hiroaki Sato

Translator's notes

1. The *Kokin Shu* has two prefaces, one in Japanese and the other in Chinese.
2. As the author indicates, this poem includes puns that defy satisfactory translation. In Hiroaki Sato and Burton Watson, ed. and trans., *From the Country of Eight Islands* [henceforth cited as *Eight Islands*] (Anchor Press, 1981), Watson's version reads:

The beauty of the flowers faded—
no one cared—
and I watched myself
grow old in the world
as the long rains were falling

3. Watson's translation in *Eight Islands*, p. 115:

They change,
though you can't see it
in the color of their faces—
these blossoms that are the hearts
of the people of this world

4. Watson's translation in *Eight Islands*, p. 165:

As evening comes,
autumn wind from the meadows
strikes with a chill—
quails cry
in the village of Fukakusa

5. *Eight Islands*, p. 276.

6. The translations of Basho's hokku are from *Eight Islands*, pp. 281-289.



Temae—Tea Procedure: *Ryurei Koicha*

The use of tables and seats for chanoyu is a blessing for those who have trouble sitting on the floor in the formal Japanese way. Also, tables and seats make it possible to eliminate the awkwardness of conducting chanoyu on the floor in a Western style room.

There are several styles of tables and seats made expressly for chanoyu. Those utilized by the host in the *temae* (tea procedure) featured here were originally designed by the eleventh generation grand master of the Urasenke School of Chanoyu, Sen Soshitsu Gengensai (1810-1877).^{*} The table at which the host sits, and upon which he prepares the tea, is called the *tenchaban*. A smaller table, known as a *kikka*, is placed adjacent to the *tenchaban* on the side toward the guests, and is where the host places the prepared tea. The stool is called *en'i*, and is the same as that used by the *banto* (host's assistant), as seen in the photo for step 82, p. 71.

All the various *temae* which utilize tables and seats are classified, generally, as *ryurei temae*, *ryurei* meaning "standing bow." In the *koicha* (thick tea) *temae* presented here, however, the one and only standing bow is at the close of the *temae*.

For advanced students of chanoyu, it may be helpful to note that the procedure described on the following pages is very similar to that for *nagaita so-kazari koicha* performed with a *furo* (brazier). Before the commencement of the *temae*, the *tenchaban* is readied as shown in the above photograph: the *furo* and kettle are on the left-hand side; a *shakutate* (ladle stand), with a *sashitoshi* style *bishaku* (bamboo ladle with handle which passes through to the far wall of the ladle cup) and *kazari hibashi* (long, decorated chopsticks for handling the charcoal), is to the right of these; in front of the *shakutate* is a *kensui* (waste-water receptacle), with *futaoki* (lid rest) inside of it; to the right of the *shakutate*, in alignment with the *furo*, is a *mizusashi* (fresh-water container); and, because this is a *koicha temae*, in front of the *mizusashi* is the *chaire* (container for powdered thick tea), clothed in a *shifuku* (cloth pouch with a drawstring).

^{*} See *Chanoyu Quarterly*, no. 39, pp. 50-70, for scale drawings of Gengensai's *ryurei* furniture and *usucha* (thin tea) *temae* using this furniture.

Chanoyu Quarterly, no. 41, 1985 © by Chanoyu Quarterly. All rights reserved. Photos courtesy of Tanko-sha Publishing Co., Ltd., Kyoto.

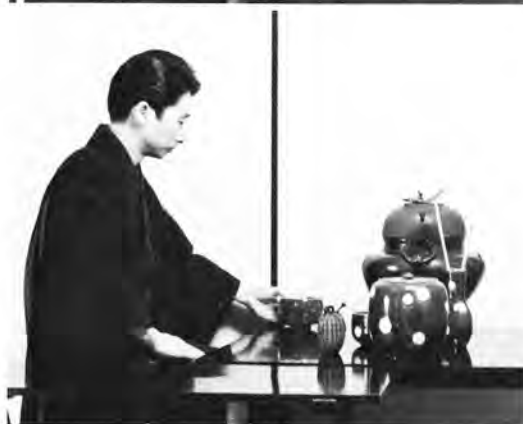
In the *mizuya* (preparation room), the *chawan* (teabowl), *chakin* (linen wiping cloth), *chasen* (bamboo tea whisk), and *chashaku* (tea scoop) will have been prepared in the standard manner; and a *mizutsugi* (covered water pitcher), with the *chakin* to be used with it, will be ready.

As always, the host will have his *fukusa* (silk cloth) tucked in his belt and will have a pack of *kaishi* (paper) in the front of his kimono. For *koicha*, the guests—in addition to the usual folding fan and pack of *kaishi*—each ready themselves with a damp *chakin*, folded in the standard manner. This is usually put in a waterproof wrapping and kept in the guest's kimono sleeve.



(1)

In the *mizuya*, the host holds the *chawan* in the palm of his left hand (L) and stabilizes it with his right hand (R). He proceeds to the *tenchaban* and seats himself from the right-hand side of his stool (1).



(2)

R grasps the *chawan*, transfers it to L, and L places it in the near, left-hand corner of the *tenchaban* (2).



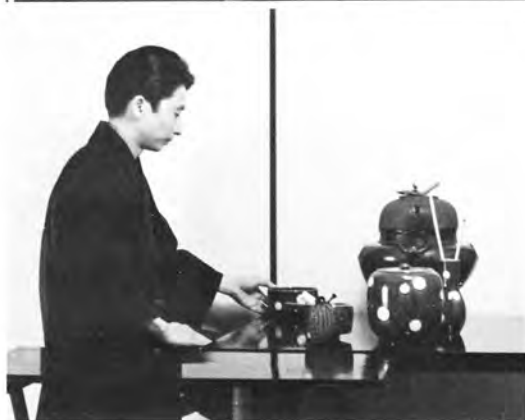
(3)

R moves the *chaire* slightly to the right in front of the *mizusashi* (3).



(4)

L picks up the chawan, transfers it briefly to R, regrasps it, and places it to the left of the chaire in front of the mizusashi (4).



(5)

R and L pick up the kensui. R releases its grasp, and L places the kensui in the near left-hand corner of the tenchaban (5).



(6)

R takes the futaoki from the kensui and rests it briefly on the palm of L (6).



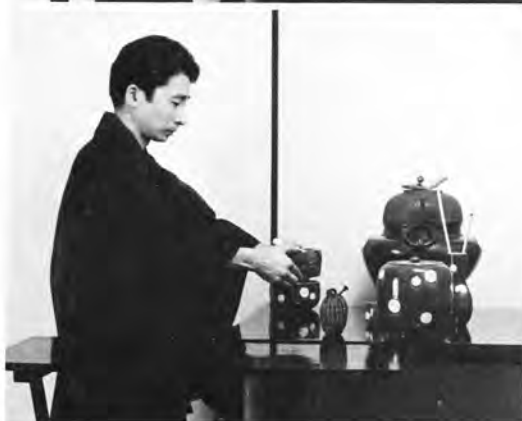
(7)

R places the futaoki in front of the shakutate (7).



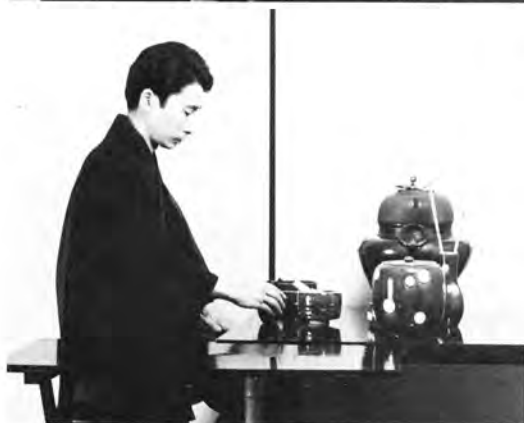
(8)

The host bows (8), signaling that he will now begin to prepare the tea, and the guests bow in acknowledgement. The host straightens his clothing, rests his hands on his lap, and pauses for a moment. (At about this time, the hanto enters the room, bows, and takes his seat.)



(9)

The host picks up the chawan with R, transfers it briefly to L, regrips it with R (9), and places it in front of himself on the tenchaban, leaving enough room in front to place the chaire.



(10)

R picks up the chaire and places it in front of the chawan (10).



(11)

R and L untie the knot of the shifuku cord, and as L stabilizes the chaire, R pulls the cord out full length and undoes the twist in it by turning the hand palm up (11).



(12)

R releases the shifuku cord and rotates the clothed chaire counter-clockwise one quarter turn (12). Then R stabilizes the chaire and L pulls the fixed knot of the cord away from the gathering.



(13)

R and L stretch out the shifuku gathering—first the far side, then the near (13).



(14)

R picks up the clothed chaire and sets it on the palm of L so that the shifuku opening is perpendicular to the host, then separates the shifuku—first the right side, then the left—from the chaire with the side of the hand (14).



(15)

R draws the chaire from the shifuku (15) and places it in front of the chawan.



(16)

R takes the shifuku and flips it over, right to left, onto the palm of L (16).



(17)

R grasps the right-hand (previously the left-hand) side of the shifuku. L takes the shifuku from R by grasping the base portion overhand, and places the shifuku to the far side of the kensui (17).



(18)

L takes the fukusa from the host's belt as usual. The four edges of the fukusa are inspected in the procedure known as *yohosabaki* (18). Then the fukusa is folded to wipe the chaire lid.



(19)

L picks up the chaire and R wipes the lid twice across. R holds the fukusa against the side of the chaire as L rotates the chaire counter-clockwise, thus wiping the chaire body (19).



(20)

L places the chaire to the left in front of the mizusashi (20).



(21)

The fukusa is refolded to wipe the chashaku, and the chashaku is wiped in the standard manner (21).



(22)

R places the chashaku on top of the chaire, resting it on the left-hand side of the knob of the lid (22).



(23)

R draws the chasen from the chawan and stands it to the right of the chaire (23). (If the mizusashi lid is of lacquered wood, R at this time takes the fukusa from L, the fukusa is folded once further in half as it would be to wipe a natsume or chaire lid, and R wipes the mizusashi lid twice across, then returns the fukusa to L.)



(24)

R picks up the chawan and places it slightly closer to the front edge of the tenchaban, then takes the chakin from the chawan and places it on the mizusashi lid (24).



(25)

If the host is a woman and/or if the knob of the kettle lid is made of iron, silver, or gold, R takes the fukusa from L and uses it to remove the kettle lid and rest the lid on the futaoki. Then the fukusa is placed to the right of the kensui. Otherwise, the host first returns the fukusa to his belt, then rests the kettle lid on the futaoki with his bare hand (25).



(26)

R draws the hishaku from the shakutate and L assists R in regrasping it for use. R ladles hot water from the kettle into the chawan (26), then rests the hishaku across the mouth of the kettle in the standard manner (*okibishaku*).



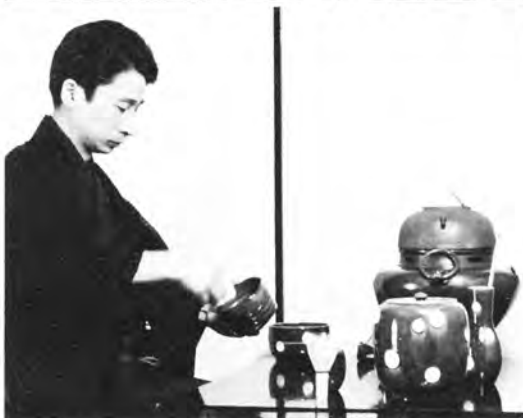
(27)

R takes the chasen, L steadies the chawan, the chasen is inspected and rinsed in the standard manner (27), then returned to its place in front of the mizusashi.



(28)

R picks up the chawan, transfers it to L, and L discards the water into the kensui (28).



(29)

L still holding the chawan, R takes the chakin from the mizusashi lid and wipes the chawan with it in the standard manner (29), and then places the chakin in the bottom of the chawan.



(30)

L transfers the chawan to R. R sets it down and places the chakin on the kettle lid (30).



(31)

R holds the chashaku. Then L takes the chaire, tilts it slightly over the left-hand side of the chawan, and R, holding the chashaku with the last two fingers, removes the lid and places it to the right of the chawan (31).



(32)

R measures three scoops of powdered tea into the chawan (32), then rests the chashaku face up across the right-hand edge of the chawan.



(33)

R assists L in tilting the chaire further and revolving it counter-clockwise so that the remaining powdered tea gently spills into the chawan (33).



(34)

R thumb and index finger wipe the mouth of the chaire (34). The host wipes these fingers on the kaishi inside the front of his kimono. R then replaces the lid on the chaire. L returns the chaire to the left of the chasen.



(35)

R holds the chashaku and, as L stabilizes the chawan, levels the powdered tea and then gently taps the chashaku on the edge of the chawan (35). R returns the chashaku to the chaire.



(36)

R removes the lid of the mizusashi, L grasps it and holds it vertically, then R regrasps it from the top edge and leans it against the left-hand side of the mizusashi (36).



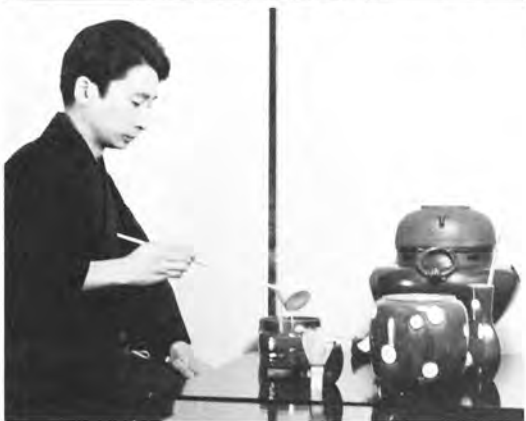
(37)

R takes the hishaku from the kettle and, assisted by L, holds it to ladle cold water. A ladleful of cold water is scooped from the mizusashi (37).



(38)

The cold water is poured into the kettle (38). Immediately, R scoops a ladleful of hot water from the kettle.



(39)

An appropriate amount of the hot water is poured into the chawan (39). The remaining hot water in the ladle is poured back into the kettle, and the hishaku is set across the mouth of the kettle (*kiribishaku*).



(40)

R takes the chasen and, as L stabilizes the chawan, kneads the tea. Once the tea and hot water are roughly blended, R leans the chasen against the left-hand, inside edge of the chawan (40).



(41)

R takes the hishaku and scoops a ladleful of hot water. L draws the chasen up slightly, and R pours the hot water—sufficient to achieve the proper consistency of tea—over the chasen tines and into the chawan (41). L leans the chasen against the left-hand, inside edge of the chawan, and R sets the hishaku on the kettle (*okibishaku*).



(42)

R takes the chasen and, as L stabilizes the chawan, blends the tea (42). Once the tea is smoothly blended, R draws the chasen up, allowing the tea on the tines to drip off, and returns the chasen to its place in front of the mizusashi.



(43)

R picks up the chawan, places it on the palm of L, turns it clockwise two quarter turns, and places it on the kikka (43). The hanto steps up, takes the chawan to the first guest, and returns to his seat.

The first guest places the chawan towards the second guest and everyone bows. Then the first guest picks up the chawan, bows his head in appreciation of the tea, turns the chawan clockwise two quarter turns, and takes one sip of the tea. At this point, the host asks him if the taste is suitable. The first guest, holding the chawan in L and touching the fingertips of R on his table, bows back to him saying, "it's just right." The first guest finishes drinking two and a half more sips, sets the chawan down, uses his chakin to wipe the edge where his lips touched, picks the chawan up again and turns it counter-clockwise two quarter turns, and passes it to the second guest. During this time, the host shifts position on his stool so that he faces the near, right-hand corner of the *tenchaban*.



(44)

As the other guests in turn drink their portions of the tea, the first guest asks the host questions regarding the tea and sweets. The host answers the questions (44). When the last guest has finished drinking, the host shifts back to his original position facing the *tenchaban*. The *hanto*, when the last guest has finished wiping the edge of the chawan with his *chakin*, fetches the chawan and takes it to the first guest.



(45)

As the guests in turn examine the chawan, the host takes the *hishaku*, pours a ladleful of cold water into the kettle (45), and returns the *hishaku* to the top of the kettle (*bikibishaku*). (If the *fukusa* was left by the *kensui* at step 25, the host now tucks it into his belt.) When the last guest finishes examining the chawan, the *hanto* fetches it and places it on the host's *kikka*.



(46)

The host picks up the chawan with R, rests it briefly on the palm of L, then places it in front of himself on the *tenchaban* with R (46). The host and all the guests bow.



(47)

R takes the hishaku, pours hot water into the chawan (47), and returns the hishaku to the top of the kettle (*okibishaku*). In the standard manner, the water is discarded into the kensui and the chawan set back down.



(48)

The host bows and says he will finish (48).



(49)

R takes the hishaku from the kettle and, assisted by L, regrasps it to ladle cold water. A ladleful of cold water is poured into the chawan (49). The hishaku is returned to the top of the kettle (*bikibishaku*).



(50)

R takes the chasen, L stabilizes the chawan, and the host rinses and inspects the chasen (50). R returns the chasen to its place in front of the mizusashi. The water is discarded into the kensui in the standard manner.



(51)

L still holding the chawan, R places the chakin in the bottom of the chawan (51).



(52)

R takes the chawan from L, sets it down on the tenchaban, then takes the chasen and rests it on the chakin in the chawan (52).



(53)

R takes the chashaku, L grasps the kensui and places it on the shelf under the tenchaban (53), then L takes the fukusa from the host's belt.



(54)

R holds the chashaku with the last two fingers and assists L in folding the fukusa. The chashaku is wiped in the standard manner (54) and set, face down, on the right-hand edge of the chawan.



(55)

L holds the folded fukusa over the kensui as R pats off any powdered tea which clings to it (55). The fukusa is put away into the belt.



(56)

R moves the chaire slightly to the right in front of the mizusashi (56).



(57)

R picks up the chawan, transfers it briefly to L, regrasps it, and places it to the left of the chaire (57).



(58)

R takes the hishaku from the kettle and, assisted by L, regrasps it to ladle cold water. A ladleful of cold water is poured into the kettle. Immediately, a ladleful of hot water is scooped up and poured back into the kettle (58).



(59)

L assists R in holding the hishaku upright. R stands the hishaku in the shakutate (59).



(60)

R takes the kettle lid from the futaoki and sets it on the kettle, so that it is slightly ajar (60).



(61)

R takes the mizusashi lid, transfers it to L which holds it horizontally, grasps the handle, and places the lid on the mizusashi (61).



(62)

The first guest asks that he and all the guests be allowed to inspect the chaire, chashaku, and shifuku. The host bows in acknowledgement (62).



(63)

R picks up the futaoiki, rests it briefly on the palm of L, regrasps it, and places it nearer the shakutate (63).



(64)

R picks up the chawan, transfers it to L, regrasps it, and places it in the near, left-hand corner of the tenchaban (64).



(65)

R picks up the chaire, places it on the palm of L, the host shifts position to face the near, right-hand corner of the tenchaban, and R sets the chaire down (65).



(66)

The fukusa is folded to wipe the chaire lid. L picks up the chaire and the lid and body are wiped in the standard manner, as described in step 19. R sets the fukusa down on the tenchaban, then removes the chaire lid and places it above the fukusa on the tenchaban (66).



(67)

R takes the fukusa, holds it against the side of the chaire and folds it further in half—as it would be to wipe the chaire lid—then wipes the mouth of the chaire. The last fold of the fukusa is again opened out and the fukusa is placed on the tenchaban (67). The lid is fit back onto the chaire.



(68)

L transfers the chaire to R. R sets it on the palm of L, turns it clockwise two quarter turns, and places it on the kikka (68). The fukusa is returned to the belt.



(69)

The host shifts position to face the tenchaban. R holds the chashaku. The host shifts position to face the near, right-hand corner of the tenchaban as before and R places the chashaku to the right of the chaire so that the handle end faces away from himself (69).



(70)

The host shifts position to face the tenchaban. L, grasping the shifuku by its base portion, picks it up. R takes the shifuku and places it on the palm of L. The host shifts position to face the near, right-hand corner of the tenchaban. R grasps the base portion of the shifuku and places the shifuku to the right of the chashaku so that the base is away from himself (70).



(71)

The host shifts to face the *tenchaban*. L grasps the *kensui* (71).



(72)

The host stands up and, passing the left-hand side of his stool (72), takes the *kensui* to the *mizuya*. The *hanto* steps up to the host's *kikka*, places the *shifuku* on the palm of L, sets the *chashaku* on top of the *shifuku* and holds it in place with L thumb, picks up the *chaire* with R, and takes these utensils to the first guest. He returns to his seat.



(73)

As the guests inspect the utensils, the host returns to the *tenchaban* to retrieve the *chawan* (73).



(74)

Next, the host carries in the *mizutsugi*, seats himself from the right-hand side of his stool, and sets the *mizutsugi* on the *tenchaban*. He removes the *mizusashi* lid and props it against the side of the *mizusashi* in the standard manner (74), as described in step 36.



(75)

The host, R holding the chakin under the spout of the mizutsugi, pours water into the mizusashi (75). He sets the mizutsugi down, wipes the end of the spout with the chakin, returns the chakin to the top of the mizutsugi, and replaces the lid onto the mizusashi. He carries the mizutsugi back to the mizuya.



(76)

After cleansing and wiping the kensui in the mizuya, the host carries it to the tenchaban, and with both hands, places it in front of himself on the tenchaban (76).



(77)

R picks up the futaoki, rests it briefly on the palm of L, regrasps it, and places it in the kensui (77).



(78)

R and L pick up the kensui and place it in front of the shakutate (78). The host retires to the mizuya.



(79)

When the last guest finishes inspecting the utensils, he sets them toward the far side of his table so that they face away from himself. The hanto returns them to the host's kikka (79) and retires to the mizuya, turning toward the guests and bowing before stepping out of the tearoom.



(80)

The host proceeds to his stool, sits so that he faces the inspected utensils, and answers the first guest's questions (80).



(81)

The host holds the utensils as the hanto did in step 72 and takes them to the mizuya (81).



(82)

The host steps into the tearoom and the guests rise. The host bows to signal the end of the presentation (82), and the guests bow in acknowledgement and appreciation.

Book Reviews

Japanese Papermaking: Traditions, Tools, and Techniques. By Timothy Barrett, with an appendix on alternative fibres by Winifred Lutz. Tokyo and New York: John Weatherhill, Inc., 1983. 317 pp., including notes, glossary, bibliography, and index. US\$32.50, ¥5,000.

The quality and extraordinary variety of handmade paper produced in Japan has attracted the interest and curiosity of Japanese and non-Japanese alike for centuries. Long ago, it was admired by the Chinese and exported to China, and the early European traders carried it back to the West (some of Rembrandt's prints are on Japanese paper). While there is a body of literature on the subject in English, it is relatively small when compared to its Japanese equivalent. Japan boasts a vast amount of publications related to paper in general and Japanese paper, or *washi*, in particular. Yet among the diverse range of books, I know of none that instruct the would-be papermaker in detail how to actually go about making paper. Even the wealth of technical information to be found in some of the recent publications written or edited by Yagihashi Shin, of the Japanese Ministry of Culture, is documentary in nature rather than being concerned with telling the reader how to make paper. Why is this? Perhaps because papermaking, like many of the crafts in Japan, has always been considered the exclusive preserve of the papermakers themselves. It has the reputation of being an unglamorous career, involving long hours of hard work with one's hands immersed in ice-cold water. Papermakers themselves, particularly those who do not produce the speciality papers that command a high price, actively discourage their children from continuing the family business and urge them to seek more lucrative work elsewhere. However, there are still a number of young papermakers, some of whom do not come from papermaking family backgrounds, who are dedicated to producing paper of the highest quality. Most of them are not self-taught, however, but have learned their craft in the workshop of some established papermaker. This corresponds to the widely held Japanese belief that a craft cannot be learned from books, but must be transmitted directly from one person to another.

Timothy Barrett's book represents an important departure from any of the books on *washi* published in Japanese or English. It is, of course, directed at the English-speaking reader, but more specifically, the reader who wishes to know how to make paper in the Japanese manner. The text is divided into two sections. The first is adapted from Barrett's earlier book *Nagashizuki: The Japanese Craft of Hand Papermaking* (Bird and Bull Press, 1979), a finely bound, limited edition published after his return to America following two years of research in Japan on a Fulbright scholarship. The section contains a brief survey of the history of paper in Japan and tells, in an anecdotal style, of Barrett's experiences, giving an account of contemporary Japanese papermaking as he saw it. The second section of the book begins with an introduction which cautions the reader that Japanese papermaking methods can never be fully presented in a book. That having been said, this section does go into the technical aspects of papermaking in a thorough and detailed manner. It discusses tools and equipment; how to obtain professionally-made items from Japan, or how to make satisfactory alternatives. The same attention is given to the raw materials of papermaking, listing imported, homegrown, or satisfactory substitutes for traditional materials. The description of papermaking methods is unusual in that it offers a choice of two courses: the simplified or the traditional, addressing itself to the complete beginner as well as to the reader who may already have had some experience in papermaking. Barrett is sensitive to the importance of attention to small points and the problems that beset the would-be papermaker. Having said that his book is written with

other papermakers in mind, it should be added that this in no way detracts from its value as a book for the general reader. In fact, the enthusiasm that Barrett conveys for his craft may tempt even casual readers into wanting to try it themselves. The book includes an extensive appendix which contains a lengthy discussion of the selection, testing, and use of non-Japanese fibres for Japanese style papermaking by Winifred Lutz and a list of suppliers of tools, equipment, and materials. The illustrations in the book are by Richard Flavin, who also illustrated Barrett's first book, and by the American papermaker, Howard Clark, who added drawings of tools and equipment specially for this edition. There is also a selection of photographs illustrating tools, materials, and equipment both in Japan and in America and a useful glossary, bibliography, and index. An added feature is the inclusion of three samples of paper made in Japan from *kozo*, *mitsumata*, and *gampi*, the three major fibres used in the best Japanese handmade paper today. A final note: the text is printed on paper with a neutral pH, which means that it should still be on your bookshelf long after all the paperbacks have turned brittle and yellow.

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Buddhist and Western Psychology. *Edited by Nathan Katz.* Boulder: Prajna Press, 1983. ix + 271 pp. Paperback. US\$15.00.

"When the cat's in a hurry," says the Greek proverb, "it gives birth to peculiar kittens." It is too bad that the editor of this collection did not take more time with his work, because the results are indeed peculiar and very much disappoint the expectations raised in his Preface and in the Introduction by Chogyam Trungpa.

Katz is correct: the close affinities between Buddhist theory and practice on the one hand and modern Western psychology on the other have somehow failed to attract the scholarly attention they deserve. No doubt he is right, too, that part of the problem lies in the expropriation of Buddhist tradition into an artificial construct called "Buddhism" by an over-protective community of academics. But in the attempt to turn things around by bringing the questions of contemporary psychology to bear on Buddhist texts, one still must take care not to ride rough shod over the deliverances of the Buddhologists. Conversely, the use of psychological theory as a hermeneutic requires not only a facility with its logic and terminology, but also the ability to "see through" that theory to the cultural and philosophical conditions that give rise to it and sustain it. The present volume provides examples of failures in each of these areas.

But let us begin with the best. Padmasiri de Silva's essay, "Emotions and Therapy: Three Paradigmatic Zones," was to my mind the best of the lot. In it both the psychologist unfamiliar with Buddhism and the Buddhologist unfamiliar with psychology can get a feel for the creative overlap of the two disciplines without being glutted with technicalities or spoon-fed on generalities. Richard DeMartiono's "The Human Situation and Zen Buddhism" is still as fresh as it was when first written some twenty-seven years ago. The considerable revision he has done here has only helped to polish the rough edges, leaving the fundamental argument unchanged. A short piece by Gustavo Benavides on "*Prasanga* and Double Bind," though the shortest in the book, should be singled out as a model of the sort of careful, informatively documented scholarship the project of comparing Western and Buddhist psychology requires.

While there is much to recommend itself in some of the remaining ten essays, the overall impression is that of walking across an unplanted rice-paddy in street shoes. It is such a labor to slish ahead from one paragraph to the next that one quickly loses interest in the fertility of the field and only longs to be back on dry ground. Stephen Kaplan's comparison of Yogacara and holographic psychology is a case in point. After a rather straightforward and readable explanation of the holographic model, he drags us through a condensed interpretation of Yogacara epistemology—or rather, of a single, very short text—so loaded down with Sanskrit terms that it can only confuse the newcomer, even as it raises more problems than it solves for those already conversant with the wider reaches of Yogacara philosophy. Or again, Peter Masfield's attempt to chart the "Mind/Cosmos" maps in the Pali *Nikayas* creates the impression, almost from the start, that the author is so busy struggling with his texts that he has quite forgotten about what the reader interested in a comparison of Western and Buddhist psychologies might possibly be getting out of it.

Not surprisingly, several of the authors hinge their arguments on the psychological theories of C. G. Jung, whose work with Oriental religions is well known. There is, however, a lack of any consensus of opinion. This is due as much to the fact that, in each case, their treatment of his thought remains at the level of popularized generalizations, as it is to their neglect of its deep roots in Christian, Western intellectual history. To give a few examples: the serious criticism of Herbert Guenther that Jung's inability to read any Oriental language led him to rely naively on suspect translations into which, out of his own "dogmatic narrowness," he read his own causal-mechanistic biases is advanced with no more proof than an allusion to one of Jung's commentators. At the other extreme, George Elder's simple equation of the Jungian archetype of the Self and the Buddhist *tathagata-garbha* is a crude simplification that could hardly hold up to careful scrutiny, but in any case surely merits it. Jan Ergardt's appropriation of Jung's theory to describe and explain religious practices in ancient Buddhist texts relies on a no less uncritical reading of Jung. Or again, Mokusen Miyuki adopts Jung's model of the psyche to clarify Buddhist enlightenment both as a crucible for blending together the complex and inconsistent biographical accounts of the Buddha and as a mould into which they can then be poured. Like many Christian pastors who gave up their critical Christology when they found Jung, Miyuki shows how a Buddhist priest can use Jung to undercut and supplant the considerable scholarship that has been done on the life of the Buddha.

Some of these complaints, it is true, only serve to show how new this venture of comparative psychology is, and perhaps also how easy it is to find fault with its first, halting steps. Still, it does not excuse the unevenness of the collection as a whole, a great deal of which could have been corrected by the editor had he tried to sharpen the focus of the authors on their common project, and then had several of them rewrite their contributions in that light.

In addition, if the editor actually expects people to take the finished product seriously, something should be done about the copy-editing. The English in several of the foreign contributions needs standardizing; the Japanese pieces in particular need polishing for grammar and usage. Such things are not the responsibility of the proofreader. (The misspelling of one of the contributor's names on the cover, and the omission of one of the names from the Table of Contents are. So is the extra line at the top of page 4.) The Chinese characters appended to the DeMartino piece are set in a size and design more suited to the cover; but worse than that, there are some basic mistakes in their drawing, including the character for Zen. The ideograms at the end of Steven Heine's article look as if they had been copied by a pre-schooler. It would have been a simple matter to prepare a single glossary, or to have the characters set unobtrusively in the index, and then to have asked someone who understands Chinese script to do a proofreading. As it is, the very persons for whom the characters are intended can

only find their presentation laughably amateurish. Furthermore, some thought should be given to the presentation of a text that needs to use Sanskrit and Pali, to spare the reader the headache of so many underlined words peppered with diacritical marks. I do not question the motives of the Prajna press with printing copy-ready manuscripts, but think that if they clarified their standards, it would help both their authors and readers.

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The Noh Theater: Principles and Perspectives. By Kunio Komparu. New York and Tokyo: John Weatherhill, Inc., 1983. 376 pp. US\$32.50, ¥5,000.

According to information included in its front matter, this volume is a translation of a revised, expanded version of the author's *Noh e no izanai* (*Invitation to the Noh*, Tankosha, 1980). I regret not having the Japanese original available for comparison, as the tone and structure of the English version raise questions about the implication, in the author's preface, that the English version, just as the Japanese, was intended to "provide a basic understanding of Noh for people who had never seen it" (xiii). In this review I act on the assumption that the English version is indeed intended for readers with absolutely no previous knowledge of Noh.

The book is divided into three main parts. Part One, "Principles and Perspectives," consists of eight short chapters which take the uninitiated immediately into Komparu's general theories of "the characteristics that distinguish Noh as a theater art," addressing such matters as "The Sanctity of Space," "The Magic of Technique," and "The Harmony of Discord." As the author himself seems to sense that this may not be the best place for the uninitiated to begin (in his preface he notes, "... some readers might find it easier to read Parts Two and Three first in order to get a grasp of the elements and structure and then go back to Part One"), one can only wish that he had given more thought to the structuring of the book. In any case, whether read first or last, the problem of Part One lies in its overcondensation and consequent overgeneralization.

As a specific example we may consider Chapter Five, entitled "The Five-Elements Theory: Its Significance in the Five-Play Cycle." Here a desire for neatly matching categories leads to extreme simplification. Beginning with a discussion of the Five-Elements Theory—a cosmological system of ancient Chinese origin—Komparu finds "fives" wherever he looks for them and is led to overemphasize quinquartite divisions in the theoretical treatises of Zeami. His discussion of the currently standard five categories schema seems, incorrectly, to imply venerable origins in the writings of the master. When he describes the fourth category he gives excessive prominence to "Madness" plays, but this is only one of several play types embraced by a category better labelled "miscellaneous." "Miscellaneous," however, would not have graphed very neatly.

A taste for schematization characterizes the book as a whole. Chapter Five includes charts in which the five subject categories and the "level of *yugen*" are plotted as a triangle. A little further on, another graph shows "Noh as a straight line, a circle and a helix." I do not find the many competing models very helpful. By the end of Part Two, the reader will have encountered the "framework" of Noh drawn as "an old-fashioned Japanese fishing net," a diagram of "Nohgaku as a Sphere," and a graph of the "elements of Noh" which resembles nothing so much as a layout of old-fashioned American hexagonal bathroom floor tiles. Yet another diagram shows a play as a railroad train! (pp. 286-7)

Part Two, "Elements and Patterns," includes eight chapters of widely varied length treating more concrete subjects, such as the stage, the plots, the performers, and the music. The book jacket describes the author as both an architectural critic and a professional Noh performer of the *taiko* drum. Clearly his personal interests are reflected in two unusually long chapters: 40 pages on the stage, 46 on the music. Compare this, for example, with only 4½ pages on the plots. The chapter on stage architecture is the longest thing of its kind in English and one of the best parts of the book. The chapter on music, however, seems excessively detailed for an introductory work, and one wonders about the balance of a book which can give so much space to music while never even mentioning the language and the poetry of Noh.

Part Three, "Structure and Performance," aims to "explain the structure of the whole and the way the parts are assembled." A holistic approach to Noh is, in principle, welcome. But it cannot be said that the endeavor is successfully accomplished here. Komparu's exposition of the interrelatedness of various elements remains quite abstract. Finally, two plays are offered, in bland English translation, with indications of the structural segments of the texts and general stage directions. There is no significant advance here over other available Noh translations. The work of Monica Bethe and Karen Brazell, *Noh as Performance* (Cornell University East Asia Papers, 1978) is far superior in conveying the cohesiveness of Noh.

Komparu's book is not unmitigatedly bad, though it is often idiosyncratic and fragmented. It presents a welter of details, some quite useful for those deeply interested in Noh, but can hardly be called a coherent, readable introduction. For that, the uninitiated reader would be well advised to seek a copy of Donald Keene's *Noh, The Classical Theatre of Japan* (Kodansha International, 1966). Its value has not been superseded.

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Glossary

<i>aka</i>	赤	<i>Hatō</i>	羽藤
<i>Akechi Mitsuhide</i>	明智光秀	<i>Hayashiya Tatsusaburō</i>	林屋辰三郎
<i>ao</i>	青	<i>Himeuri</i>	姫瓜
<i>Ashikaga Yoshiteru</i>	足利義輝	<i>Hisashige</i>	久重
<i>benibana</i>	紅花	<i>Hisayoshi</i>	久好
<i>Bunrui Sōjimboku</i>	分類草木	<i>Hosokawa Sansai</i>	細川三斎
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<i>Eifukumon-in</i>	永福門院	<i>Iwanaga-hime</i>	石長姫
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<i>Furuta Oribe</i>	古田織部	<i>kikka</i>	喫架
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